

# ariel

THE BBC NEWSPAPER

HOWZAT: Ashes fever grips Test Match Special  
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## Wish you were here?

**◆ BBC RADIO CAMBRIDGESHIRE** presenter Jane Smith enjoys a 'staycation' picnic in Peterborough to celebrate the great British summer. You tell us if the weather's hampered your holidays at home (pages 8-9)



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**Guest contributors this week**

**DAVID ATTENBOROUGH** on why Bristol was always the natural place to make natural history. Page 10

**TONY FOLLOWELL**, BBC Scotland producer, on an attachment that was out of this world. Page 14

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**NEED TO KNOW** THE WEEK'S ESSENTIALS**BBC names its sporting A-list**

◆ **WORLD CUP CRICKET** finals should make it onto the A-list of sporting events but Test matches should be kept off the list of 'crown jewels' to protect the game's grass roots, the BBC has said.

It's among submissions made to the government review of sports events that should remain free-to-air. The BBC also wants all home nation football qualifiers for the European Championship and World Cup, the Commonwealth Games, and all Welsh autumn and Six Nations rugby union internationals to enjoy the same protected status as Wimbledon and The Olympics. It has been more than ten years since the list of events was last reviewed.

Former Olympic hurdler Colin Jackson and Test cricketer Angus Fraser are on the review panel as well as sports presenters Eamonn Holmes and Dougie Donnelly. The review is looking into the principle of having a list, its content, and the criteria determining which events may be listed.

Dominic Coles, chief operating officer, BBC Journalism and director of sports says the list works well and 'delivers a healthy mix of pay television and free to air sport'. It also offered plurality, 'preserving key sporting moments for the whole UK public and encouraging sports participation whilst delivering sufficient funding into UK sport to deliver the extensive range of great sport we enjoy', he said.

◆ **AFTER PRESS REPORTS THAT** the department for children, schools and families might order the BBC to broadcast lessons, if schools were closed by swine flu, the government made it clear it would not expect the BBC to clear its schedules in such an emergency.

'We would never force an organisation to assist in delivering education,' a DCSF spokesman confirmed. So what can the government ask the BBC do under emergency agreements?

According to clause 81 of the charter (defence and emergency arrangements), the government can request the BBC to broadcast a special educational programme. But the clause does not provide for the government to take over the schedules to allow ministers to direct programming. In theory, any minister can make the request, which has to be in writing, but this has never been done – even during WW2.

What would actually happen in the unprecedented event of the clause being implemented remains unclear however, because the final paragraph of Clause 81 says that if such a request is



**Six Nations Rugby: protected status**

made, the BBC must comply. Seemingly more of an order than a request...

◆ **MSN HAS SIGNED RIGHTS OWNERS** BBC Worldwide and All3Media to take part in an advertising-funded web video pilot. The service, which launches later this week, was unveiled by Microsoft's vice president for Consumer and online Ashley Highfield (a former director of fm&t and ex-chief exec of Project Kangaroo).

The service will feature content from a number of broadcasters with which Worldwide has distribution deals, including the BBC, once video is no longer available on iPlayer. MSN Video has content deals with Channel 4, and Sky.

The service is the first, not owned by a broadcaster, enabling people in the UK to watch content on demand.

In North America, advertising-funded tv online is led by Hulu.com, with content from the main national broadcasters, who are also partners in the enterprise.

The company hopes to launch in the UK in September, featuring a mixture of domestic and imported programming.

Meanwhile, Canvas, the hybrid broadband/broadcast service proposed by ITV, BBC and BT was this week joined by broadcaster five.

**MEDIACITY UK: HUGGERS WANTS A NEW WAY OF WORKING**

**BY PEGGY WALKER**

**THIS TIME LAST YEAR WHEN ANY**

London staff visited Manchester and asked a taxi driver to take them from the station to MediaCityUK the drivers didn't know where it was. Months later, after increasing numbers made the journey, drivers knew where it was, but said it would never work. Today, the taxi drivers of Manchester know all about it, and are keen to know when it's all going to open.

Just one anecdote related in a staff session headed by Erik Huggers when he travelled to the north west last week.

The director of FM&T talked

to divisional colleagues who are already working in Manchester calling them his 'marines', paving the way. Maintaining the link with staff at Kingswood Warren was recognised as an issue. Huggers was keen to know if those in Manchester felt like they were in a northern bubble. The feeling was yes, to an extent, and the possibility of Skype on the corporate network was greeted with a cheer from the small audience.

Huggers also talked about the growing use of Yammer as a networking tool, as well as raising the possibility of HD real time video conferencing: 'Because it's not good at the moment, you use it once, and then never want to use



**Erik Huggers: no more silos**

it again,' he said. 'We need to figure out how to make sure we don't all feel like we're sitting in silos.'

In true FM&T style, Huggers

was keen that everyone who will work at MediaCity tries a new way of working. 'If we're not failing every now and then, then we're not trying hard enough,' he said. 'When people fail it's because they took a leap of faith. We should celebrate that and thank them for going out on the cutting edge.'

Construction of MediaCityUK is ahead of schedule. It was also announced in

Manchester that the extension to the tram system (which will take people into the heart of the site) will be ready early - by December 2010

**NEWS BITES**

**THE ONE** Show is to be extended to an hour once a week from September. BBC One also confirmed Gloria Hunniford, Gethin Jones, John Sergeant and Myleene Klass as guest presenters to cover for Adrian Chiles and Christine Bleakley when they take a fortnight's break in August.

**MIDLANDS TODAY** and *Inside Out* presenter Ashley Blake has been found guilty of unlawful wounding and perverting the course of justice. He has been warned he is likely to face a custodial sentence. A BBC spokesman said they would need time to 'carefully consider the findings of the court before taking action'.

**PHONE PROBLEMS** in TV Centre on Thursday caused widespread disruption in BBC News when more than 500 failed. The 45 minute failure was the third in a week and journalists reported having to revert to old equipment and personal mobiles to get on with their work.

**BBC CYMRU** Wales began live web English language commentary for the first time from the National Eisteddfod on Saturday bringing activities at the Pavillion to an international audience.

**OUTTAKE TV** is back and the team is asking staff to be on the look out for fluffed lines, problem props, technical glitches, on air gaffes or continuity confusion. Suggestions can be sent to OuttakeTV@bbc.co.uk and there's a finders fee for any clips used.

**TOM BAKER** returns to his role as the fourth Doctor Who for a new series of five audio adventures from BBC Audiobooks.

**CHILD LABOUR** comes under the spotlight at BBC Three with a new series exploring the realities of life as a child labourer. Presented by Stacey Dooley the series will be examining what life for these forgotten children is like in Nepal and the Ivory Coast.

# £50m for local news

by Cathy Loughran

The BBC's £50m alternative plan to local video news will double regional bulletins at weekends and create new jobs in journalism across the nations and regions.

The local services proposal includes landmark programming, a regionalised football magazine, better reporting of local government and more 'district reporters' in under-served communities.

From October, there will be an extra regional tv news bulletin at Saturday lunchtimes and on Sunday after the *Ten O'Clock News* in each nation and region. Scotland, which already has three weekend bulletins, will run five.

Existing breakfast and late evening bulletins will be better resourced, there will be regional radio news opt outs for Wales and enhancement of six opt-outs for Scotland in 2011.

While new posts will be created, there is unlikely to be an overall increase in headcount: it's hoped that many of the new jobs will be filled through re-deployment.

The revised package replaces the original plan for a bespoke video-on-demand service, offering news, sport and weather, carried on enhanced BBC Local websites.

That was blocked by the BBC Trust in February, which decided the plan had limited public value and did not

justify £68m or the negative impact on commercial media. Trustee Diane Coyle said that consultation with licence payers had shown they wanted the BBC to improve local and regional services. The trust has asked management to report back on the new services within the year, including the volume of local news video stories that appear on local websites.

Improvements and new posts will be paid for from existing efficiency savings, with annual investment of around £8.5m this financial year, rising to £15.3m in 2012/13. At a total cost of £49.7m over four years, the new offer is cheaper than the £68m ringfenced for local video, but still represents a significant investment, says Mark Byford.

'The thrust is around weekend news, improving newsgathering in areas where we know we're weaker and in better reporting of local government.

'BBC regional tv news at 6.30pm is the most successful news programme in Britain but at weekends we don't have sufficient presence. With the extra bulletins we want to extend reach and build audiences.

'And we'll be putting more people on the ground in areas like the North East of England, Scotland and Northern Ireland, where we don't have a big enough newsgathering strength - more of the old district reporter roles,' the deputy DG said.

There will be investment in landmark series like *A History of Scotland* and *Coalhouse* from BBC Wales - programmes that scored highly with local viewers and could easily play on network.

Each year there will be a major 'state of the nation/region' investigation on the big issues - centred on a one-off tv programme but also bringing in local radio and online.

Byford adds: 'We're very strong in our reporting from Westminster and the devolved assemblies but we're deficient in local government reporting, so there will be a whole network of new local government reporters.'

In the English regions, controller David Holdsworth believes that over half of new jobs created can be filled through redeployment. He also estimates that the Saturday lunchtime bulletin could draw in an extra million viewers to regional news.

And in an email to colleagues in Scotland, head of news and current affairs Atholl Duncan said: 'We still have to make efficiencies and savings...but the new funding is clearly welcome in these difficult times.'

