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THE BBC NEWSPAPER

In the week that Chris Moyles becomes Radio 1's longest serving breakfast presenter...

Wogan calls it a day

◆ **CHRIS EVANS** will take over the UK's most listened to radio show in January but it's not the end of the road for king of breakfast Terry Wogan who is looking forward to hosting a new weekend programme on Radio 2 **Page 3**

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PAUL BRANNAN, editor, emerging platforms, news, explains why the BBC must follow mobile phones into 'augmented reality'. Page 6

SERGEI BERETS, exec editor (radio), BBC Russian, on the challenges of reporting from Moscow. Page 15

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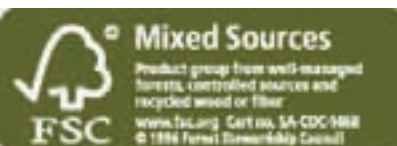
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NEED TO KNOW THE WEEK'S ESSENTIALS

Who's playing party games?



◆ **BBC NEWS** has announced the scrapping of talks with Sky and ITV, following an unprecedented spat over which broadcaster could host a tv debate between party leaders.

Discussions had begun to co-ordinate a strategy for all three broadcasters to work together 'to persuade politicians of the benefits of a leaders' debate' in the run up to the next general election, expected in the spring.

But that was before head of Sky News John Riley announced in the Times that he had already 'writ-

ten to Gordon Brown, David Cameron and Nick Clegg, informing them that Sky will be hosting a live debate between them during the election campaign'.

Sky would 'offer the debate live and unedited to any of our competitors that want to run it', Riley added. 'Egos and self-interest must be set aside by all of us.'

But his apparent altruism was not applauded by the two biggest of Riley's competitors.

'We are surprised that Sky have now decided to act unilaterally,'

said the BBC. And in a joint letter to the Times, director of news Helen Boaden and ITV director of news, current affairs and sport Michael Jeremy wrote: 'The best way to ensure that debates actually happen is to approach all parties with a thought-through coherent plan. That is what the BBC and ITV will continue to do.'

Next, Sky News political editor Adam Boulton denied Sky had 'broken ranks', and announced the broadcaster's intention to continue the ongoing discussions with the BBC and ITV.

But Boulton, talking on Radio 4's *Media Show*, also maintained that Riley's announcement had been more than a 'PR stunt', adding: 'This is our initiative.'

This did little to rebuild bridges with the other broadcasters, and at the 11th hour the planned tripartite talks were cancelled.

Following their cancellation, BBC News – leaving the door open for continuing talks with ITV – told Ariel the corporation remained fully committed to a leaders' debate and would actively work alongside 'like-minded broadcasters' to make it happen.

◆ **THE BBC HAS DECIDED** to ask a politician from the British National Party to appear on *Question Time* – but why now?

The agreement accompanying the BBC's charter requires the corporation to act with 'due impartiality' towards all political parties, chief political adviser Ric Bailey has told Ariel.

'What 'due' means is we have to take account of the political context in which we are operating at any given time. In other words, it's a judgement we have to keep on taking.'

The 'breakthrough' for the BNP had been last June's European elections, Bailey said, when for the first time the party had enjoyed a 'reasonably substantial level of electoral support' in a national poll.

'And when we are talking about political coverage, our starting point has to be with the voters – who are also licence-fee payers.'

About 100 politicians will be invited to appear during the course of *Question Time's* 36-programme series, which starts on September 24.

'If any politicians felt the BBC was not acting with due impartiality in terms of the extent of coverage it was giving to their particular party, they could have legal redress,' Bailey added. 'They could go to the High Court and ask for a judicial review as to whether the BBC was fulfilling the obligations of its charter.'

RADIO 2 LIGHTS UP BLACKPOOL AS HIGH WINDS CLOSE TOWER



by Peggy Walker

RADIO 2 PRESENTER ALAN CARR had the honour of switching on Blackpool's famous illuminations on Friday night, making the seafront come alive with neon. On Saturday he and co-presenter Emma Forbes broadcast their afternoon show live from a tram as it glided along the prom. Elsewhere, not everything went to plan during

Radio 2's trip to Blackpool. Chris Evans was meant to broadcast his drivetime show live from the top of the famous tower, but strong winds forced the tower's closure and he had to return to London to present from there (minus all the kit which was stranded at the top of the tower).

There was better luck for *Friday Night is Music Night*, which came from Blackpool's

Opera House, with the BBC Big Band. Producer Jodie Keane says it was nice to do things differently. 'It was lovely to take the programme out of London. There was such a great energy.'

Watch a windy performance by Mika at Blackpool, and highlights from the whole weekend at bbc.co.uk/radio2.board

Sunday night call to producer heralds end of era

by Sally Hillier

Terry Wogan's decision to leave his Radio 2 breakfast programme has generated 'the most amazing public response', says the show's producer.

By mid-morning on Monday the *Wake Up To Wogan* office at Western House in London W1 had received more than 1000 emails, Alan Boyd has told Ariel.

Boyd himself was unaware of Wogan's plans until Sunday. 'He called me at home that evening because he wanted me to know about the announcement he had decided to make on Monday. He had been thinking about stepping down for some time. He's 71 after all and nothing is forever.'

As for all those emails that have poured in from Wogan's army of fans: 'I plan to print them and show them to Terry.'

Not that he will have much time to read them. The UK's most popular broadcaster is a busy man, preparing for Proms in the Park this Saturday and Children in



Big news: arts correspondent David Sillito with Terry Wogan

Need in November. There is also his new weekend show to think about. Starting in the new year, it will go out live from the Radio Theatre at Broadcasting House in front of an audience.

Meanwhile, he will host

Early shift: producer Alan Boyd



Wake Up To Wogan until December, leaving on a date yet to be decided. What has been confirmed is that from January 2010 the new guy in the chair will be Chris Evans, stepping up from the Radio 2 drivetime slot.

It's a big deal for the former *enfant terrible* of broadcasting but as Evans himself graciously said on Monday: 'This is very much Terry's story, not mine.'

Wogan has been entertaining Radio 2's early morning listeners for almost 30 years. He first fronted the breakfast show in 1972, finishing in 1984 when he left to pursue his tv career. He returned to the network in 1993, and went on to build up a huge audience (currently standing at almost eight million).

'Terry's contribution to the success of Radio 2 over the last 16 years is immeasurable,' controller Bob Shennan observes. 'His unique talent has provided millions of listeners with the soundtrack to their morning. Terry is unequivocally the most accomplished radio presenter of his generation.'

Tim Davie, director of audio and music, describes Wogan as 'a legendary talent' with 'a unique place in UK broadcasting history'.

But what is he like to work with? 'A delight,' says Alan Boyd, who took over in 2006 when Wogan's long-serving producer Paul Walters fell ill (and later died). 'He is never rude, grumpy or bad tempered. He is nice to everyone - whether they are a producer, studio manager or cleaner. Terry is an iconic figure.'

The hardest thing I've ever done

In what will be remembered as one of broadcasting's most poignant moments, Terry Wogan paid tribute on Monday to his loyal band of listeners.

'There hasn't been a morning, no matter how dark and drear, that I haven't had a smile on my face and a song in my heart at the prospect of your company, your marvellous mail, your wit and wisdom,' he declared in his live on-air announcement about his forthcoming departure.

'It touches me deeply that I have played a part in your lives, for it seems like generations; mothers and fathers tell me how they force their children to listen to me in the morning, just as they were forced by their parents.'

He also spoke of the many people, 'alone, ill or sad', for whom *Wake Up To Wogan* was 'a comfort and a consolation', and how touched he was by that.

'This is the hardest thing I have ever done in my broadcasting career, to say goodbye to you in the mornings. But if not this year, when? Five years, ten? I'd rather leave while we're in love, as the song says, while the programme is the most popular on British radio, while we still delight in each other's company.'

'And so we will, until the end of the year, when my good friend Chris Evans takes over; I know that you'll give him the same love and affection you've always shown to me.'



Moyles rides high as he breaks record

The larger than life Radio 1 star has become the network's longest serving breakfast presenter

by Adam Bambury

Chris Moyles has become the longest serving breakfast show presenter in Radio 1's history, trumping previous record holder Tony Blackburn who ended his tenure more than 30 years ago.

Moyles took over Radio 1's flagship show in January 2004, and since then has clocked up 2073 days in the early-morning hot seat. Blackburn was breakfast dj from September 30 1967 to June 1973 - a total of 2072 days.

The new record is no mean feat for a slot that in recent years has seen presenters come and go with alarming regularity. So what is the secret of Moyles's success? 'Honesty,' reckons daytime producer Aled Jones. 'What you hear is genuinely what you get. It sounds obvious but it was actually quite a big step to get right.'

Jones thinks it's the tearing up of the traditional radio rule book that has made the show such a hit with lis-

teners. But being in a 'zoo-radio' format, where everyone from producer to newsreader contributes to the on-air chats, does demand self control: 'We have to think about what we're saying,' admits producer Rachel Jones. 'You have to remember it's not just about you, it is about your friends and family, and it can have an impact on other people. Aled and I have perfected faces to pull when we don't want to say anything, or quickly say, 'let's play a record!''

Moyles has been lik-

ened to marmite for the ears (you either love him or hate him) and some of his comments have generated controversy. Working on the show, though, is always 'good fun', say his colleagues.

This week the team is on the road, hosting a series of karaoke nights. The tour started in Plymouth on Monday and ends at the O2 in London on Thursday. 'We want to spread the word about the show,' explains Rachel. 'We're going to say thanks to loyal listeners and try to say hi to some new ones.'