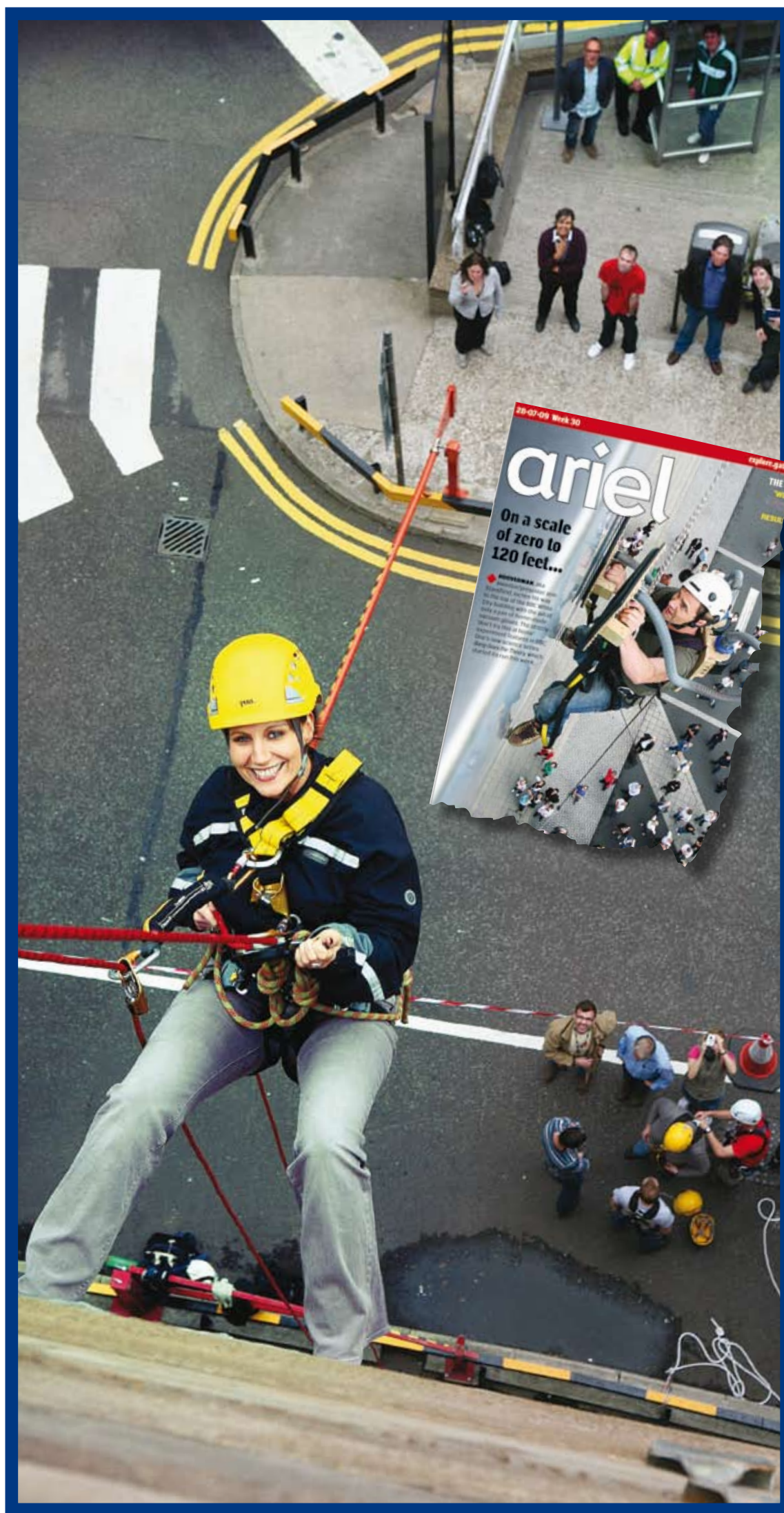
He too aimed to redeploy people into the new output 'in an attempt to make future savings without the need for further redundancies'.



Byford: return of the district reporter

## EXPANDED OUTPUT

- Two extra weekend news bulletins
- Breakfast and late evening improvements
- Regional radio news opt out for Wales and six enhanced opt-outs for Scotland.
- A £1.5m a year impact fund in English region for major documentaries and Question Time-type discussion
- Landmark programming with network potential in the nations
- New Football League highlights magazine programme, launching in January for 20-week run, covering six macro regions across England
- Annual 'state of the nation/region' journalism initiative
- Network of local government reporters
- More newsgathering strength in Scotland, Northern Ireland and North East England



PHOTOGRAPH: ANNA GORDON

## What goes up must come down

Isn't it easier to take the stairs? A week ago, presenter Jem Stansfield climbed up White City using improvised vacuum cleaners. Now, Wendy Dearsley, senior safety manager, smiles through her nerves as she abseils down the side of Television Centre's Studio One.

Sixteen members of the Safety team from around the UK took part in the activity, part of a training session on using ropes to get people into hard to reach places - from ship's masts to cliff edges - and keep them there.

It was designed to teach the team the basics of 'rope access',

and to realise when to refer a complex situation on to in-house rope specialist and trainer Alistair Rickman from BBC Bristol.

Rickman regularly works with the NHU on programmes like *Wild-est Dreams*, and was helping the others get their own taste of rope access in action.

# Boaden defends web sharing deal

by Cathy Loughran

The BBC has been defending its controversial video sharing deal with four newspapers after a barrage of complaints from commercial operators.

The latest BBC partnership, which allows the Guardian, Daily Mail, The Daily Telegraph and Independent to embed restricted BBC video content on their websites has been attacked by ITN and PA, who say the move undermines business like theirs which

supply independent news video to newspaper sites. The companies say they will complain to the BBC Trust.

News International and Trinity Mirror – which have not joined the partnership – have branded the deal ‘self-serving’ and free marketing for the BBC.

Within BBC news, there are different concerns – acknowledged by Craig Oliver, deputy head of the BBC newsroom, in his email update to staff – that the BBC could lose its competitive news advantage. Others

have questioned whether it's too much of a one-way partnership (see Mail, page 11).

The BBC maintains that limiting the type of content shared to UK politics, business, health, science and technology, means that it is complementary to the services provided by ITN and others.

All the video clips on offer – accessed by the partner newspapers via a special portal – have already been shown on the BBC's own website in the last 48 hours. No bespoke content

is provided and all video is BBC branded.

Speaking on the BBC News Channel's, director of news Helen Boaden said she believed the BBC had ‘got it right’: ‘The people who have called us high-handed over this are the [newspaper groups] who have chosen not to take part. ‘On the other hand we have newspapers saying the BBC isn't sharing enough of the value that it has in its content. This is clearly one way of sharing that value.’

Shared content was in ‘public serv-

ice genres – so nowhere near sport and entertainment’, she added.

Mark Byford, deputy director-general said that opposition from ITN and PA was to be expected, despite restrictions on content. He told Ariel: ‘As public broadcaster we should share our own material but we have to be careful not to go into areas that would be commercially sensitive.’

‘That the BBC gets credit is vital, as is the stipulation that material cannot be commercialised nor shown outside the UK.’

## Rebuilding trust in Zimbabwe

The slow business of rebuilding the BBC's relationship with the authorities in Zimbabwe has begun, following the lifting of restrictions on BBC journalists operating legally in the country.

The government never called it a ban but since a disagreement with Robert Mugabe's information minister eight years ago, all BBC reporting from Zimbabwe, including by world affairs editor John Simpson and Africa correspondent Andrew Harding, has been done undercover. Harding reported legally from inside the country the first time last week and intends to travel back there, from his Johannesburg base, in September.

He doesn't miss working undercover, not least because of the risks involved for local fixers.

‘We're free to come and go now but with senior officials accompanying us – not in any sinister way, and they have opened some doors, but their presence can still intimidate interviewees,’ Harding said.

The possibility of opening a BBC bureau in Harare is also being investigated, says world editor Jon Williams, who opened negotiations with Zimbabwe's unity government over reporting access in February.

‘Aware of the reconciliation process going on in Zimbabwe we recognised that we had our own reconciliation to do with the government, and we welcome the opportunity to go back,’ Williams said. Restrictions were lifted after a 90-minute meeting he had with senior government officials.

‘It will take time to restabilise trust in a real working relationship. Allowing our journalists back in is just the first step.’

He too welcomes an end to covert reporting: ‘It takes courage and can be compelling journalism but it was always partly about us, and how we were doing it, instead of the 15m people in Zimbabwe.’

There was no opposition from the authorities to a bureau in the capital, and any decision would be made on a business case, he said.

## Hunt ‘transparent’ over family firm

by Sue Llewellyn

BBC One controller Jay Hunt has done nothing wrong in her involvement in a family run company which runs training for BBC presenters and staff., the BBC says.

Hunt had been transparent by declaring her involvement as company secretary of Brightspark TV, a media training company run by her husband Ian Blandford. She told the BBC of her outside role when she rejoined the organisation from five last May, the BBC confirmed.

Newspaper reports over the weekend questioned whether this was a conflict of interest under strict BBC guidelines.

A BBC spokesman said there was no case to answer. ‘The BBC's rigorous conflict of interest policy lays down strict procedures to prevent an actual conflict of interest arising. Where executives have a close relationship with someone in a company we are doing significant business with, they may not play a role in the decision making process related to the award of any such business, including any commercial sum agreed.’

Commentators also raised the question of why the BBC outsources training to external companies when it has its own internal training department. Anne Morrison, director of the BBC Academy commented: Although we



are able to meet the majority of the training requirements of the BBC from within the BBC Academy, we do also draw on the skills and expertise of the wider industry outside the BBC, working with many external training companies over the course of the year.”



## Make contest a photo finish

Are your snaps as candid as Henri Cartier Bresson's or as intimate as Annie Leibovitz's?

The BBC staff photography competition is now open and wants people to send in their best shots. Sponsored by Global News the competition has five categories: our world, august activity (photos must be taken in August 2009), mobile technology, abstract and unexpected beauty. A winner will be announced in each of these categories as well as an overall winner.

Entries should be uploaded to the group's Flickr page, [tinyurl.com/bbcphotocomp2009](http://tinyurl.com/bbcphotocomp2009), by September 11.

Visit [tinyurl.com/bbcphotocomprules](http://tinyurl.com/bbcphotocomprules) for more details. Last year's overall winner was Fisherman in Valencia Spain (pictured), by John Quintero, the iPlayer picture editor.