Pleased to be part of the 'zoo': Rachel Jones and Aled Jones

Watchdog back for a bigger bite of peaktime



All set for relaunch: Rob Unsworth in Watchdog's new home at the Media Centre

PHOTOGRAPH: ANNA GORDON

by Sue Llewellyn

She said it was 'the show you cannot afford to miss' and recently you can't fail to have missed the acres of coverage about Anne Robinson's imminent return to *Watchdog*.

After an eight-year break the 'Queen of Mean' is returning to present the revamped programme which includes a *Top Gear* type set and a live studio audience.

The new show, which will be pre-recorded two days before transmission, incorporates Matt Allwright's *Rogue Traders* as a regular strand within the hour and a host of other features.

So, a whole new look presented by a more or less familiar face? 'We are tremendously lucky and excited to have Anne Robinson back,' says editor Rob Unsworth. 'Here we've got a presenter that makes news even when she's not done anything and the truth is that she looks amazing. The photos have provoked debate and that's making people talk about the show.'

In its previous Monday 7.30pm slot *Watchdog* attracted around 4.5 million viewers, so how will the new hour-long format fare at the more competitive time of 8pm on Thursdays?

'An hour's show is a different ask of the audience,' Unsworth says. 'At 8pm, people are watching in a different way. Earlier they might be putting kids to bed or having dinner, but by 8pm they're settling down and want to be entertained.'

Dragons' Den feel

He is confident that with an expanded and highly creative team, the changes are 'more than just cosmetic' and 'viewers will own the show like never before': 'The whole tone and feel of the new show is different, a bit noisier, a bit more high profile.'

Regular presenters will be joined by celebrity reporters like Alastair Campbell and Melissa Suffield (*EastEnders*' Lucy Beale) who, with the studio audience, will have personal links with particular stories.

And the studio? Rather than hire one every week, Unsworth says it made economic sense to redesign the existing space within the atrium of the Media Centre. Gone is the functional *Watchdog* 'office look' and in its place a set somewhat reminiscent of *Dragons' Den* with brick-effect wall.

Unsworth's excitement at the new show is palpable.

'I just wish I could give you a hint of what's coming up or a juicy story about working with Annie but the honest boring answer is that I can't. There's a 'blimey' moment for me every time I read a script or story, a lot of stuff I didn't know and big companies doing things they shouldn't be doing - and as for Annie, she's a delight.'

Try telling that to the dodgy bosses in the *Watchdog* firing line and they would probably still want to give the show a miss. But for the rest of us, we probably can't afford to.

Watchdog, BBC One, September 10

Gotcha – you dirty great rat

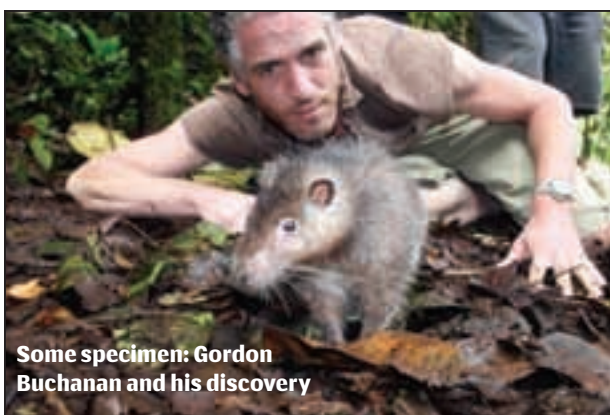
It's a rat, but not as we – or even the experts – know it. Natural History Unit cameraman Gordon Buchanan gets up close to the giant rodent he was first to capture on film by infrared camera trap.

The creature, which has not yet been formally described, was discovered by an NHU expedition team in Papua New Guinea filming *Lost Land of the Volcano*.

The rat was recorded by remote camera rummag-

ing around on the forest floor, half way up a volcano, before the NHU team was able to film a live specimen that had been trapped by trackers.

Measuring 82cm in length from its nose to its tail, and weighing around 1.5kg, it's one of the world's largest rats but the same kind as is found in city sewers. The animal was apparently fearless, having no prior contact with or nervousness of humans.



Some specimen: Gordon Buchanan and his discovery

Imperial College buys Woodlands for £28m

Woodlands, former west London HQ of BBC Worldwide, has been sold for £28m to Imperial College London.

The 7.7 acre site was home to the BBC's commercial operations until last year, when Worldwide moved to the nearby Media Centre.

The site was included in the redevelopment plans for the area unveiled by Westfield ahead of the redevelopment and construction of the shopping complex in Shepherd's Bush. Chris Kane, head of workplace, said the sale offered 'good value for licence fee payers'.

Martin Knight, Imperial College's

chief operating officer, believed the site would create new teaching, research and admin facilities, as well as affordable student accommodation.

He also hinted at potential research partnerships with the BBC.

It is not yet clear whether any tie-up with Imperial would extend to the sports facilities on the site which had been run by the BBC Club.

• BBC R&D will leave its historic home in Kingswood Warren by March 2010 after the site was sold to property developer Octagon. The department will split between Centre House and Salford.

WW distribution deal with Ten Alps

Ten Alps, the production company and online broadcaster co-founded by Bob Geldof, has signed a three year distribution deal with Worldwide.

The agreement covers programmes from subsidiaries Brook Lapping, Blakeway, Below the Radar and Films of Record, and includes documentary, history, current affairs and observational output.

It is the first time that the Ten Alps

group have used a single international distributor, Worldwide will also benefit from a first-look deal on new content. Worldwide's indie unit will fund investment for programme development and work with the companies to help identify international opportunities.

• Matt Pritchard, former senior development producer at ITV, is Worldwide's new head of development.

NEWS BITES

ETIENNE DE Villiers, chairman and non-executive director of BBC Worldwide, is leaving. Appointed to the dual role in 2006, the former Disney exec will continue working for Worldwide in a consultant role until a replacement has been appointed.

OFCOM HAS begun a consultation on the amount of tv made accessible (ie audio described) for visually impaired audiences. Options vary between no change from the current legal obligation to make 10 percent of output accessible, up to the level favoured by the RNIB - doubling output to 20 percent.

THE FIRST dramatisation for radio of Kurt Vonnegut's *Slaughterhouse 5*, marking 40 years since its publication, is among the highlights of Radio 3's autumn season. On September 13 the network will broadcast *Edward The Second*, one of Christopher Marlowe's most acclaimed works.

FORMER MIDLANDS *Today* presenter Ashley Blake has been jailed for two years for wounding a teenager and intending to pervert the course of justice. He was sacked from the BBC in August following his conviction at Birmingham Crown Court.

COMMENTATOR AND former player Jeremy Guscott has joined BBC Wales's flagship rugby programme *Scrum V*, which started on Sunday. He is already well known as one of the faces of the BBC coverage of the Six Nations.

A FILM about unsung heroes in the world of sport, made by non-content producing BBC volunteers, will be shown on BBC Two at 5am on September 10 and will be available on iPlayer. Unsung hero is a category of Sports Personality of the Year. The film tells the stories of people nominated for the award.

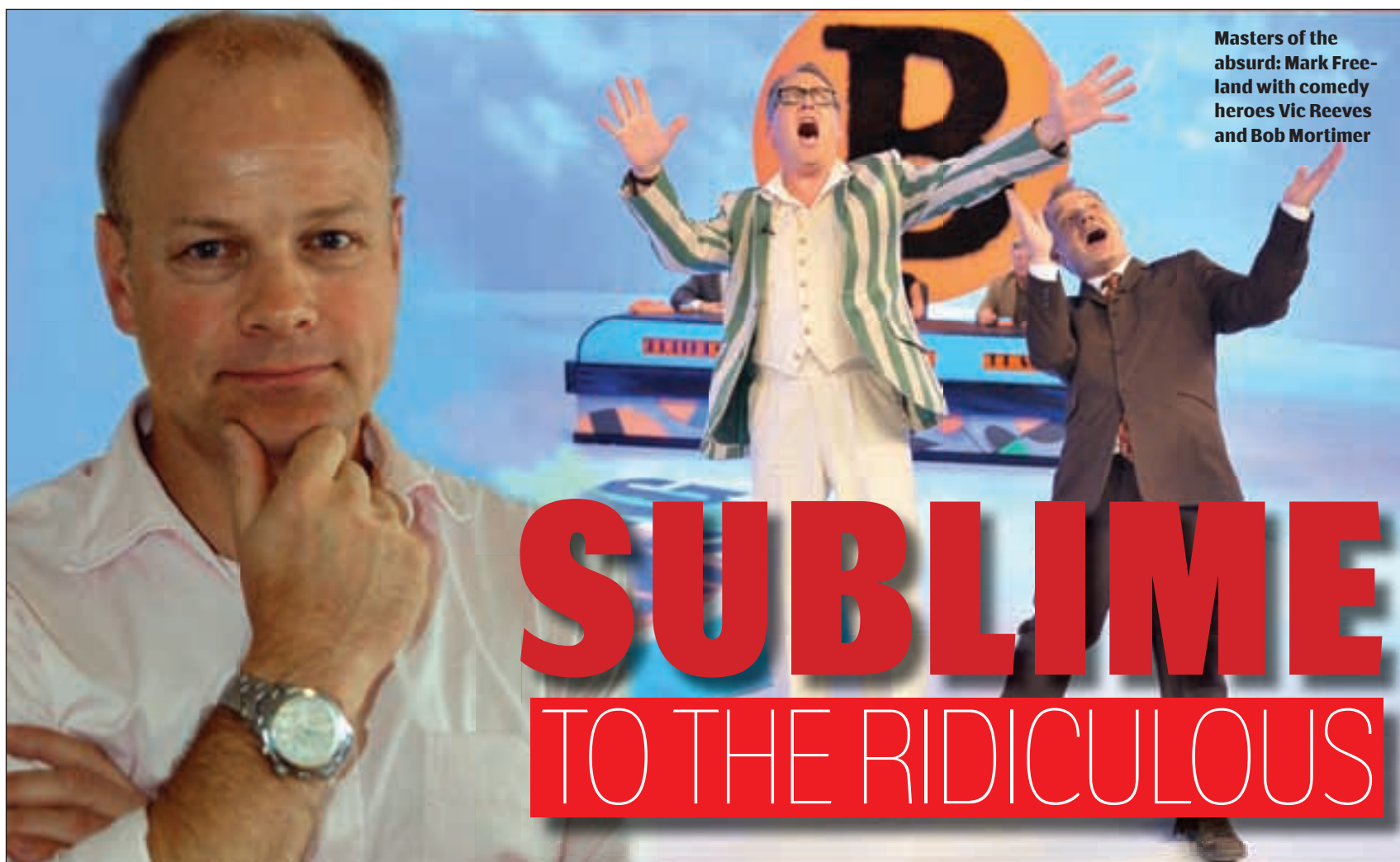
THE ANNUAL staff photography competition closes on September 10. Details on rules and how to enter are online at tinyurl.com/spc09

AS PART of the BBC's environmental effort, from September 17, hiring a car exceeding 1600cc will require justification when booking. Vans can be hired as normal. tinyurl.com/bbcselfdrive

FM&T'S SEARCH and mobile teams have launched a search service on bbc.co.uk/mobile. Searchable content includes news, sport and other web pages, as well as tv and radio content on iPlayer (where supported by handsets).

LEARNING IN Scotland has launched Pinball, an online tool designed to aid creative brainstorming. The site, whose tagline is 'bounce ideas around', was inspired by learning's research and the Curriculum for Excellence in Scotland. Pinball has been developed with BBC Blast and training and development's ideas bank, Moo.

Vic Reeves and Bob Mortimer, whose cult quiz show *Shooting Stars* has just returned to BBC Two, have branded modern comedy stale and old-fashioned. Mark Freeland, head of in-house comedy, disagrees



Masters of the absurd: Mark Freeland with comedy heroes Vic Reeves and Bob Mortimer

PHOTOGRAPHY: MARK FREELAND; KEN SINYARD

SUBLIME TO THE RIDICULOUS

Do Vic Reeves and Bob Mortimer have a point?

No. British comedy is in an amazingly good state. Vic and Bob are my comedy heroes and I won't hear a word against them, but I think when you've created your own unique, comedy world as they have, anything outside it seems baffling. In the same way that plenty of people won't understand their sense of humour, a more mainstream comic like Michael McIntyre seems like Les Dawson to them.

Surely bringing back *Shooting Stars* is exactly the kind of regressive step they are criticising?

Most lovers of comedy have a great respect for what's gone before so there's nothing wrong with bringing back some echoes of the past. Reeves

'We want diversity, not everything in magnolia'

and Mortimer have their own place in the post-war comedy timeline that began with the Goons and moved on through *Monty Python* and *The Comic Strip*. From there came *French & Saunders* – supremely important as the first 'women on top' – and Vic and Bob were hot on their heels with a brand of humour that seemed incomprehensible to some viewers. They

handed on the baton to sketch shows like *Little Britain* and now we're seeing renewed innovation in *The Mighty Boosh* and *We are Klang*. But it was Vic and Bob who ripped up the rule book.

What is the role of comedy on the BBC?

BBC One is still watched in the living room so the humour needs to appeal to the nine to 90 age group. It's why there'll always be a place for *Dad's Army*. But there's so much opportunity now to air new talent that it's possible for something that begins as a small, cult secret to grow into something huge. *The Royle Family* is a good example – or *The Office*. When it began we got puzzled phone calls asking is it real, what's it about? Then it slid into the mainstream. That's very sat-

isfying. Comedy should both divide and unite. Not everyone will 'get' some of the niche stuff – the sheer daftness of Vic and Bob, for example – but we want diversity, not everything in magnolia.

What are the challenges for modern comedy?

Competition mainly. Not only from the cult of the reality show, but because tv as a whole is much funnier these days than when my department was big enough to have Morecambe and Wise making sketches about it. Lots of programmes that don't come under the comedy umbrella are funny – *Top Gear* springs to mind. Comedy has to fight to be entertaining.

So what's new?

One of the programmes I'm most excited about is *We Need Answers* (BBC Four) – a quiz show format that will showcase some of our best comedians. It'll be hosted by Mark Watson, Tim Key and Alex Horne with different celebrity guests each week and their job will be to answer anything the audience asks. *We Are Klang* is another of my favourites.

What comedy series would you take to your desert island?

I can't choose one, so I'll give back the Bible and the Complete Works of Shakespeare and take the following six: *The Office*: *Larry Sanders*: *Dad's Army*: *Fawlty Towers*: *Reginald Perrin* (the original) and *Monty Python*.

Interview by Nicki Defago



A star is born: Joe Inwood captures the colour and personality of India

RICKSHAW RACE? PACK A CAMERA

by Joe Inwood, BBC World News

AS FAR AS FIRST foreign assignments go, this was fairly intimidating. I was already driving 3000 miles across India, in little more than a glorified scooter and with no set route. So why not produce half an hour of broadcast quality tv. In two weeks. On my own.

I was taking part in the Rickshaw Run, the charity race that pits man and machine against the worst the Indian roads can throw at them. And I was looking forward to my first proper holiday in three years.

Fortunately Mike London, editor of *fast:track* on BBC World News, had other ideas. He persuaded me to turn the biggest adventure of my personal life into the biggest challenge of my professional one.

What followed was the most intense,

intimidating and rewarding experience, as my brother Tom, our friend Nick and I trundled across a continent. Rickshaws and cameras rolled from the north-eastern hill town of Shillong, through the chaos of the elections, the contradictions of the holy city of Varanasi and the disappointment of the tiger reserves, before finally grinding to a halt on the glorious beaches of Goa.

There were hundreds of hours of driving, too many breakdowns to count, too few baths to mention and more than a couple of close calls. Meeting villagers who had never met a European traveller before was an experience I had presumed lost to my generation.

Making the films was surprising too: from the difficulties in collecting real voices in remote areas to the realities of heading off into the unknown as a video journalist, not to mention the challenges of constructing decent narrative while taking part in an exhausting event.

The biggest lessons were around the limitations and opportunities of self shooting. Commissioning me as a one-man team was a gamble for the editor, if an economical one. There were certain shots I could not get as well as I would have liked. I'd have loved more well-filmed actuality of me interacting with people we met; instead I had to let Tom take centre stage, while I observed from behind my viewfinder. Quality, static drive-by shots are also not as plentiful as I'd like, but covering 4000km at 30km/hr, they were a luxury my team mates would rarely allow me.

That said, we were flexible, covering ground and driving for periods that would be beyond a full team.

This allowed me to focus on the logistics of the race, rather than on organising crews. We crossed the finish line in under two weeks.

Watch *Rickshaw Diaries* at tinyurl.com/rickshawman



Funny how we get our laughs these days

COMEDY IS KING ON IPLAYER, digital channels punch above their weight in on-demand viewing – but almost nine out of ten people only watch programmes on tv.

These are some of the mixed, if revealing messages in a new piece of BBC research which tracked volumes of iPlayer use, broader on-demand trends and audience behaviour between May 2008 – April 2009.

The Cross Media Insight (CMI) survey showed that 11 percent (about 5m) watch some programmes online but only 0.1 percent – less than 50,000 – watch exclusively online. Eighty eight percent of people (16 plus) stick to traditional tv viewing and five percent of all tv viewing is now on demand.

While there has been a huge growth in video online watching, live tv viewing remains stable, says Simon Nelson, BBC Vision's multiplatform controller, so despite the warnings of IBM and others, we're not seeing 'the end of tv as we know it'.

'That's not to say there isn't something fundamental going on,' says Nelson – one of the ten percent who say on-demand represents the majority of their viewing.

The CMI research shows that:

- Half of all BBC content drives 98 percent of iPlayer usage.

- The bulk of consumption is 48 hours after live transmission, although shows like *The Apprentice* are watched online very soon after first showing and comedy content like *Mock the Week* bucks the trend, with people looking for 'snackable' funny stuff at any time.

- Among 16-24s, 31 percent of all on demand viewing is online; ten percent for 24-34s and three for over-65s.

- Among all ages, PVR viewing (via hard disc or Sky Plus) still dominates.

- Digital channels do better online than in the linear world. CBeebies and BBC Three both account for four percent of traditional BBC tv viewing, but 11 percent and 12 percent of BBC viewing respectively on iPlayer.

Comedy plays strongly on iPlayer. For instance, 8.3 percent of the total audience for BBC One's *Live at the Apollo* watched it on iPlayer, making it the channel's highest performer by catch-up contribution. The stand-up comedy show also made it into iPlayer's top five most watched programmes. The top four, by volume, were *EastEnders*, *Top Gear*, *Doctor Who* and *The Apprentice*.

Among programmes whose audiences were boosted most by iPlayer, digital channels led the way. *Kidulthood* on BBC Three drew 16.1 percent of its audience via iPlayer; *Page Three Teens*, also on BBC Three, 13.9; and BBC Four's *Newsnight* 11.9 percent.

Nelson said entertainment was also cutting through and, over whole series, drama can perform better on-demand than on linear, but factual was finding it harder and might benefit from a longer catch-up window.

Tellingly, programmes watched on-demand are also more loved. Time-shifted AIs (appreciation index) for content on all channels average 82-84 – figures seldom reached for live transmissions.



PHOTO: KEN SINIARD

BBC must follow mobiles into augmented reality, insists Paul Brannan

Better than the real thing

IMAGINE AIMING YOUR MOBILE at a restaurant as you walk by and seeing the menu of the day on screen.

Or watching the price of a pint at your favourite pub rise and fall depending on the crush at the bar.