## 1Xtra News Show on air

A tailored news show for 1Xtra will from this week offer information on sport, entertainment and sexual health for its target young adult audience. Presented by Tina Dahely, with special reports from Nesta McGregor and David Garrido, the *1Xtra News Show* will be broadcast at noon and 5pm Monday to Friday.

The 15-minute programme will cover subjects including unprotected sex, teenage pregnancies, and sexual bullying. Editor Rod McKenzie said he was ‘delighted to hear the voices of 1Xtra's young audience, on issues that are relevant to them.’

## Childcare plan gets extended

Almost three times as many working parents can take advantage of the BBC childcare voucher scheme following new rules introduced on August 1.

The scheme – which can save each participating parent up to £1,196 a year – has been extended to include employees on fixed term contracts of less than 12 months.

Staff can exchange up to £243 per month of their salary for e-vouchers to help pay for a range of childcare support. Until now, the scheme has only been available to staff who have more than 12 months to run on their contract. But, with immediate effect, working parents with at least one full month remaining on their contract of employment will be able to apply.

BBC People has almost 1200 employees currently participating in the voucher scheme and an additional 2,200 employees will now become eligible.

The ‘salary sacrifice’ method benefits employees because the cost of the vouchers is taken from gross pay before tax and national insurance are deducted. Tax and NI are not applied to childcare vouchers.

**For more information, visit <http://sites.gateway.bbc.co.uk/myreward/myChoices.shtml>**

**Call HR Direct on 0800 082 8080 or vouchers provider KiddiVouchers on 0800 612 9015.**

# WANTED: WITTY WOMEN

Edinburgh isn't short of stand ups in August - but how many are women? **Claire Barrett** meets the BBC's part-time comediennes and asks comedy exec Katie Taylor what efforts are being made to get funny women on tv

**FUNNY FEMALES** are in short supply. It's not that women can't be as side-splittingly uproarious as men; it's simply that so few of them choose to vent their humour as stand-up comedians. It's a scarcity that is affecting the gender balance of tv panel shows. As Dara O'Briain, *Mock the Week* host, pointed out recently: 'There's a 90 percent, 10 percent split the entire way down the industry, from the Edinburgh Festival to the open mic level. Every [panel] show I've done we've torn our hair out trying to find female comics.'

Or is it that panel shows just aren't very welcoming to women. Victoria Wood has complained that many are testosterone traps, relying on 'men topping each other, or sparring with each other, which is not generally a

very female thing'. Even the ballsy Jo Brand has vowed to steer clear of *Mock the Week* as she 'didn't like the prospect of having to bite someone's foot off before they let us say something'.

*Mock the Week* is 'a bit of a lion's den', admits Katie Taylor, comedy entertainment exec editor, who insists that efforts are being made to get more funny women on BBC telly. Katy Brand, Shappi Khorsandi, Jo Brand, Jo Caulfield and Miranda Hart are on the guest lists for panel shows from *Have I Got News For You* to *Would I Lie To You*. And Taylor points with pride to the recent Michael McIntyre's *Comedy Roadshow* - a Saturday night, BBC One series that featured a female comic in every show bar one and pulled in 4.5m viewers an episode.

But Taylor is urging producers and commissioners to 'think more laterally' when matching comedy style to showcase. 'On the new series of *QI*, for instance, we've got Sandi Toksvig. She's perfect, but she's never been on it before.'

While being on the road and doing late night gigs may deter some women from the stand-up life, Taylor believes there is plenty of sharp and original female talent coming through. But she calls for patience. 'Comedy is very exposing, whether it's in a theatre or tv studio,' she warns. 'You cannot put people onto panel shows until they're ready or they'll be written off or put off.'



Feri Tescan

**THE FIGHT FOR EQUALITY** may have been won, but female stand-ups still have some catching up to do, reckons Feri Tescan (pictured right). 'At the back of some people's minds there's still this feeling that a woman just shouldn't be up there.'

The Red Bee subtitler admits that she does it herself. 'Many have that apologetic air - like they have to make up for all those dreadful female comics who whine on about their terrible boy-friends or being dumped.'

Funny women, she believes, seem to flourish behind characters. It's where Feri has had some success. As one half of a double act, she performs sketch and character comedy for kids. Their *Silly Billy Bum Breath*

show has had sell-out Edinburgh Festival runs for the last five years. She also gets into character for adults - short dialogues in the guise of a jaded primary school teacher or Turkish belly dancer. It's deliciously bad taste. 'I think it's important to shock, to cross boundaries,' she says. 'Surely people are past being offended when they hear something crude come out of a woman's mouth.'

Feri also writes for tv sketch shows, and she's considering straight stand-up. Not that she's driven to perform. 'Taking your gags out there and counting the number of silences, can be soul destroying. I just wish I was a bloke - it would be so much easier.'

## Rowena Haley



**HUMOUR WAS A SOCIAL ICE-BREAKER** for Rowena Haley, who used her wit to make friends at school. 'I didn't really have much else to work with,' she says. 'I was never going to be the best-dressed girl or have the nicest hair. It's much better to have people laughing at you at school for the right reasons.'

Her first public performance came at Uni. Comedy songs - be they about

Primark, phasing out friends or her dead pet hamster, Maureen - remain at the heart of the act, which catapulted Rowena to the Funny Women finals at London's Comedy Store last year. 'I felt like I was going to be sick before I went on,' admits the researcher for new BBC One comedy *Walk on the Wild Side*, who is doing some open mic spots in Edinburgh.

She attributes the lack of female stand-ups to playground politics, with 'some girls put off as they are scared they will embarrass themselves in front of men, whereas maybe men think comedy is a good way to show off'.

The woman who grew up watching French and Saunders - 'the dirty old men were my favourites; a bit inappropriate for a 10 year-old' - is herself likened to Victoria Wood. But she's happy for comedy to remain a sideline - 'I'm not too bothered about making money from it - and it's still winning her friends. 'It's great when people come up to me and say they enjoyed my songs - it makes me feel a bit useful.'



## Lone Harding

**I THOUGHT I'D TRY**, even if I ended up spitting glass and tombstones,' says Lone Harding. A relative newcomer to the circuit, the researcher from Learning is no stranger to humour. A former scientist, she used to make jokes to relieve the stress of working with cadavers. 'The surgeons could swear better and were funnier

than anyone I'd ever heard,' she says. 'When you're dealing with life and death, nothing else is that serious.' So why are there so few women on the circuit? 'Men know that women love funny men,' she reasons. 'Women are just as ballsy - they're just less likely to do something that masochistic to attract the opposite sex.'

## Clara Heimerdinger



**THE LAUGHS STARTED COMING** when Clara Heimerdinger abandoned the fluorescent jacket and banana - a misguided attempt to be surreal - and based her jokes on her own experiences and observations.

'My act is energetic, cheeky, friendly, a bit quirky,' explains the 6 Music network co-ordinator, 'and totally honest.'

A fan of live comedy, she spent her teenage summers around the Edinburgh Fringe and did her first open spot after finishing a comedy course in London. 'My friends who were in the audience made sure they laughed loudly. When they got bored of coming to my gigs, I found that genuine audiences were laughing at me.'

At least, the 'more usual, intelligent type' were. 'There are some clubs that are full of big groups of drunken rugby players, stag dos, hen dos, office parties, that kind of thing. They decide before the female comic starts her first joke that they don't find her funny.'

She admits that great female role models are scarce on the traditionally male dominated circuit. 'You need a really thick skin, a lot of self belief and confidence,' believes Clara, who names Jenny Éclair, Janey Godley, Josie Long and Jo Romero among her female favourites. 'It's very scary and, unlike in theatre or music, the reaction is instant and it might be a bad one. There's nothing or nobody to hide behind. It's just you - you write alone and you perform alone.'



England's Stuart Broad celebrates the dismissal of Australia's Mike Hussey on the fifth day of the third Ashes test at Edgbaston

# How radio makes the test match special

**THE BRITISH SUMMER HAS MANY SOUNDS** – lawnmowers, ice cream vans, the gentle patter of rain – but in recent weeks one has been notable in its ubiquity: the crystal clear babble of the DAB radio, whispering 5 live's Ashes coverage into the distracted ears of damp barbeque guests the country over. With England still one up following the third Test at Edgbaston and Ashes fever rising, that babble could become a roar.

'It's not a series you have to sell to people - they want to know what's going on,' confirms cricket producer Adam Mountford, who is responsible for all radio coverage of the sport. 'You can sense that the nation is getting behind it.'

The events of the weekend are just the latest instalment in what is turning into a classic series, which began with the nail biting draw at the first test in Cardiff, followed by a historic victory for England at Lords, thanks to Andrew Flintoff's bowling prowess.

Whether or not we witness a repeat of England's 2005 Ashes triumph - when Dixons reported a 70 percent increase in DAB radio sales over the summer - the 5 live team are again providing an array of coverage to suit everyone, from the casual listener to hardcore fans able to recount the notoriously arcane LBW law in mind-numbing detail.

5 live itself provides regular news updates. Its recently bolstered team allows the station to react as needed and also

provide commentary when things get particularly riveting - as in the Cardiff Test's climax, where the schedule was given over to an hour of action from Swalec Stadium.

Australian fast-bowler Jason Gillespie has been brought in as a summariser, providing an antipodean perspective on events, while on Saturday mornings the remit broadens to include comedian Andy Zaltzman's cricket comedy show *Yes, it's the Ashes*.

**'It's now less about England winning, than it being an exciting series'**

**Adam Mountford**

But for many obsessive fans, plus a surprising proportion of eager novices, the Ashes mean *Test Match Special* (TMS). The 52 year old programme, which provides live ball by ball coverage for listeners on each day of the series, continues to constitute the 'crown jewels' of the BBC's cricket coverage - even when on television the sport isn't on the A-list.

Through digital only station 5 live sports extra, Radio 4 LW, iPlayer and the website, the programme gets in the order of four million listeners across the

platforms tuning in to hear the likes of Jonathan 'Aggers' Agnew and Henry Blofeld genteelly discussing the day's events as they happen. 'It's the family that's been with you for years, providing you with the very best commentary you can have,' says Mountford.