Imagine a tourist strolling through Parliament Square and being able to trigger a video of the Queen's arrival for the State Opening of Parliament.

Or standing in the shadow of Churchill's statue and hearing him in full oratorical flight.

The sunlit uplands of augmented reality are still in their infancy – more rosy fingers of dawn for now. But they represent an important change in the evolution of mobile and the way we think about smart devices. With AR, the mobile breaks free of the tethered world of browsing. It allows information to be harvested from the landscape in real-time, with context-specific information delivered to the device as its location changes.

At Wimbledon back in June, IBM showed off its Seer application on an Android mobile.

By tagging locations around the All England Club and adding data they were able to offer visitors an enhanced experience.

By pointing the phone in the direction of a court it was possible to see the court number, how far away it was, who was playing and, most important of all, the latest score. Organising information by layers, visitors could also find the strawberry sellers, restaurants, bars, the nearest loo, public transport locations and the exits.

Earlier this year, at the TED conference, Pattie Maes from MIT Media Lab talked about Sixth Sense, and demonstrated a wearable device for interacting with the environment. All very 'Minority Report', for sure, and though this might seem futuristic and far off, it's an important area into which the BBC must move.

To do so we're going to have to tag and mark our

content so it can be discovered in the hybrid place between the virtual world and the physical world.

Layers of proximity data might be represented in four main bands:

- Real-time: dynamic, rapidly changing material such as news, sport weather and travel

- Historic: in which we unlock the audio-visual riches of our archive

- UGC: where people append their own material and memories

- Commercial: Yellow pages-type access to goods and services.

With the Olympic Games in the offing and millions of visitors coming to the UK, AR offers tantalising possibilities.

The unfolding media revolution will not be televised – it will be mobile.

Paul Brannan is editor, emerging platforms, BBC News

Information is harvested from the landscape and delivered to mobiles

Digital Olympics fires starting gun for IBC

A QUICK TRIP TO AMSTERDAM might mean some hippy fulfilment to some, perhaps a stag weekend for others, but for the BBC's tech community, it means the opportunity to showcase the best of what the BBC has to offer and to discuss problems faced by broadcasters which can be shared to benefit the international community.

This year's IBC opens on Thursday with a keynote speech from Roger Mosey, BBC director, London 2012, which will look at whether these will be the first truly digital

Olympics, and what that will mean for one of the world's largest broadcasters.

The conference keynote will be a discussion between director of FM&T Erik Huggers and media commentator Ray Snoddy on how platforms and business models might have to be rethought in view of changing new media consumption habits.

BBC Research and Development will also be mounting six exhibitions:

- 3D4YOU – developing the key elements of a practical 3D television system

- Dirac: demonstrations of compression technology
- MUPPITS: a tool to solve production life-cycle problems
- Avatar-m: archive research management
- IPTV accessibility: personalised subtitles and soundtracks over the internet.
- P2P Next: research project to identify the uses of peer-to-peer technology for internet tv.

A full programme and further coverage is available at www.ibc.org



People dip in to *Mock the Week* at any time

Raw talent wins out for BBC Films

'SHE HAS BEEN LIKENED TO KEN LOACH,' says Christine Langan, creative director of BBC Films, 'but personally I think that Andrea's style is entirely her own.'

Andrea Arnold's second full length feature film, *Fish Tank*, is released on September 11 and is one of nine BBC films selected for the Toronto Film Festival this year. Her first, the 2006 thriller *Red Road*, won the jury prize at the Cannes Film Festival. BBC Films has co-financed and co-produced her latest project.

To date, it's actress Katie Jarvis whose story has enchanted reviewers: her 'raw talent' was spotted by a casting assistant while she was having a very public argument with her boyfriend on a railway platform.

Jarvis - who plays Mia, a 15 year-old girl whose life is turned on its head when her young mum brings home a new boyfriend - was not an actress, nor a dancer, unlike the character she plays, so intensive training was needed.

'She was very shy at first,' Langan recalls. 'She auditioned for the dancing part via video camera because she didn't want anyone else in the room.'

It has been a busy summer for BBC Films, which makes eight films a year and has had recent big hitters with *Revolutionary Road*

and *The Damned United*. 'Fish Tank is a very small proportion of the type of work we do,' Langan says, 'but the cinematic values of what it celebrates are vital to our culture.'

BBC Films is now shooting Britain's first 3D dance movie, *Streetdance*, with the stars from *Britain's Got Talent*. Also on location is Richard Loncraine's *The Special Relationship*, the

Fish Tank follows other big hitters like The Damned United

third in writer Peter Morgan's trilogy of films about Tony Blair. The new title, which follows *The Deal* and *The Queen*, charts the relationship between Blair and Bill Clinton.

Ariel has four tickets to give away, courtesy of BBC Films and Curzon Artificial Eye, to see Fish Tank and take part in a Q&A with Andrea Arnold at the Curzon in Soho on September 13. Email Ariel Competitions with the answer to this question: What year was the Cannes film festival first held?



Close ties: Karen Darragh (left), who features in *My New Breast*, and Donna Blackney

PHOTOGRAPH: KATIE GILLON

Cancer doesn't work to a plan

A film about reconstructive breast surgery has personal resonance for its producer

by Peggy Walker

MY NEW BREAST could have been a one woman show: Donna Blackney, a post production editor at Pacific Quay in Glasgow, has produced, filmed, and edited an observational documentary about reconstructive breast surgery. She could have been the main contributor as well, having had breast cancer, and the surgery, herself.

There are many reasons why she ended up with so many roles. 'There were financial constraints and also by having fewer crew and avoiding changing crews it made things easier on the patients. I used a very small camera, with radio mics, to avoid getting in the way or being too intimidating.'

Blackney says that Ewan Angus, commissioning editor for BBC Scotland, took a risk giving her project the go-ahead. 'Cancer doesn't cooperate, or fit into a classic story structure. It's hard to predict how it will end when you start out,' she explains. 'But he could see the value of the story.'

Blackney declined to take an on-screen role because 'people don't need to know about me to gain insight

from the programme'.

The title is a nod to other programmes about boob jobs for the sake of vanity. 'The documentary is about feeling normal, and not being disfigured anymore. I consider it a public service film.'

Blackney hopes the film fits the 'intelligent factual' brief. 'It's not sensationalising - just observing.'

The footage is graphic and can be hard to watch

'This programme is in the most basic tradition of factual and public service documentary, which hopefully we will see more of as viewers become less interested in the superficial approach of reality tv.'

The 'strong Glaswegian story' centres on the special relationship in the west of Scotland between plastic surgeons and cancer surgeons. The majority of filming took place at the

renowned Canniesburn Plastic Surgery Unit. 'We looked for women who would let us follow them. We were asking to be part of their lives for eight months,' says Blackney.

Understandably, many were reluctant to be filmed but she found that women wanted more information about reconstructive options. 'They wanted actually to see what would happen, not just to look at photos or have it described to them by their surgeons,' she says.

Breast implants tend not to be used at Canniesburn. Instead, muscle tissue is used to make a breast. Another option is the 'diep' flap - taking skin and fat from the tummy area. The programme is graphic and can be hard to watch. 'Some people can't bear to watch surgery, but others are amazed by it. We wanted to show scenes of surgery because it's fascinating, and the most positive aspect of treatment for breast cancer,' says Blackney.

The documentary has been screened at Pacific Quay, to an audience of men and women, surgeons and patients alike. 'It was a huge relief that they liked it. It was important to me that the women and medical staff who took part were happy with the outcome.'

My New Breast, BBC Two Scotland, September 14



Stylish: director Andrea Arnold has been likened to Ken Loach

week@work

TWEETING come rain or shine



Bright outlook: The beach hut photo was uploaded to the BBC WeatherNorth Twitter site by a follower. Right: The trio who tweet twice daily, Trai Anfield, Hannah Bayman and Paul Mooney

BY SUE LLEWELLYN

A TEAM AT BBC NORTH has been keeping a weather eye on the hot social networking site Twitter.

Hannah Bayman and her Newcastle colleagues Paul Mooney and Trai Anfield are the first BBC weather team to set up their own Twitter account (@BBCWeatherNorth).

'We usually tweet a twice-daily weather report for the north East and Cumbria during the week, with one a day at weekends,' Bayman explains. 'We have also tweeted lots of viewers' pictures, programme news and observations that catch our eye - anything from heatwave temperatures to lightning strikes and rainfall totals.' The team offers bespoke weather forecasts to nearly 800 followers who also help to build up a detailed picture of the weather across the region by feeding back information. The experiment has been well received so far and the future is looking bright.

BBC technology correspondent Rory Cellan-Jones is a fan, and tweeted praise after using the BBCWeatherNorth service when he was covering a story in Alston, Cumbria.

Other BBC weather teams are now considering setting up their own Twitter service. twitter.com/BBCWeatherNorth



WHAT TO WEAR

◆ **SUE WILKINSON**
SENIOR PRODUCER FOR ENGLISH
REGIONS PROGRAMMING

Where did you buy the outfit you're wearing in the photo?
The dress is from Lulu and Red. It's more conventional than I would normally wear but feels comfortable and elegant for work. The black leather jacket adds a rock 'n' roll edge.

Where have you taken inspiration from?
I've always been a bit of a rock chick so I like glamorous and unconventional clothes that buck trends. I also love bold colours like the monochromes of Chanel and the vibrant colours of Roland Mouret but have never had the budget to buy classic designer labels.

Do you have to dress a particular way for work?
Outside work I have a rock 'n' roll wardrobe with lots of leather, mini dresses and metallics. At work I have to force myself to tone it down several notches before they call in the fashion police.

Have you had any fashion nightmares?

Plenty. I once wore a disastrous Spanish bolero outfit with a fringed skirt at a friend's music launch. The long fringing got caught on the corner of the stage and the skirt started to unravel until I was trapped like an insect in a Venus flytrap.

Whose wardrobe would you most like to rummage through?
Kate Moss is the ultimate rock chick so I'd love to borrow some of her clothes. I'm also a fan of Hollywood classic styles so I'd like to delve into Rita Hayworth's glamorous 1940s wardrobe.

What's the worst outfit you were made to wear as a child?
My mother is pretty down-to-earth so nothing leaps out. But there was a psychedelic '70s tank top and matching hot pants ensemble that caused a stir in London when I was a teenager. A group of Japanese tourists made me pose for photos, shrieking in disbelief as they snapped away.



COMING UP

◆ Former CBBC controller Anne Gilchrist has commissioned **ME AND MY MONSTERS**, a 26x30 minute series about an American family who share their house with monsters. Set to air in 2010 it will be made by Tiger Aspect and exec produced by Sue Nott and Andrew Zein.

◆ Comedian Russell Howard will present a weekly show on topical news stories on BBC Three. The 9x30 minute series **RUSSELL HOWARD'S GOOD NEWS** will go out this autumn. It was

commissioned by executive editor Karl Warner and channel controller Danny Cohen and will be made by Avalon. Warner will exec produce.

◆ Avalon will also make a six part series called **MOUTH TO MOUTH** for the channel. Comprising a series of interwoven monologues about the issues facing young people. The series will be transmitted later this year. Commissioned by Danny Cohen and executive editor Simon Wilson, it will be exec produced by Wilson.

AI SCORES



◆ **2.5 MILLION PEOPLE** watched choirmaster Gareth Malone's return to BBC Two last Tuesday. *The Choir: Unsung Towns* saw the singing saviour descend on a housing estate near Watford to find recruits for his latest project.

As well as exceeding the channel's timeslot average of 1.71m, it achieved an AI of 87 - six points above the factual average. Seven in ten viewers said they had made a special effort to watch the programme. Audience comments included 'inspirational - if only every town could get involved' and 'a refreshing lack of confrontation for a reality show'.

To find out what audiences are saying about any BBC programme visit audiencesportal.com.

blogbites

Monday

It's raining in Glasgow...

The summer has just been a series of cancelled picnics and sodden sporting events. The only event that hasn't been affected by the rain was the Great Scottish Swim which I hosted. When you are swimming for a mile and the water is 14 degrees then I suppose the rain is the least of your worries. 'Wetsuits are compulsory for this event' said the warning notice. My worry is that if this weather keeps up then that's the advice we'll be giving out at the Great Scottish Run next week as well.

Bryan Burnett, Radio Scotland presenter
bbc.co.uk/blogs/bryanburnett/

Tuesday

Fringe benefits

Even the most optimistic Fringe promoters must be surprised by the fact that the overall sales are up across the board by 21%. And taking into account last year's problems, that means the Fringe is 9% up on their best ever year – 2007. The main reason seems to be the high percentage of UK visitors – staycationers spending their holidays not abroad but at the festival.

Pauline McLean, BBC Scotland arts correspondent
bbc.co.uk/blogs/thereporters/paulinemclean/

Wednesday

Are 'broken families' responsible for 'Broken Britain'?

Former Tory leader Iain Duncan Smith has let it be known he didn't like my tv piece last night on the Organisation for Economic Co-operation and Development's (OECD) newly published report on children. His disappointment, I suspect, reflects the fact that the respected Paris-based think-tank has questioned one of the key pillars of Conservative social policy. The OECD document interrogates the received wisdom that broken families are bad for children and wider society. Mr Duncan Smith chaired the Conservative Social Justice Policy Group which argues for a 'positive policy bias in support of marriage'.

Mark Easton, home editor
bbc.co.uk/blogs/thereporters/markeaston/

Thursday

Healthcare row gets physical?

We are used to terms like 'Nazi' being bandied around in the health debate at overheated town hall meetings. But a new way of persuading opponents has just emerged – biting off their finger. It reportedly happened in California and the man took his detached little finger to a local hospital to be sewed back on. Did he have insurance? As he was 65, was he covered by a government-run, taxpayer-funded scheme? And can any Americans out there explain why this debate has got quite so heated?

Mark Mardell, North America editor
bbc.co.uk/blogs/thereporters/markmardell/

Friday

Friday's quote of the day

'It was an extremely beautiful place and was very green' – Japan's first lady-in-waiting on her trip to Venus. Miyuki Hatoyama is not a typical spouse of a world leader. As well as claiming her spirit has travelled on a triangular-shaped UFO, she also says she knew Tom Cruise in a past life.

Magazine Monitor
bbc.co.uk/blogs/magazinemonitor/



'I've got some lovely bruises,' says Neil Sackley, BBC Solent producer who competed in the Cowes-Torquay-Cowes powerboat race. 'It was definitely harder than I thought.' Sackley, who produces the station's H2O show, joined legendary sailor Robin Knox-Johnston and powerboat champion Shelley Jory for the race and broadcast live from the boat.

He also fed reports into his own weekend show using a mic attached to his helmet and the Bluetooth application on a mobile phone. 'It was very difficult – like broadcasting from a rollercoaster,' he admits. The team finished the race in fourth place with a time of 3 hours, 59 minutes and 33 seconds.

The H2O show runs throughout the summer, covering all aspects of life on the water.

'The Solent is regarded as one of the best places in the world for watersports. We're never short of anything to talk about,' says Sackley. 'Tomorrow I'm going to jump off a ferry so it can get its safety certificate.'

tinyurl.com/powerboatrace

Making waves: the powerboat race. Inset: Robin Knox-Johnston, Neil Sackley and Shelley Jory

SHAMELESS PLUG

◆ FIONA WILLIAMS PUBLICIST

In my other life I'm an opera director, having trained at the English National Opera.

I'm currently in final rehearsals for Don Giovanni, Mozart's classic tale of a wanton womaniser on his road to ruin. Performed in English, Don G is a rock star travelling the world with his personal assistant Leporello. Women throw themselves at him and he's addicted to their attention and his gratification. But in his wake, he leaves a violent trail of desperate, desolate women and their vengeful men.

My dynamic young cast promise a night of action-packed drama, raw sexual



power and amazing music. Rodney Clarke, as the eponymous anti-hero, leads a company of singers who, between them, have sung for all the major UK opera companies.

Don Giovanni is at the John McIntosh Arts Centre, West Brompton on September 11 and 12. Tickets are £15 (£10 concessions) available from www.telltaleopera.com.

CHANGING PLACES



◆ Radio Manchester bj **SARAH COLLINS** becomes

acting sbj sport covering Richard Fair's attachment at BBC East... **LAWRENCE MANN**, sbj for Radio Manchester, begins a four week development attachment at Radio Bristol. Bj **CORINNE HILL** covers his absence... **CLAIRE MCDONALD**, project assistant in MC&A, joins the knowledge team as a marcomms assistant.

TRADE SECRETS

How to run an event website

James Cowdery, a producer in audio and music interactive, gives his top tips

1 WHAT'S THE STORY? Is it a hip hop artist playing a traditional rock festival (Jay-Z at Glastonbury), the fans' passion for the biggest metal act in the world (Metallica at Reading) or the relationship between the audience and their favourite dj (Chris Moyles at Radio 1's Big Weekend)? Don't just focus on the event itself. Build anticipation with profiles of the headliners and audience memories of seeing their favourite artist. Show the arc of the event. Remember that people experience the event at different times – whether attending, listening on radio or watching on demand.

2 MANAGE THE AUDIENCE'S EXPECTATIONS. We deliver a large amount of performance video content. Explain upfront what you're delivering and why. Be clear about what you're offering, for how long and to whom.

3 INNOVATE. Festivals are a great place to try new stuff. A&M's distribution technologies team are very adept at setting up local networks, internet connections and video editing facilities in the middle of a field. This year 6 Music built an OB studio at Glastonbury, filmed 12 hours of broadcast and streamed it all live, intercut with lovely views of the Pyramid stage.

4 DO LESS, BETTER. Don't create too much content. Focus on your key offering, whether that's performance videos, photos or interviews. Think about what people want. Take your lead from what tv and radio are doing. Once you've decided what's important, get it out there and promote it. Let people know via Twitter, syndicate to band websites, YouTube etc.

5 WORK WITH YOUR BBC FRIENDS. Our event sites are made by developers and designers from A&Mi in tandem with indies. The wealth of content delivered comes from working closely with music entertainment tv, the radio networks, red button and the regions.

A year ago, we could not have pulled off a season like this



As BBC global news mounts a month of programmes on the economic downturn Richard Sambrook explains how a 'quiet revolution' in commissioning is delivering more for regional and global audiences

ONE YEAR ON FROM the collapse of Lehman Brothers, the recession may be coming to an end but people are still living with the consequences. From Middle America to the Middle East, the aftershock of the biggest bankruptcy in US corporate history is being felt everywhere.

The biggest challenge for an international news provider like the BBC is to offer a coherent picture that accurately reflects wide variations in people's lives, experiences and economic circumstances across the globe.

A drama about the collapse of a bank may have seemed inconceivable a few years back, and even stranger choice of genres to launch a season. The behind the scenes negotiations of the boardroom would, on paper, seem to be the last type of material to enthuse audiences or get to the heart of the issues at the core of the global recession.

Drama of Wall Street

One year on from the collapse of Lehman and the financial fall-out, times have changed and it now seems perfectly natural to be opening the Aftershock season with the premiere of the radio drama *The Day That Lehman Died* on BBC World Service.

A fictionalised account of events in the build up to the demise of the bank, this project was born out of collaboration with BBC Two and recorded on location in New York with the assistance of one of our partner stations, WNYC Public Radio.