Of course ball by ball commentary is at the mercy of this summer's changeable weather as cricket itself, but that doesn't stop the TMS team: 'People love it when it rains,' says Mountford. 'As a kid growing up I listened to TMS and there were times I almost hoped it would rain, because that's when you'd get the great stories.'

Mountford maintains the programme is not one that needs an annual overhaul, although this year has seen some interesting changes.

Colin Murray and Tim Lovejoy are bringing it to a new audience over on 5 live sport during a half hour segment that will be available as a podcast, and the TMS Ashes Archive has recently opened online, providing historic commentary from the series dating back to 1938.

Though his phone 'never stops ringing' with people from different BBC outlets wanting to speak to the *Test Match Special* team about the cricket, Mountford remains coy about predicting any particular outcome.

'I think it's less now about England winning the Ashes as it being an exciting series,' he says. 'And I'm sure it will be'.

**'For me cricket is like chess on grass'**

Successful commentary is all in the research, says Test Match Special commentator Simon Mann

**WITHOUT THE COMMENTATORS** well, it just wouldn't be cricket. The relaxed, conversational tone of the BBC's team of experts has earned them something approaching iconic status among followers of the sport. But the ease with which they follow the ebb and flow of the game - seemingly plucking obscure statistics out of the blue - belies their profound depth of knowledge.

'The keys to good commentary are preparation ahead of each game and an inherent love of the sport,' says Mann, who's been on the TMS commentary team since 1996.

'It might be a cliché, but to me cricket really is chess on grass. I'm fascinated by the facts and figures, the athleticism, the element of danger given the speed and hardness of the ball - the physical and the mental element.'

Simon has followed cricket since he was 11 and continued playing at club level until recently. He's convinced that following the sport at all levels - at different grounds, in different countries and through different media - is

essential to do justice to the job. 'Your biggest tool as a commentator is the depth of experience built up and knowledge assimilated over many, many years,' he says.

Before a match Mann researches the biographies and track records of each player so he's familiar with each member of each team. The basics are essential - not just names and form but how do they play? How many test matches have they been in? Do they perform better at home or abroad or at any particular ground?

'You can't retain all the details, but when a player comes out to bowl I like to have the template,' he says.

The team in the press box consists of the commentator who describes the action and the ex-player who analyses it. The scorer or 'stat-man' is on hand for more complex facts or figures that may need verifying.

So what of those long periods during a game where very little seems to be happening?

Mann says there's always something to talk about, because as a commentator you're describing the whole scene - the weather, the crowd, something somebody said during lunch, even lunch itself. He also keeps some handy anecdotes up his sleeve.

'The trick is to not use all of those up at once,' he says. 'These days our producer can get information onto a screen in front of us very quickly. If we digress during a lull in play and something quirky comes up - like what's Peru's biggest export? - he or she can find out while we spend a few moments debating the answer ourselves. Then the cricket starts up again.'



# “YOU SAY”

**LAST WEEK OUR CUTTING EDGE COLUMNIST BILL THOMPSON ADMITTED TO WATCHING TV WITH HIS PHONE AND LAPTOP TO HAND. HOW MANY SCREENS DO YOU WATCH?**

I confess to using Twitter on my laptop while watching TV. The wit, commentary and knowledge of the community definitely adds a welcome dimension to certain shows. Of course it's also made me aware that whenever I present, the Twitter community is also out there providing that sardonic layer of appreciation. **MAGGIE PHILBIN, PRESENTER, RADIO BERKSHIRE**

Watch tv on just one screen? I shall do no such thing. Not without my phone or laptop to Twitter away while watching *Top Gear* or *Doctor Who*. I know someone who was in London while his wife was in France. They used to watch the BBC in their respective homes and have their laptops running Skype so they could chat to each other while watching tv. After all it's a communal experience. **ANDREW WONG, SENIOR CONTENT PRODUCER, MULTIPLATFORM**

I usually have a second screen to hand - be it a mobile phone or a laptop. If the programme demands my full attention then I'll use the pause facility to avoid losing the plot. In my job I have to compile post production paperwork about programmes, so I've been trained to be unable to watch a programme without writing down information about it. **MARK ABRAHAM, PRODUCTION COORDINATOR, VISION**

I only very occasionally have my laptop on in the evening. And if the programme (or book - remember them?) is interesting then I let my mobile go to voicemail. Life's too short to complicate it with all these distractions. **ANNA CASSAR, ASSISTANT CONTENT PRODUCER, A&M INTERACTIVE**

Just the one screen if I'm actually watching stuff. I hate having the telly on as a background thing - if you're watching something, watch it. Twitter needn't be on a different device of course - if I'm watching programmes on the laptop I set my Tweetdeck to silent alert. Single screen multi tasking. **ANT MILLER, TECHNOLOGIST, FM&T**

My laptop is always to hand and is usually the focus of attention, with the TV on in the background. I have been known to Tweet to the person sitting next to me on the sofa. **ANNABEL BLAIR, HEAD OF INTERNAL COMMUNICATIONS, WORLD SERVICE**

I sit in front of the tv with my MacBook and iPhone. Because my phone's more portable than my laptop I'm more tempted to tinker around on it. I love learning and there's always something else I want to look for. It's force of habit that makes me put the tv on. **STEWART KINGSCOTT, PRODUCER, COVENTRY AND WARWICKSHIRE**

I have just one screen - my iPhone - but from it I will happily Tweet, email and Facebook my way through pretty much anything. Unless it's CSI. That gets my undivided attention. **ZOE KLEINMAN, BJ, NEWS ONLINE**

I have four including the tv: my iPhone for texting friends, first laptop for Tweeting/ blogging and a second laptop to stream BBC content if I'm watching another channel. I'm a media junkie. **JON JACOB, WEBSITE MANAGER, COJO**

# week@work



**MOBBED BY HUNDREDS OF TEENS** at London's Underage Festival Switch dj Nick Grimshaw and producer Megan Carver were forced to head for the fairground rides to record their packages.

Switch visited the festival as part of their week long road trip which will visit places across the UK. 'As it's the summer holidays we thought we should pack our bags and meet as many

of our listeners as possible,' explains Carver, 'Which meant doing what they do - but I bottled it on the swings.' **You can follow the tour at [bbc.co.uk/switch](http://bbc.co.uk/switch) and on Jo Whitley's show on Radio 1.**

## CHANGING PLACES



**DEBBIE THROWER** (left) joins Radio Solent. She will present the early breakfast show and afternoon programme in August... Bj **ANGELA FRAIN** leaves BBC Lincolnshire to become news editor at Radio Bristol... Look North reporter **HANNAH MOFFAT** leaves the

BBC to join France 24 in Paris... **JAMES STEWART** becomes editor of Radio West Midlands for six months replacing **JEREMY POLLOCK** who becomes editor of the English regions special features unit.

## COMING UP

◆ Eight people will learn to play an instrument in a new 6 x 30 minute series for BBC NI. **COMPOSE YOURSELF** will be made by Waddell Media and is expected to tx later this year. Commissioned by head of programmes Ailsa Orr it will be exec produced by Deirdre Devlin.

◆ Controller of BBC One Jay Hunt and controller of drama commissioning Ben Stephenson have commissioned a second series of **FIVE DAYS** for the channel. Made in-house, the 5 x 60 minute series will tx in 2010.

## GREEN CHAMP Introducing the environment champions

◆ **Stuart Ellis, assistant producer, Manchester**

**Why did you become an environment champ?** I've been a bit of a 'Green Beret' since before the group formed, ticking team members off for binning paper and needless printing. When I saw that a group was gathering I thought it would be great to join - greater numbers, louder voices and all that.

**What's the biggest gripe you have about your building?**

Electrical equipment left on stand-by. I understand some habits are hard to break and some issues too big to crack quickly but pressing an off button and shutting your PC down costs nothing and takes seconds.

**If you could ban one thing where you live what would it be?**

I'd like to promote locally sourced produce and seasonal food shopping. I know that we live in a global economy and I'm not

suggesting we revert back to the Iron Age, but it makes sense that the less the food has travelled the fresher and tastier it is. It has less impact on the environment by reducing its mileage and what's more it supports local farmers and food producers. It's not always pricey either.

**What habits have you changed?**

I recycle more household waste, reuse plastic water bottles and other items that just need washing up, say no to carrier bags, and turn off lights. It may not seem much but add it all together and the difference it makes is surprising.

**What advice would you give someone that wants to make a difference?**

There's no shortage of websites that can help you be more 'green' and save cash. Check out the Environment site for ways to help: [explore.gateway.bbc.co.uk/environment](http://explore.gateway.bbc.co.uk/environment)



## ONE MILE RADIUS Things you can see in your lunch break

◆ **Kay Wright, sbj, BBC Leicester** The second you step outside BBC Leicester's studios, you're in the thick of it. Take your pick from a plethora of cafes, bars, shops and galleries reflecting the city's rich ethnic and cultural diversity. If history's your thing, then the past

blends pleasingly with the present at the medieval Guildhall and Leicester Cathedral which stand alongside the Highcross shopping centre that hums with activity from dawn 'til dusk. Alternatively you can step back from the hustle and bustle by taking a languid stroll up the peaceful,

tree-lined New Walk promenade and admire the showcase of fine Georgian architecture. That's before dipping into the New Walk Museum (right) and making friends with the collection of dusty old dinosaurs and mummified remains.



# TAKE THE WEATHER WITH YOU

With the words 'bbq summer' ringing in our ears and the financial climate still a little chilly, taking a 'staycation' (formerly known as relaxing at home) seemed like a brilliant idea – and bang on trend. But has the weather dampened our spirits? **Sue Llewellyn** went in search of staff who are sticking close to home

## Northumberland



**SUSANNA REID, PRESENTER, BBC BREAKFAST** took her young family to Northumberland. 'We went there because our fantastic weather team promised us a barbecue summer. As we drove up the M1 in pouring rain we wished we'd booked Barbados. Then we remembered we couldn't afford to go that far abroad, and our week turned out to be glorious. Sunshine, punctured by showers that didn't spoil our utter enjoyment of the best beaches, castles and country walks anywhere in the world.'