The drama of Wall Street launches Aftershock, but the experiences of people around the world is a key thread that runs throughout the season. Across language services on radio, tv and online, BBC Global News teams have added a unique global perspective to this crisis. Our journalists map the aftershocks of the crisis, showing how global events shape up local changes which, in their turn, induce new processes and connections.

While we track the local impact, it's also important that we try and assess the global forces that underpin seismic changes in the world's economy.

BBC World News has sent politics producer Richard Pattinson on a whirlwind trip around the



John Dryden, director of *The Day That Lehman Died*, outside the New York Stock Exchange

world to visit six key markets to look at the impact of the global recession one year on. From a sugar factory in upstate Sao Paulo in Brazil to property markets in Dubai, this will be a whistle stop tour to gauge the temperature of the economy in these markets and find out what people are saying on the streets.

It's important that we put audiences in the driving seat across platforms. Our 238m weekly audience trusts us to host a fair and incisive debate - where they can put their views and engage in discussion with people the other side of the world.

BBC World Service's daily interactive show *World Have Your Say* will be in the forefront of gathering that reaction and debate. The programme will host a special multiplatform debate to find out how global audiences have been impacted by the downturn. They can get

Local impact

- **BBC WORLD SERVICE'S** Albanian, Azeri, Burmese, Indonesian, Nepali, Sinhala, Swahili, Tamil, Uzbek and Vietnamese language teams explore the effect of the financial crisis on money sent back home by migrant workers - and the impact on the economic and political situations in their home countries
- **BBC ARABIC** engages its audiences in a conversation about the situation in the UAE and other Gulf states
- **BBC PERSIAN** talks to a billionaire businessman who lost a fortune in the collapse
- **BBC RUSSIAN** looks at whether the influence of oligarchs has been affected
- **BBC HINDI** examines the story of the Indian economy surviving the slump
- **BBC SWAHILI** explores the impact of the slump on Kenya's flower trade to Europe and on tourism
- **BBC HAUSA** assesses the Nigerian federal government's reduced state funding.

involved via telephone, online, mobile or Twitter and follow the debate on World Service and BBC World News. At bbc.com/aftershock people can share their own experiences in a special global interactive mood map.

This season cements the transformation of business programming as a core part of the mainstream news across our global news services. Providing the insight and expertise to make sense of the big news stories and demystify some of the jargon.

Steve Evans was in Las Vegas on September 7 for BBC World Service's *Business Daily* to examine the state of the US housing market, one year on from the collapse of mortgage firms Fannie Mae and Freddie Mac, while Lesley Curwen is in Dalian, China to cover the world economic forum annual meeting of new champions. BBC World News television follows up with a series

of live reports from expert presenters across the world in addition to special editions of *World Business Report* and *India Business Report*.

For BBC global news, Aftershock is more than just a landmark season of programmes; it is an opportunity to get all the specialist expertise that is available to us working together, making such an ambitious project more than the sum of its parts.

Integrated content

Behind the scenes a quiet revolution has taken place in the way a season like this is conceived and managed. Bringing together the complex operations of BBC World Service, BBC World News television and BBC.com has enabled us to transform commissioning across the different languages and platforms in which we now operate.

Demonstrating the benefits of joint commissioning, BBC World News tv and BBC World Service radio both air versions of Robert Peston's documentary *Lehmans: How a Busted Bank Changed the World*. On television, BBC World News and BBC Persian have co-produced *Working Lives: Dubai*, following the experiences of local people ranging from a taxi driver to a billionaire. On radio, World Service is airing *The Crash: The Bank that Bust the World*, re-versioned from BBC Two's *Money Programme*.

Over the last year we have made stronger efforts to integrate our content across platforms, build on projects like the US election bus and India train. A season like Aftershock couldn't have happened across platforms in this way even a year ago. One thing is for sure: the aftershocks are far from over in the global economy and it's a story that will continue to affect us for a long time to come.

I'd like to think that the aftershocks of this new and exciting way of working will benefit staff and audiences for some time to come.

Richard Sambrook is director of BBC global news **Aftershock runs from this week and throughout September.** <http://news.bbc.co.uk/1/hi/indepth/business/2007/creditchunch>

arielview



CATHY LOUGHRAN

Warm blast to ease chill wind

NEXT WEEK'S RTS CAMBRIDGE convention has a late addition - a session with Mark Thompson and former culture secretary James Purnell called *The BBC Under Fire*. It's THE hot topic, since James Murdoch went for the jugular at Edinburgh, accusing the BBC of state-sponsored journalism, chilling ambition and calling for it to be cut down to size. A chill wind, commentators observed.

The Murdoch view gained some support in the industry, but not so on the streets, if the results of the latest Guardian/ICM poll are to be believed. Despite the cumulative effect of first Hutton, then the fakery scandals, Ross/Brand, salaries and expenses, the BBC is more trusted than it was in 2004 and a greater source of pride.

If BBC editors need to heed the finding that most people (58 percent) thought there was no difference in reliability between BBC and commercial news, there is clearly no appetite for the kind of charging for BBC news online that Murdoch would like - 79 percent are against it and only 16 percent in favour.

Crucially, more people give their vote to the licence fee (43 percent) as a funding method, as opposed to advertising (24 percent) or subscription (30 percent). Only 31 percent backed the licence fee in 2004.

Continuing support by only a minority for licence fee funding gives scant cause for celebration. But in the midst of a recession, with daily headlines about star and executive salaries and any future Tory government promising at least a licence fee freeze, this perhaps surprising turnaround in public attitude is better than - well, another salvo.

Cathy Loughran is deputy editor of *Ariel*

TOGs twitter their lament

IT WAS A RUDE AWAKENING yesterday for millions of TOGs (Terry's Old Geezers) when Sir Terry announced his retirement from *Wake Up To Wogan*. The decision to step down from his hugely popular show, he said, was the hardest of his career. For his devoted listeners, nearly 8m of us, it was devastating.

Within minutes *WUTW* was inundated with emails, Twitter was buzzing and even the TOGs' own website appeared to have crashed. Mornings will never be the same without Wogan gently poking fun at the world. We will miss the good natured banter with newsreaders Alan 'Deadly' Dedicoat and John 'Boggy' Marsh and legendary contributions from 'listeners' such as Mick Sturbs and Chuffer Dandridge. No offence to Chris Evans, but Terry is simply irreplaceable.

The last words here should be his: 'So this is not goodbye, it's not even au revoir...As they used to say when I was a lad, See you later alligator...in a while, crocodile...' And please Sir Terry, on behalf of TOGs everywhere, just make it snappy.

Sue Llewellyn, reporter and TOG

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

Breakfast blues

How will I get to work in the morning without the legendary chat, wit, gentle humour and sarcasm of Terry



Wogan to send me on my way? I wish we could get him to do a two-day week to ease the pain.

He makes you laugh out loud, but never in a bitter, malicious way. Hopefully the new presenter will take some of his style on board.

Having listened on and off to Wogan since I was four, I doubt anybody will be able to replace him, really. But I'd rather have Liza Tarbuck than Chris Evans – or perhaps the two could share the slot. Evans is good, but a bit manic; Liza Tarbuck is a little more laid back and easy on the ear.

Terry Wogan has been, and continues to be, a huge BBC talent, but weekday mornings will never be the same again.

Laura Bate
production co-ordinator

Give platform to BNP

I think the BBC is right to allow the BNP airtime – no matter what our personal views may be on any political party, we have to remain impartial and professional. Some licence fee payers voted for the BNP and their views should be aired along with those of others.

This is the democratic thing to do. And if we don't, we will not be reflecting the real Britain of today, which would be a tragedy.

There is always the danger that this kind of support might go further underground if we do not take it seriously. So let some serious questioning by David Dimbleby and others on the panel take place – I don't think Nick Griffin and co would have a leg to stand on, but that's not up to us to decide.

We're here to report as fairly and impartially as we can. It's what the BBC stands for and the reason why so many people and other broadcasters around the world admire, and respect us.

Nazma Chowdhury
BA, Inside Out West

OBITUARY

RON GREEN

In 1954 Ron Green was working at Cossor Electronics testing television sets. In the next test bay was Len Shorey. They spotted a recruiting ad for the BBC, keen to replace staff lost to the nascent ITV, and applied for jobs in technical operations, reasoning that making television sounded a lot more interesting than making televisions. Successful, in the spring of 1955 they walked through the doors of Lime Grove for the first time.

Ron took to camera work like a duck to water. By the mid-sixties he was the natural choice to take over Crew Seven from the retiring Mike 'Paddington' Bond, and for the next 25 years Ron Green and Crew Seven were virtually synonymous with television excellence.

These were the heydays of television and Ron's brilliant camerawork graced shows such as *Top of the Pops*, *Vince Hill*, *Rolf Harris*, *Shirley Bassey*, *Lena Zavaroni*, *Grace Kennedy* – classic examples of the Stewart Morris/Ron Green genre. Other credits

include *The Two Ronnies*, *Ever Decreasing Circles*, *Blackadder*, *Paul Daniel's Magic Show*, *Opportunity Knocks* and, despite his fame as a light entertainment cameraman, *Z Cars*, *Softly Softly*, *King Lear* and, for the arts, *Mass For Man*, *The Beggars Opera* and *Così fan Tutti* – these just scratch the surface.

In 1989 he crowned his BBC career with a Bafta for *The Ginger Tree*, the BBC's first venture into high definition. It was executed in his inimitable way and he adapted seamlessly to a 'film' style of single camera production.

Ron's secret was that he loved camerawork for its own sake and with his almost magical skills he could infuse style into any production. *A Playschool*, a *Late Show* or a *Blue Peter* received the same care and attention as a Jonathan Miller opera.

The demand for his services lasted well beyond his official retirement



from the BBC in 1990. He continued into his seventies as a freelancer until his worsening back problems forced a halt.