## UK Tour

**VICKY BARRY, PA IN ENTERTAINMENT**, is hitting the road. 'I'm staying in the UK, having bought a flat last year we've yet to get the bank balance back to normal. We usually take a week or long weekend in Amsterdam and had our sights set on either Paris or Bruges. I'm ginger so sun, sea and sand don't appeal much anyway, which is good. We decided to take a mini road trip around the country, visiting friends from university and family, ending up in Edinburgh for a few days of the Fringe Festival - where we'll take advantage of the free shows.'



## Isle of Man

Some are staying at home to pursue other passions. 'I only go abroad for work,' says **HOWARD BENSON, ASSISTANT ED, UP ALL NIGHT**. 'I'll be travelling in my battered VW camper van and going to the Isle of Man for the transport festival, visiting preserved railways in the north and riding on mainline steam trains like the Scarborough Spa Express and the Garrett Exhibition at Manchester Museum of Science and Industry - collecting ideas for my railway features.'



## Surfing Ireland

**RADIO FOYLE'S PRESENTER MARK PATTERSON** edits the BBC Northern Ireland surf platform ([bbc.co.uk/ni/surf](http://bbc.co.uk/ni/surf)) 'Staycation? You bet. The taxman has had the final say on any fancy notion of holidays this year, so in a few weeks time it's salt and pepper sandwiches, a rack of boards on the roof and a road map to my own place. The continent has become so expensive,

even for a 'wee cheapie' - so for me it's a Staycation 2009 Surfari here in Ireland. August and September see the return of bigger waves off the east coast, and a few mates are coming over from Oz and America to surf surf surf...with maybe a modicum of cold stout and a bowl of hot chowder somewhere down the road. Wish us luck.'

## Camping in Cornwall

'Barbecue summer or board games?' says **SIMON WALDMAN, STRAND EDITOR, TV NEWS** 'By the time you read this, I will have dragged my family, yet again, to Cornwall for another soggy fortnight. We go every year, always hoping for just a BIT of sunshine and usually end up massively disappointed, but phlegmatic in a true-Brit sort of way. But we look on the bright side after all, there's PLENTY to do if it's wet:

- traipse miserably round the overcrowded shops with lots and lots of other people in anoraks;
- queue up with the rest of the world for half an hour in an overcrowded indoor swimming complex;
- try - and usually fail - to get into one of the overcrowded cinemas along with everyone else;
- or sit in the drizzle on the beach - not crowded at all.

And, of course, it's the perfect opportunity for a bit of quality time with the kids, if I can prise them away from the games console. Wish you were here.... (and I was there?)'



## Camping in Scotland



**JEFF ZYCINSKI HEAD OF RADIO, SCOTLAND** opted for a two centre holiday, one week in London and the second camping in the Highlands of Scotland with his family including kids Sarah (14) and Alan (12). 'No pay rise, no bonus and so no trip to Disneyland. The London idea went down well and each family member made a list of things we wanted to see. Madame

Tussauds, Oliver!, the new Harry Potter Movie at the Empire Leicester Square. We did all of those things and more and even managed a trip to Broadcasting House where we watched Nicholas Witchell interviewing people about the BBC's annual report. Funny how things seem more exciting when you look at them through children's eyes. They even thought

the Tube journey was amazing. Better than Buckingham Palace, they said. The second week was under canvas in the Glenmore Forest Park near Aviemore. Some fantastic days on Loch Morlich and nothing beats the taste of sausages cooked in the outdoors! The rain stayed off until the very day we had to go home. Who needs Disneyland?'



## Derbyshire

**HARRY MATHARU, LEGAL BUSINESS MANAGER (ABOVE)** is a convert to the holidaying near home cause: 'We're planning a staycation again this year - it's too expensive trying to organise trips abroad with two small children and none of my family are sun worshippers. This year we're going to Derbyshire as we have a family membership to the Merlin group, which includes Alton Towers. My kids are at an age where they love theme parks and rides. We've booked a little cottage nearby, so we can explore the countryside too. There is so much to explore in the UK, you don't need to go abroad to have a break. Have you ever wondered why half the world comes to the UK for a holiday?'

## Devon

**FIONA GRISTWOOD, RESEARCH EXEC, MC&A**, is currently in Devon. 'My husband and I always said that if we ever had kids we'd show them the beautiful British Isles before the rest of the world, but after 17 days of solid rain in Ireland last year with an 18 month old baby, where we rarely got out of the car, we decided that if the summer was wet and cold again we'd get a last minute deal. Then friends who live on the edge of Dartmoor asked if we would house-sit and with money being tight at the moment we jumped at the chance. We love the beautiful and varied scenery of Devon and Cornwall and there is just so much to do there come rain or shine. But we are hedging our bets. Despite the promises of a hot August were not taking any chances and are taking our passports, so if it looks like its going to be another wash-out we can take a ferry to Spain or get a cheap flight from Plymouth.'





MADE IN THE UK

# Bristol and wildlife tv – more than an accident of history

**THE NATURAL** history unit in Bristol is a rare constant in an evolving broadcast world. Whereas other specialist centres of excellence have come and gone, the NHU has always been there, or so it seems. What happy combination of circumstances and talents made Bristol the ideal habitat for the unit, enabling it to grow into the most enduringly successful out-of-London production department in the history of the BBC?

You might argue that there has always been a strong interest in natural history in the West Country, and a long tradition there of self-educated, amateur naturalists. But the truth is that the NHU would not exist in Bristol, had it not been for the enthusiasm and passion of one man, and his belief in the public service ideals of the BBC.

Desmond Hawkins was not himself a trained naturalist, nor a West Countryman. He moved as a radio producer to the BBC in Bristol after WW2 and started natural history production in Bristol with radio programmes such as *The Naturalist* and *Birds In Britain*, long before the arrival of television in the area. As a boy, I listened to those programmes, and I dare say my own passion was stoked by them.

## Global reputation

In 1952 I began my career with the BBC in London, at the tv talks department in Alexandra Palace. I worked on anything from political broadcasts to archaeological quizzes, but before long I launched *Zoo Quest*, a series which took me all over the world and helped to determine the future course of my life.

Meanwhile, in Bristol, Desmond Hawkins had decided that as soon as it was physically possible to make television programmes in the West Country, his team of natural history specialists would show these upstarts in London how it was really done. Hardly was *Zoo Quest* on the air in 1954 than Desmond had decided to launch his own series *Look*, with Peter Scott, whose bird sanctuary at Slimbridge was only 20 miles away.

The fact that there was still no actual tv studio in the city, or for that matter any transmitter or tv sets in the region, did not deter him. He brought in an outside broadcast unit, ran cables and cameras into the large radio studio and piped the programme by landline up

In the first of a short series of essays by celebrity champions of out-of-London production, David Attenborough explains why Bristol is the natural place to make nature programmes



to London. So natural history tv programmes were being made in Bristol even before anyone in the region could watch them.

Enthusiasm is infectious, and Desmond gathered about him a core of people whose passion for natural history equalled his own, so that by 1957 it was officially recognised as a production specialism in Bristol, and he set up the NHU proper there.

When I became controller of BBC Two in 1965, I naturally wanted to indulge my own passion for natural history. When BBC launched colour tv in Britain, I could think of no subject better suited to showing off the new technology. I commissioned from the NHU *The World About Us*, initially a series of 26x50-minute programmes that turned into a long-running strand, and helped to establish a global reputation for the unit. Bristol also produced *Life*, a magazine programme that covered natural history news

stories. Productions like these, building on the foundation of its existing BBC One output, secured the future of the unit and bound natural history production ever more closely with its Bristol roots.

At BBC Two, I also launched a style of documentary which would now be described as the 'landmark' series, taking a big subject and devoting 13 one-hour programmes to it. The first of these was Kenneth Clark's *Civilisation*, followed by Jacob Bronowski's *The Ascent of Man*. An obvious contender for the same treatment had to be the history of all life on earth, but that was a subject I hankered after tackling myself.

As soon as I resigned from my management job, I suggested the idea to one of the most experienced producers at the NHU, Chris Parsons, who would later himself head the unit. This was without doubt at the time the most ambitious series to be

produced in Bristol. We started work on it in the mid-1970s, and the ground-breaking *Life on Earth* was transmitted in 1979 to huge audiences, selling around the globe so that eventually it was estimated that 500m people watched it.

There is a great deal of trial and error in producing natural history programmes, and the people who make them have built up extraordinary levels of knowledge and expertise. Waiting patiently week after week in freezing temperatures for a snow leopard to creep across a mountainside, or understanding precisely when and how to film the annual hatch of turtles on a starlit beach, requires special skills. So too does the post-production of natural history series, and once a commissioning momentum was established, over the years the NHU in Bristol attracted many satellite businesses and freelancers. The city has accumulated a unique set of trades and talents.

## Cultural identity

At the same time the cultural life of Bristol has benefited from the existence of the NHU. The world's first wildlife film festival, Wildscreen, was held in the city, attracting visitors from all over the world. The University of Bristol would probably tell you that its zoology department gains greatly from the fact that the best natural history television unit in the world is within walking distance, and a close and symbiotic relationship has sprung up between the two. Producers and academics drink in the same pubs and exchange ideas, and many a promising young graduate has found employment at BBC Bristol.

It may have been historical accident that the NHU was founded in Bristol, rather than London, but instinct tells me that when Desmond Hawkins produced the first natural history radio programmes there in 1946, he already saw far further than the wildlife that was on his West Country doorstep.

Natural history programme making has become as much a part of Bristol's cultural identity as seafaring or the wine trade. The skills it takes to make such programmes are now woven into the fabric of the city, and long may it remain so.