He is fondly remembered by all, for he had a knack, not just of technical brilliance, but of getting on with people. He even had a fan club in LWT and Granada who used to tune in to 'Ron Green' productions. These shows were a watchword for 'How it should be Done'.

With his prematurely greying hair, (he was fondly dubbed 'the Silver Haired Smoothy' when still in his twenties) he seemed to be unchanging. It gave him an air of indestructibility that makes it all the harder to realise that he has gone.

Ron's last few working years were marred by the loss of his eldest son Richard in 1999 and wife Betty, in 2001. He is survived by his younger son, David.

It is a measure of the regard in which Ron was held that the funeral address was given by James Moir, former head of tv light entertainment. A collection in aid of the RNIB raised over £900.

Peter Fox

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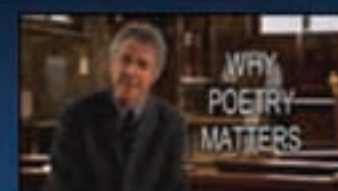
Occupation



The Man Who Made Eric & Ernie



Last Man Standing

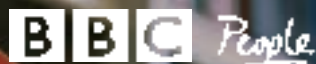


Why Poetry Matters?

These programmes were completed at Clear Cut Pictures

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JOBS



PROGRAMME MAKING

Development Editor / Executive Producer
Belfast - Broadcasting House
10S/Ref: 17358509
15-Sep-09

Media Planner UKTV
London
160 Great Portland Street
8D/Ref: 18122109
14-Sep-09

Broadcast Assistant, BBC Radio Leicester
Leicester
3/4D/Ref: 18056109
22-Sep-09 06 months

Ingest Operator
Bristol
2D/Ref: 17944309
14-Sep-09 06 months

JOURNALISM

Broadcast Journalist, BBC World News (Multimedia Newsroom)
London
7D/Ref: 18425009
21-Sep-09 Various

Broadcast Journalists, BBC Radio Leicester
Leicester
5/7D/Ref: 18043709
11-Sep-09 06 months

BUSINESS SUPPORT AND MANAGEMENT

Head of Commissioning / Pennaeth Comisiynu
Cardiff
SM2/Ref: 18034009
21-Sep-09

Senior Production Accountant (Drama), Programme Finance
London
9D/Ref: 18466909
14-Sep-09

Manager Journalism & Production Training
London
Bush House
9D/Ref: 18067509
21-Sep-09 12 months

Commercial Lawyer, BBC Legal
London
White City
9D/Ref: 17597909
22-Sep-09 12 months

Unit Manager, Newsnight
London
8D/Ref: 18138009
17-Sep-09 06 months

HR Manager
Bristol
7D/Ref: 18229409
13-Sep-09 06 months

Legal Business and Commercial Affairs Executive
London
Henry Wood House
7D/Ref: 18076609
21-Sep-09

Swahili Audience Champion
London
Bush House
5D/Ref: 18417609
20-Sep-09 12 months

Assistant Media Planner
Glasgow
5D/Ref: 18251109
09-Sep-09 05 months

Support Assistant to Director, Future Media & Technology
London
Broadcast Centre Media Village
4D/Ref: 18475309
17-Sep-09

Production Support Finance Assistant
London
Media Centre
4D/Ref: 18054609
16-Sep-09 06 months

Entertainment & Comedy Department Co-Ordinator
London
4D/Ref: 17546009
10-Sep-09 03 months

NEW MEDIA

Editor, Raw
London
White City
9D/Ref: 18234309
11-Sep-09 06 months

User Experience Designers
London / Salford Quays
7D/Ref: 18106109
14-Sep-09

Content Producer, Languages
London
Media Centre
7D/Ref: 18002009
11-Sep-09 06 months

Junior User Experience Designer
London / Salford Quays
6D/Ref: 18106209
14-Sep-09

Web Researcher, Bitesize
London
White City
5D/Ref: 18234009
13-Sep-09 12 months

SPECIALIST TECHNICAL AND DESIGN SERVICES

Graphic Designer (Operator / Senior Operator)
Hull
5/7D/Ref: 18382809
14-Sep-09 08 months

TECHNOLOGY

Senior Test Analyst
London
White City
8D/Ref: 18432609
17-Sep-09

Technical Project Manager/Rheolwr Prosiectau Technegol
Cardiff
8D/Ref: 18307809
16-Sep-09 12 months

Senior Application Support
London
Broadcast Centre Media Village
8D/Ref: 18173109
14-Sep-09

Pronunciation Linguist
London
TV Centre
6D/Ref: 18470809
16-Sep-09 12 months

Senior Media Assistant
London
TV Centre
3D/Ref: 17820109
13-Sep-09 06 months

BBC WORLDWIDE

Group Treasurer, BBC Worldwide
London
Media Centre
SENEX 1/Ref: 18373309
14-Sep-09

Technical Project Manager
London
Media Centre
SENEX/Ref: 18228509
20-Sep-09

Support Engineer
London
Media Centre
2D/Ref: 18290309
10-Sep-09

Team Assistant, Content & Production
London
Media Centre
4W/Ref: 17898609
14-Sep-09

See Attachment Just my cup of tea

Fiona Fraser, marketing assistant, brings TV Centre down to size

I WAS EXCITED ABOUT JOINING such a large and prestigious organisation and a little overwhelmed by the size and structure of MC&A, where I was to be part of brand and planning. The marketing team I'd worked with in my previous events management role at Central Saint Martins College of Art and Design was an office of two.

I got my head around things, though, and soon knew that I would love an opportunity to work in the oh-so glamorous Television Centre.

Eventually an attachment came up as marketing and communications assistant on Front Desk publicity. After a competitive round of interviews – made more stressful as I knew people who were going for the same job – I was lucky enough to be offered it. I turned up on my first day with my tea cup to find out there were no sinks to wash it in! So the glamorous



Television Centre wasn't so glamorous after all. But I loved it all the same.

We are the frontline press contacts for television publicity and, having never worked with journalists before, my first week was interesting to say the least. Tv journalists are definitely a breed of their own, but I'm beginning to understand both them and the tv planning process.

Day to day, I send out programme information to planners and previewers and promotional dvds to reviewers, write comments to send to usually new journalists and press releases and set up interviews with talent and press.

I've been to the GMTV studios and got close to the lovely Ben Shephard, got up extremely early to go down to *BBC Breakfast* with the gorgeous George Lamb (I hope he doesn't see this!) to talk about his programme *Legal Highs* and attended photo shoots at the Mirror's studios with *Baby Beauty Queens*. The list goes on...

I enjoy being in the middle of things. You may see the bands smoking a fag between rehearsals for Jools Holland or spot Stephen Fry twittering in the lifts. It feels like an exciting place to work and you can't help but be motivated by that.

This role has also made me realise that I want to develop my skills and I begin studying for my professional diploma in marketing this week. I don't know what will happen for me come next September, when my attachment ends, but I do know I will have bags of experience that you can't get in many other places.

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:
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For assistance contact BBC Recruitment's Response Team
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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

JULIE SHEPHERD

PRODUCER,
1XTRA

She misses her native Scotland but loves her job, which has taken her to the Caribbean and South Africa

You were born in Dundee but live in London...

I worked my way down England from Scotland. I went to uni in Yorkshire and then worked in Birmingham but I'd always wanted to live in London. A lot of people I grew up with now live in London.

What do you miss most about home?

The further north you go the friendlier the people. When I go home I end up talking to random people on the streets, but if you do that in London people just think you're completely mad. I also miss fresh air and the countryside and I went through a phase of buying Edinburgh rock every time I visited. I really like haggis and tried feeding it to people in London but no one was having any of it. I probably go back every three months but my family come down to London quite a lot.

Have you always been creative?

I always take the mickey out of my mum, calling her a 'pushy stage school mum' for sending me to ballet, tap and jazz, majorettes and singing classes. But she insists that I wanted to go from a young age. If you start off doing stuff like that it makes you creative.

What did you do when you left school?

I applied to study English at university but when it came to it I didn't want to do it. I didn't know what I wanted to do, so I studied media at college for a year and specialised in radio and film production in my second year. After that I decided I wanted to do something practical so I applied to

study media technology and production at university.

But you made a mistake...

In Scotland degree courses are four years and I didn't realise that English university courses were any different. So, I applied to start in the second year of a course at the University of Bradford, thinking I would have the second, third and fourth year. But [because it was a three year course] I ended up being there for only two years. I do regret that because I absolutely loved uni but I suppose I got out into the working world quicker.

What did you do when you left uni?

I thought I would start applying for jobs towards the end of my degree course so that by the time I graduated I would have got used to being turned down. But then I got a job as a BBC trainee a day before my final show at uni. I wanted to work somewhere that made quality programming and would give me training. The BBC was an obvious choice.

What did you do?

I mainly worked for Radio 2 on its music programming but also did some work for Radio 3 and

4. Radio 2 had only a small team at Pebble Mill but produced a lot of programmes so there was the opportunity to get involved. After six months I got a job as a researcher in Radio 2's specialist and live music department.

Have you always been interested in music?

Music has always been a big passion in my life but I never thought it would be a means to getting a job.

What's your favourite music?

At the moment it's hip hop and R'n'B. I think that's what attracted me to 1Xtra. With hip hop it's the depth of the storytelling and, sonically, I think it's more experimental than other genres. When I worked at Radio 2 I got into old soul music. That's the best thing about my job - you gain an appreciation of the world of music.

You joined 1Xtra pre-launch. Did that worry you?

I was terrified, not because I thought it wouldn't do well but because all of the programmes I'd worked on in the past had been pre-recorded and now I had to produce live programmes.

Any disasters?