Read David Attenborough's full article and the other Made in the UK online essays at the BBC website [bbc.co.uk/madeintheuk](http://bbc.co.uk/madeintheuk)

arielview



CLARE BOLT

## A good reason for Radio 1

**ED VAIZEY CLAIMS** he was quoted out of context and his party has swept in, reassuring Radio 1's 11m listeners that selling off the station isn't Tory policy. But let's try it out for size: the 'government' sells off Radio 1 and replaces it with an advertising funded, UK-wide pop radio station.

In the rebranded, commercially-driven world of *Radio 1 and Only!* (TM) it's Fearnie Cotton who is left running the show. Chris Moyles is out (too expensive) Westwood's show has been axed (too edgy) and Annie Mac no longer plays dubstep (too specialist for profit-hungry shareholders).

You could also bet that the specialist music sessions, live music events and expensive PSB content would slide from view: a mainstream commercial station carrying documentaries, social action campaigns and extended news and current affairs bulletins?

MP Tom Watson, who sits on the select committee for media and culture, blogged eloquently on the subject when the Sunday Times story broke. Vaizey's analysis, he argues, fails to understand that Radio 1 is much more than a music station. 'Other than Radio 1, you cannot find a broadcast radio station in Britain that engages with young adults at scale and on their terms. The station does this because it has the luxury of having a wider remit than a good balance sheet at the end of the month,' he writes.

Even the Trust has praised the station's role in supporting new UK music and artists.

The age profile may need a push back down, but it's a no brainer that a privatised Radio 1 wouldn't have the same editorial scope, nor would it take the same risks. As Watson reminds us, it's a lot more than a music station.

Clare Bolt is features editor of Ariel

## A matter of pay and privacy

**THE SALARIES ISSUE IS SET** to run and run. Michael Lyons has been defending (on Radio 4's Feedback) the right of the highest paid talent and BBC receptionists alike to have their salaries kept under wraps. Only those making decisions about how public money is spent should have their earnings revealed, Lyons said. To do otherwise could drive people into the arms of other employers.

Interesting that the chairman of the BBC Trust admitted that he doesn't know what Jonathan Ross – the most controversial of the BBC big earners – actually does takes home. But whether a receptionist in the lower salary bands would be as likely to jump ship as a Wossy or a Wogan – where their pay to be made public – is debatable.

Cathy Loughran is deputy editor of Ariel

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

## R.I.P. expenses

I work in BBC People and therefore have to deal with sad situations like the death in service of a member of staff. In these cases, one of the things that helps the family is that the BBC acknowledges its appreciation of the deceased staff member. I think most of us would agree that this is normally shown, amongst cards and letters, by the sending of flowers to the funeral.

However, we have been prevented from doing this in the last few situations in Scotland because of the expenses policy. I have been looking at the recently published expenses of the senior executives and note that they have successfully claimed for sending flowers to individuals. How on earth is that possible?

**Isabel Cosgrove**

*HR & development manager, Scotland*

**Zarin Patel, Chief Financial Officer replies:** Our staff are very important to us and they make the BBC what it is but it is still hard to justify to the licence fee payer the purchase of gifts for staff from licence fee funds. Flowers and other gifts are however occasionally purchased for talent to mark notable successes and significant events. This helps the BBC in the building and nurturing of relationships and collaborations to bring the best performers to air and is usual amongst this community.

## Privilege check on state of our education

At the end of a month in which new research showed social mobility in the UK had dropped, and universities were told by the government to increase the number of poorer applicants in their intake, shouldn't the BBC be encouraged to reveal the proportion of senior figures – on screen and off – who were educated at state schools? We already have mechanisms

in place to monitor the ethnic breakdown of staff and various initiatives to promote diversity, yet I'm unaware of any attempt to grapple with the issue of privilege. If the BBC is to reflect and serve all sectors of society, it could employ a few more of the 95% of the population who were educated in state schools.

**Matt Prodder** *sbj, Newsnight*

## Deal or no deal?

As someone who has signed up for myDeals Corporate perks I thought I would use their service to book a hire car for an upcoming trip. I wanted to book a car for one week and decided to do my own price comparison. I can save almost £66 doing this via Gateway but only £22 via myDeals. Why is there such a price difference between the myDeals and the Gateway Personal Hire deal? Can someone explain please?

**Paul Green**

*production planner, Belfast newsroom*

**Anneke Heaton, Reward Manager,**

**BBC People replies:** The BBC has a number of discounts and deals available to staff and we are working on getting them all in one place to avoid confusion. The Hertz discount on myDeals is negotiated by an external company, Next Jump who

provide a number of discounts for BBC staff (at no cost to employees or the BBC). Where the BBC has managed to directly negotiate a better deal than the Next Jump deal we do aim to only show the BBC negotiated deal but in this case it does appear that this hasn't happened. Thanks for pointing this out – we will get it corrected.

## Bin there done that

At the back of the TV centre Spur there are about six green paper recycling bins (and about twice that many blue rubbish bins). The problem is there are insufficient bins for the amount of cardboard/paper waste produced. I frequently go down to deposit cardboard in the green bins and they are nearly always full up. As a result cardboard and paper is being put into the rubbish bins, the contents of which go

to land fill. Why doesn't BBC workplace replace some blue bins with green ones? What is the point in encouraging people to recycle cardboard and paper when there isn't enough capacity in the bins.

**Steve Pearce**

*resources and development organiser, newsgathering*

**Mark Wilkinson, Environment Team,**

**BBC Workplace replies:** BBC Workplace support recycling throughout the organisation and have a plan for improving the recycling provision at Television Centre and elsewhere. At TVC this includes additional bins for recycling plastics and cans. As part of this, we are looking at the site waste management equipment, including the provision of a compactor for paper and cardboard to reduce volume of waste and improve site operations.

BBC Workplace is aware that there are currently not enough card and paper skips at this location. Further skips are available in the recycling compound (Dodds Yard) that are sufficient for all paper and cardboard waste generated at TVC. Site staff are aware of the need to recycle as much as possible and have been asked to remove any paper and card prior to compacting black bag waste.

## No thank you

The BBC's generous offer to the Daily Mail, Telegraph et al of free video content for their websites does not appear to have been acknowledged by the recipients. One wonders what kind of partnership we have entered when the partners offer no reciprocal benefits and do not admit to being in partnership.

**Jeremy Hayes**

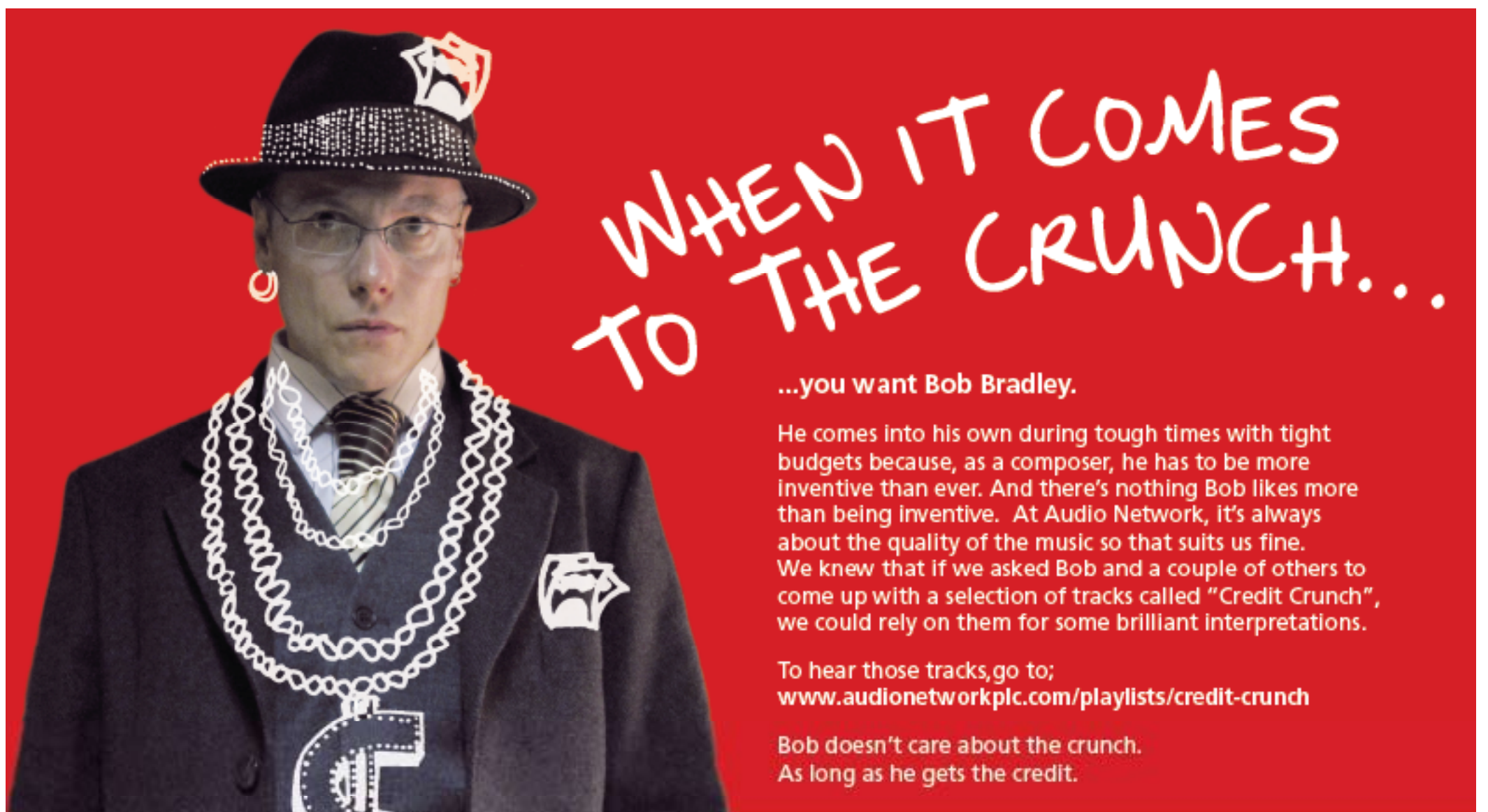
*sbj, The World Tonight*

## All good people

Michael Lyons said in his email to us all on Friday: 'But I also recognise that the BBC needs to be able to attract the best people for the job because good people deliver results. And sometimes they do come with a big price tag.' Is it me or is Michael Lyons saying that the majority of us who aren't paid that much are paid so little because we're rubbish at our jobs? It's nice to be appreciated.

**Gillian Darlington**

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## PROGRAMME MAKING

**Stage Manager, Philharmonic Orchestra**  
Manchester  
4D/Ref: 15987009  
E C 24-Aug-09

**Team Assistant, Story Department, EastEnders**  
Elstree  
3P/Ref: 16470709  
C 07-Aug-09 A 06 months

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

## JOURNALISM

**W1 Migration Manager, News**  
London  
11D/Ref: 16096609  
C 31-Aug-09 A 3 years

**Senior Broadcast Journalist, On Demand**  
London  
TV Centre  
8/9D/Ref: 16292109  
C 17-Aug-09 A 06 months

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

**Broadcast Journalist, BBC South East Today**  
Tunbridge Wells  
5/7D/Ref: 13504409  
C 11-Aug-09 A 06 months

## BUSINESS SUPPORT AND MANAGEMENT

**Business Partner, Corporate Services**  
London  
Media Centre  
SENEX/Ref: 16462709  
E C 09-Aug-09

**Manager, Freelance Contracting Team**  
London  
White City  
10D/Ref: 16559309  
E C 17-Aug-09

**Performance and Planning Manager**  
London  
White City  
9D/Ref: 16444509  
E C 13-Aug-09 A 11 months

**Partnership Manager - Connect and Create**  
Manchester  
9D/Ref: 16371709  
E C 12-Aug-09 A 12 months

**IFRS Project and Technical Accountant**  
London  
White City  
9D/Ref: 16356809  
E C 13-Aug-09 A 12 months

**Research Manager, Audio & Music - Audiences**  
London  
Henry Wood House  
9D/Ref: 12669709  
E C 06-Aug-09

**Category Manager**  
London  
White City  
8D/Ref: 16589609  
E C 09-Aug-09

**Project Manager, 21CC Salford**  
Manchester  
8D/Ref: 16514409  
C 16-Aug-09 A 12 months

**Senior Research Executive, Measurement**  
London  
White City  
7D/Ref: 16402109  
C 09-Aug-09

**HR Manager, Journalism, Global News**  
London  
Bush House  
7D/Ref: 16187409  
E C 09-Aug-09 A 12 months

**Assistant Production Accountant**  
London  
White City  
5D/Ref: 16589009  
E C 12-Aug-09 Various

**Project Associate, 21CC Salford**  
Manchester  
5D/Ref: 16514709  
C 16-Aug-09 A 12 months

**Rights Assistant, Literary Copyright**  
London  
TV Centre  
4H/Ref: 16469909  
C 09-Aug-09 A 05 months

**Rights Assistant, Literary Copyright**  
London  
TV Centre  
4H/Ref: 16469809  
C 09-Aug-09

**Team Assistant**  
London  
Henry Wood House  
4D/Ref: 16545409  
C 13-Aug-09

**Team Assistant/Cynorthwy ydd y Tim**  
Cardiff  
4D/Ref: 16416109  
C 16-Aug-09 A 12 months

**Research Assistant, TV Locations Library**  
London  
TV Centre  
3D/Ref: 16546909  
C 17-Aug-09

**Asiant Gwasanaethau'r Gynulleidfa**  
Bangor  
2D/Ref: 14305809  
E C 09-Aug-09 A 12 months

**Marketing and Communications Manager, Africa**  
Nairobi  
N/A/Ref: 16143109  
E C 11-Aug-09

**Audience Insights Manager, Africa**  
Nairobi  
N/A/Ref: 16142909  
E C 11-Aug-09

## NEW MEDIA

**Senior Client Side Developer (Web Developer) iPlayer**  
London  
Broadcast Centre Media Village  
8D/Ref: 16482409  
E C 12-Aug-09

**Senior Content Producer, Teachers & Parents**  
London  
Media Centre  
8D/Ref: 16418109  
C 10-Aug-09

**Senior QA Test Analyst**  
London  
Broadcast Centre Media Village  
8D/Ref: 16348909  
C 12-Aug-09

**Assistant Content Producer, Strictly Come Dancing**  
London  
TV Centre  
6D/Ref: 16557309  
C 11-Aug-09 A 05 months

**Assistant Content Producer, Navigation & Services**  
London  
Media Centre  
6D/Ref: 16525209  
C 16-Aug-09 A 08 months

## TECHNOLOGY

**Designer, FMT Vision (UX&D)**  
London  
Media Centre  
7D/Ref: 15869709TB  
E C 15-Aug-09 A 12 months

**Broadcast Technology Support Technician**  
London  
TV Centre  
6H/Ref: 15948309  
C 09-Aug-09 A 06 months

**Communications Assistant (Web & Materials Support)**  
London  
Broadcast Centre Media Village  
5D/Ref: 16587909  
C 13-Aug-09 A 03 months

**Change Communications Lead**  
London  
White City  
Under Review/Ref: 16588009  
C 16-Aug-09 A 06 months

**Technology Controller, Vision and North**  
London  
Broadcast Centre Media Village  
Under Review/Ref: 16512309  
C 14-Aug-09

**Technology Controller, A&M and Nations**  
London  
Broadcast Centre Media Village  
Under Review/Ref: 16503109  
C 14-Aug-09

**Chief Information Officer**  
London  
Broadcast Centre Media Village  
Under Review/Ref: 16502909  
C 14-Aug-09

**Director of Supplier Management and Service Assurance**  
London  
Broadcast Centre Media Village  
Under Review/Ref: 16502809  
E C 14-Aug-09

## BBC WORLDWIDE

**Regulatory and Legal Advisor, Commercial Policy**  
London  
Media Centre  
SENEX/Ref: 16123509  
E C 17-Aug-09

## See Attachment

## Doctor's orders

Scotland producer **Tony Followell** Hot Shoe'd it to TVC to spend time with the events team

**IT WAS THE END OF A LONG DAY** in TC4. A triumphant 'alien' wearing blue tights over his head, padded out with his girlfriend's chicken-fillets, was pronounced the winner. He'd seen off 30 similarly-clad extra-terrestrials to star in a specially-written scene in *Doctor Who*. Sao Til, our underwear overlord, had triumphed.

I'd been producing entertainment shows for BBC Scotland for some years and I was eager to widen my experience in primetime Saturday night. In April I headed to London, where I was to help the entertainment team produce a *Doctor Who* competition strand



**The winner was an alien with blue tights over his head**

within John Barrowman's Saturday night show, *Tonight's The Night*.

When I arrived, assistant producer Ali Marlow and researcher Lucy Baker were frantically trawling the country for competition entrants. With just a few days till the deadline, we had only a handful of takers and the *Doctor Who* strand was due to feature heavily in the last three programmes. After some heavy phone-bashing and targeted hits at *Doctor Who* exhibitions and sci-fi gatherings, we had a selection of aliens of all shapes and sizes.

Ten days later we were in studio with our 30 chosen aliens, judges John Barrowman and Denise Van Outen and *Doctor Who*'s casting director Andy Pryor. The whole production team had come together to design, shoot and organise our 'show within a show' and it was great to be part of it. The studio team conjured an out-of-this-world set, while our experienced reality directors set about hoovering up every ounce of tension and drama behind the scenes. By the end of a relentless day's shoot we had more than enough great material for the *Doctor Who* strand.

It was a fantastic few weeks for me. I learned a lot and made some good contacts and friends. Much respect to the whole team at London ents, I hope we'll see each other again soon. As for Sao Til, well there was another surprise in store for him. Half way through filming of the scene specially written for him by Russell T Davies, starring John Barrowman and shot on the hallowed Tardis set in Cardiff, David Tennant tapped him on the shoulder and asked to join in. Surprised? He nearly laddered his tights.

**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/tp\\_bbc02.asp](https://jobs.bbc.co.uk/fe/tp_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: MARK BASSETT

She welcomes hundreds of visitors a day but was almost defeated by a bath of baked beans

# ANDREA COLLIER

## OPERATIONS MANAGER FOR PUBLIC SPACE TV TOURS BIRMINGHAM

### CV ANDREA COLLIER

**Degree:** Art and psychology BA at Nene University College, Northampton.  
**First paid job:** Washing up in a local village pub in Derbyshire.  
**Career Landmarks:** Getting my first BBC foot-in-the-door job and working with people who took a chance on me.

**What does your job involve?**

I manage the public space at BBC Birmingham. It's an interactive area where members of the public come and look around. There are viewing windows into the Asian Network studio, and into BBC WM, the local radio station. I'm often trying to control hordes of school children who come to learn about the media. I also organise events and exhibitions in the space for things like *Gardeners' World* and pan-BBC campaigns like Breathing Places.

**How many people do you get coming along?**

We get hundreds. In the school holidays we can have up to 400 people a day. They don't spend all day here, but they pop in, have a shop and a cup of tea, and maybe spot a presenter and get all giddy.

**Have any odd things happened in the open centre?**

A man was sponsored to sit in a bath of baked beans for Children in Need and I was left to clear it up. It was vile. I managed to get most of them to the loading bay in various containers. I didn't eat beans for quite a while after that.

**So how are the new studio tours going?**

It's taken ten months to set them up. The guides do ten behind the scenes tours each week and so far they've proved real-

ly popular. The drama studio is amazing. It's just so curious.

**What do visitors like best?**

If people are lucky they get to go to Ambridge where *The Archers* is recorded. That's the gem – if it happens it's very exciting. If they're not recording we sneak in. We've had people from The Archers Addicts fan club come round. One man refused to enter in case it ruined the illusion. There's an ironing board they use to make the sound of a gate, and old filming tape for straw so I guess he's right.

**Are the guides walking oracles?**

What they don't know isn't worth knowing. They are so well informed. We advertised four positions last year and I had 180 applicants. A lot of them were actors who were good at memorising facts and could entertain people. They do mini tours in the public space and come into the studios for the bigger ones. They're amazing people who are so good at making everything sound exciting. Their enthusiasm doesn't wane.

**How did the BBC Birmingham tours come about?**

Tours have been going on at TV Centre for years, and the demand was high at other places. Andy Begg, head of audiences, wanted to roll them out across the regions. I had a waiting list of over 200 people who wanted to come and see inside BBC Birmingham

so helping to set up a proper system was brilliant. The demand is still there, people are still curious.

**Why do you think that is?**

People just want to come and touch Nick Owen's sofa, and just really get to grips with the BBC. They're just completely wowed by the whole thing.

**What do you remember of Pebble Mill?**

We moved to the Mailbox five years ago and it was a culture change, but I hope people are used to it now. When you greet guests you want a building that looks funky. We've all got fond memories of Pebble Mill, but it was very dated.

**Where are you originally from?**

Derby, but I've been in Birmingham for about ten years. It gives me everything I need and want. It's a really big city, but you're not far from the countryside.

**How did you end up at the BBC?**

I came to BBC Birmingham to do a couple of days of photocopying for the press office, and that was seven years ago. I've also worked in publicity, as a PA, and an events co-ordinator for the move to the Mailbox. I've been in my current role for three years.

**And before that?**

I've had an eclectic mix of jobs. I've painted murals in nightclubs across the country, and organised art workshops for people with mental health problems.

**So you're quite artistic?**

That's my background. I've started hot glass blowing in Stourbridge, which is internationally renowned for glass making. It's the hardest skill to master. It's really dangerous. You're dealing with hot molten glass and heavy blowing irons, and you've got to be quick because you don't want the glass to cool. I've had a burnt fringe and skin. I've not made anything particularly pretty so far, but it's a break from the routine. I think it's a human need to create beautiful things.

**What else do you do in your spare time?**

Every year I like to hit the slopes and go snowboarding. I've done it for years all over the world. I did a season working in chalets in Austria. You got a free lift pass in return. My helmet is my latest piece of kit. As you get older you realise you're not invincible. I skied when I was younger, but switched to boarding when I realised it was cooler.

Peggy Walker

# foreign report



MIKE SERGEANT

## HOT ON THE TRAIL OF WILD FIRES IN SPAIN

**THE HEAT WAS ON** from the moment I was given the assignment. It was nearly Friday lunchtime, and I was in TV Centre about to start editing a package for the One on Usain Bolt. Thoughts were already turning to a relaxing weekend with the family.

Then assignment editor Sarah Whitehead rushed over, and cut to the chase: 'Can you get to Spain this afternoon?' Flights were booked from Stansted, radio and tv kit gathered. A thousand British expats had been evacuated from the southern hill town of Mojacar. It seemed as if the whole place might be consumed by raging wildfires.

On the M25, I started calling Mojacar residents. If we were going to make the Ten that night, we would need to stay cool and get lucky. A storm delayed my Ryanair flight by an hour and a half. Any hope of making the Ten went up in smoke. Next morning, a 0530 start in Almeria. I met ever-cheerful cameraman Peter Everett and we went off chasing

## We were fighting the flames of the news dragon

fires. 0655: no sign of any, but my mobile was starting to glow. Demands from Breakfast, BBC World News, radio bulletins and talk of a tv package for lunchtime.

The BGAN (satellite internet terminal) and camera were set up near some emergency trucks on the seafront, and we started our own fire-fighting – dousing the flames of the news dragon with one two-way after another. For the next 16 hours, every time we thought we'd extinguished the BBC fires, the embers would flare back up again with another load of programme requests.

It was hot and getting hotter, with temperatures nudging 40C. But for once the story was pretty straightforward. We drove up into smouldering hills and found homes and a restaurant that had been gutted by fire. I wanted to do a piece to camera inside the restaurant, but the charred ceiling bent under the weight of rubble above. Best to get out. So back to Mojacar where we found a campsite on the edge of the town. Caravans had been torched and charcoal covered trees were still smoking nearby.

We had to get a tv package cut and fed for the BBC One news that evening. Close to meltdown, we sent it from the laptop in an internet café. There was still time to set up an M4 (for radio broadcasting), do a few more hits and send in a piece for Breakfast.

We hadn't eaten all day but in Spain, you've almost never missed dinner. Seafood on the coast was our reward for a hot and demanding day. Our own fires were finally put out with some cold Spanish beer.

# green room

## THE ARIELATOR

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



**UPSIDE** Sports commentator **Nigel Johnson** thought he was attending a routine meeting when he walked into the Radio Stoke studios last Thursday, but instead stumbled into

a surprise party celebrating his 40 years of talking sport for the 41 year old station.

'He's the Dumbledore of BBC Radio Stoke - imposing figure, a tad forgetful, windswept hair,' said managing editor Sue Owen of Nigel in her celebratory speech to gathered colleagues and local sporting types. 'But it's his voice that does it.'

Nigel's son Roger Johnson couldn't make it thanks to the small matter of being on telly that night, reporting the sport. A regular presenter on South Today, Roger was inspired to take up the profession by his esteemed dad - with the pair even commenting on the same match for the BBC last season.

**DOWNSIDE** It was predictably a hard week for the **BBC Weather** team after the MET office revised it's infamous 'barbeque summer' forecast and replaced it with the altogether more familiar 'occasionally sunny



but only when you're at work' prediction. Their inquisitors weren't viewers but presenters, who treated them to 'some persistent questioning', according to deputy head of newsroom

Craig Oliver in an email update. Thankfully an on-air hot front didn't ensue, allowing the Weather team to 'keep their cool' and explain the science behind the change.

## ON YOUR BIKE

Girl racer:  
Caroline  
Derbyshire

During National Bike Week Ariel online ran a competition to win a Dahon Vitesse folding bike and 'Bspoke' Angel cycling jacket, donated by Fisher Outdoor. We now present the winner, Caroline Derbyshire, a picture editor in News. And her victorious 15 word tie-breaker describing how the bike would change her life? 'Wind in my hair and a toned bum, Home for bedtime, what a great mum.' Enjoy the bike!



## HAVING A BALL

Five seconds of fame: Eloise Curran



'IT WAS FUN, but I was there for two and half hours even though I'm only in it for a few seconds' says Eloise Curran of her starring role in BBC Scotland's new season football trails. Part of the front of house team at Pacific Quay, she evidently got an accurate taste of the tv trade during her first brush with the often less than glamorous world of television production.

The requirement for the part was to throw a ball to sports pundit Chick Young and presenter David Currie as they start their shift. In keeping with the realities of life at Pacific Quay, the men do a few keepy-uppies and then boot the ball off into the building. The camera then documents a series of commentators and pundits dis-

playing some alarmingly fancy footwork with the ball as they go about their daily BBC business.

At least, the footwork looks fancy on screen... 'On one of the takes David Currie kicked the ball directly at the camera and we thought he'd broken it', confides Eloise 'Luckily it was okay and we could go on filming. I think he felt the pressure a little bit...'

She admits that any foot-focused moves from her would have been out of the question, but despite this Eloise was bestowed with a singular honour: 'Apparently I have the only speaking part in the piece,' she laughs. 'I think I'll need an agent next time.'

See the trail at Ariel online.

## WE HEAR THAT...

**ALL PERSONAL** differences over the external changes to Doctor Who's TARDIS (see last weeks Green Room) were put swiftly aside thanks to the publication of a job ad which seems to offer a position inside it. Yes, the Australian Department of Defence is advertising for a TARDIS manager. Offering £32 - 37,000, the vacancy calls for 'an energetic individual' who is able to 'work with minimal supervision' - qualities evident in any self-respecting Time Lord - as well as a good working knowledge of 'DOORS', presumably to avoid becoming trapped in the booth's voluminous interior. Potential TARDIS managers who don't mind relocating (possibly through space and time) for the job should get their application in by August 6.

**GREEN ROOM** was astonished to discover that one PA had passed up the much sought after honour of appearing in Ariel's prestigious fortnightly fashion feature, What to Wear. 'I

don't want people to think that we're just a bunch of fashionistas sitting there doing nothing more than deciding what outfits to wear,' said the PA, justifying her highly irregular decision. BBC Three's Personal Affairs (pictured), with its perfectly preened and glossy cast, clearly has a lot of explaining to do.



**ROBERT PESTON'S** 'Why men are to blame for the crunch' blog post managed to raise some hackles. The business editor's assertion that 'masculine vices' had bought about the financial crisis and call for females to take positions of financial responsibility such as Chancellor of the Exchequer generated 248 comments and a response from Adam Sherwin in the Times who pointed out that Peston's BBC business post was indeed taken by... a man. Evidently Stephanie 'Stephanomics' Flanders, bearer of the not un-financially related title of BBC economics editor, managed to pass him by.

## WIN A LAST CHOIR STANDING CD



**REMEMBER** last year's tuneful talent show Last Choir Standing, where groups of eager amateur singers around the nation fought (politely) to be

crowned 'the nations favourite choir'? Well, the accompanying Last Choir Standing album has sold an astonishing 80,000 copies, receiving a silver disc for its success. To celebrate this, we've got 10 copies of the cd - which features everything from an acapella rendition of Justin Timberlake's Cry Me a River to a choral take on old favourite Bridge Over Troubled Water - to give away. To enter to win a copy, answer this question: Who won Last Choir Standing? Email your answer to Ariel competitions by August 11.

## EARWIGGING

OVERHEARD AT THE BBC

...This rat seems to have an affinity for broadcast critical circuits...

...Can you have an old new romantic?...

...Over the last nine months my mum has literally aged overnight...

...My hamster was in the freezer for three months before I could decide what to do with him...

...Can't you play dominoes later and come to my meeting?...

...Are you doing the sooking in and the blowing out?...