It can be quite stressful doing OBs because you're not familiar with the environment but usually, as soon as you go live, there's a feeling of calm. I was doing one at Bournemouth university with dj Blakey and five minutes into the show everything went silent and we fell off air. It turned out that after doing his first link Blakey had leant back and put his foot on the wall turning off the switch. In such a situation you have to be methodical, and in that instance it was quite easy working out what had happened and turning the switch back on. The whole thing lasted only a few minutes but it was just the enormity of everything going off.

You've also travelled quite a bit with 1Xtra?

I went to the Trinidad Carnival when I worked on the drivetime show. It's the biggest carnival in the Caribbean. We would go to the carnival all day and night and then sit round the pool doing a show at 9am in the morning. It was good fun but hard work. We also did some shows from Johannesburg on the hip hop scene in South Africa. It's very political over there so it was really interesting.

What do you do in spare time?

I'm into films and like to travel, especially in Mexico and America. I also go to a lot of gigs, partly out of interest and partly because I need to know what's going on in the music scene. You have to work hard to strike a balance.

Interview by Laura Scarrott

CV

Born: Dundee
First paid job: Silver service waitress at the Golf Open in Carnoustie
Education: Perth College of Music & Media, BSc (Hons) in media technology & production at University of Bradford, specialising in film
Career landmarks: Working with Paul Weller on his Radio 2 Northern Soul show and launching the 1Xtra breakfast show with Trevor Nelson & Zena

foreign bureau



SERGEI BERETS

EXECUTIVE EDITOR (RADIO)
BBC RUSSIAN, MOSCOW

ONE GUY CALLS OUR OFFICE almost every Sunday night. He never identifies himself and is always high, either on alcohol or drugs. 'Help! I'm a British spy! I need money! NOW!' We hang up. He calls again.

There used to be more of his sort. Once a guy said he was calling from a phone booth in St Petersburg. 'Rescue me! I'm surrounded by tanks. They're about to capture me!'

On Sunday evenings, the BBC office is a quiet place. Unless of course there's another crisis, and Russia is never short of those.

The Russian service team is the largest in the Moscow bureau, producing five and a half hours of radio programmes Monday-Friday, plus articles and videos for bbcussian.com, reporting in Russian and English.

Until the 1990s, the BBC had only a newsgathering presence here. But with perestroika and glasnost, the Russian service started first to find stringers in Moscow, and then locate staff here. By the mid-1990s,

Officials are not always happy with what we say and write

newsgathering, Monitoring and the Russian service had moved under one roof. Having staff and output based here gave us access to stories in a way that was not possible when based solely in London.

Russia has given the BBC a lot of stories: the second Chechen war; the Kursk disaster; the Dubrovka theatre siege; Beslan; last summer's Russia-Georgian war; the murder of journalist Anna Politkovskaya and, more recently, of human rights campaigner Natalia Estemirova; the London killing of Alexander Litvinenko and the fallout that to this day impacts on UK/Russia relations.

Being a locally-recruited journalist brings a different perspective to our reporting. For members of the Russian service, what happens in the country they are covering has implications for themselves and their families. The service has come under pressure from the authorities who are not always happy with what we say and write. But we don't lie and we follow the same editorial guidelines and BBC values as colleagues in London.

It's the quality of journalism and the BBC's reputation that attracts young journalists who keep sending their résumés hoping to join the service despite anti-western trends so vivid in modern Russia.

Reporting Russia and Russian-related affairs is tricky. You wonder how little the BBC and other western media understand Russia. You wonder, too, what little effort Russians make to understand the outer world. But BBC journalists based in Moscow are doing an important job in adding understanding to the story, for audiences in Britain, in Russia and around the world.

green room

THE ARIELATOR

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



UPSIDE Adult Oriented Rock fan and Radio Devon presenter **Ian 'Calvie' Calvert** could have a break out hit on his hands after creating a song dedicated to his be-

loved county. Calvie had asked listeners 'What if we all write a song about Devon?' They duly replied in the affirmative and Living in Devon was born, its chorus created in collaboration with singers Andy Roo McKeller and Katie Jaye but the rest contributed by listeners suggesting their favourite aspect of Devon, from 'Tarka's home' to the 'Mayflower's dreams'. Poetic stuff, given a radio friendly treatment by Andy under the guidance of Calvie, who was the first to play the likes of soft-rock titans Toto and Journey on the station. Living in Devon has been garnering much praise on the website, so stay tuned for a possible video... tinyurl.com/devonsong



DOWN Cornelius Lysaght had to dig deep into his pockets after a run in with champion jockey Kieren Fallon last week. The racing cor-

respondent hadn't been caught out by one of his own tips, but by over generosity. 'Fallon and his solicitor were a little twitchy about doing the piece mainly because Fallon's car was on a parking meter and they were running out of time,' relates Cornelius. 'I said rather grandly if it came to a ticket I would pay for it.' Of course the inevitable occurred, and Cornelius was landed with a ticket presented to him by a Daily Mail reporter with the message from the solicitor: 'At last I've got something for my licence fee.' Apparently parking tickets can't be paid through expenses so Cornelius had to stump up the £40 himself, which he did straight away 'because Fallon's had enough unwanted court appearances of late'.

EARWIGGING

OVERHEARD AT THE BBC

...Have we got anywhere with that lumpy face story?...

...I've got bogies all over my Armani...

...Do you ever wear the ladybird outfit now?...

...What percentage of the world's gargoyles have water coming out of them?...



BEING JOHN BARNES

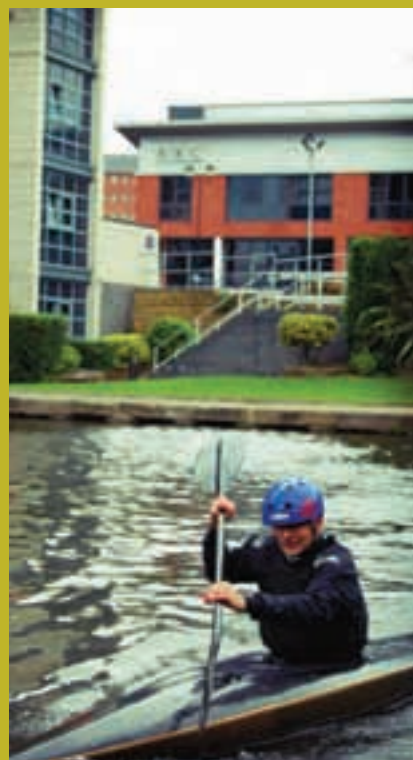
GREEN ROOM REGULARS may recall the John Barnes confusion last month, where a quote from the Manchester and Sheffield presenter got mistakenly attributed to the ex-footballer in a Mirror article. Well, the plot thickens. It turns out there are three John Barneses at the BBC, not including the sometime Strictly contestant, and they often get their wires crossed.

'My wife once sent me an email suggesting a restaurant for a night out and a date and time to book it,' recalls John Barnes, of Sport Scotland. 'She got a reply from John Barnes saying it did sound nice, but he wasn't sure he was free that night.'

Needless to say the Barnes who turned down the invite was not the one Mrs Barnes married. In his role of commentator/reporter John has often met his footballer namesake, particularly when he was Celtic manager. Confusion often ensued, including a boarding pass mishap that saw the commentator scheduled to sit in first class at the front of the plane and the manager relegated to the back with the press pack. While for fellow presenters the interview lead in of 'John Barnes is with... John Barnes' never got old. Have you ever had an amusing case of mistaken identity at work? Get in touch and we'll print the best.

King commute

EVER CANOED TO WORK? How about taking a horse? East Midlands graphic designer Harry Whinney will do all this and more in his attempt to fundraise £10,000 for the region's two air ambulances. The week of September 28 will see Harry making his way to work in Nottingham from his home in Leicestershire in five different ways on five consecutive days, each time aiming to arrive for his shift at 11am. Canoeing, cycling, running and riding all figure in the challenge, and one day will involve Harry swimming against the current in a special exercise pool mounted on the back of a lorry slowly winding its way along the roads. Harry is asking everyone who hears about the challenge to donate a pound (or more) which seems a small price to pay for such excellently bonkers behaviour. Harrys10grandchallenge.co.uk



WE HEAR THAT...

'**GOOD TO** see the DG in the Channel Islands last week,' writes Andrew Connolly, general manager of BBC Concert Orchestra. He even provided the accompanying photographic evidence (pictured right). Sadly Andrew had no time for talent spotting and couldn't confirm it was the man himself, but the 'electronic organ' does seem a strangely appropriate instrument ...



ANYONE WHO has idly wondered about becoming an MP can now take their seat in that other green room, the House of Commons, thanks to the *General Election Programme*. Admittedly this is only a virtual reality parliament, but you do get your face on tv on election night as a 'virtual mp' which, considering the flak most mps get these days, is probably the safer option. Smartly dressed volunteers are required for a five minute scanning session at Waterfall Studios (opposite TVC just off Ariel Way, at 2 Silver Road W12) on Thursday September 24 from 1pm to 5pm or Friday September 25 from 9am to 5pm. No appointment is needed, but don't wear any green or you'll merge into the benches. Contact Gill Penlington with any queries.

MEANWHILE OVER at TVC *Blue Peter* is announcing its return to the airwaves through the curious medium of 'mattress dominoes' – exactly what it sounds like but with people gripping the toppling mattresses to ensure correct falling pattern and maximum amusement value. They need 150 volunteers for the record breaking attempt outside TVC on Tuesday September 22, between 2 and 4.45pm. Participants are 'guaranteed to have fun' and will earn a Blue Peter Badge for their efforts, but can't have any history of back problems. Email Tom Warmington for entry forms.

WIN LUNCH FOR SIX

COMPTOIR LIBANAIS is a stylish new Lebanese canteen and delicatessen on Wigmore Street, London. Following the healthy tradition of Middle Eastern cuisine, Comptoir offers a range of home-style dips, salads, soups, warm wraps and hearty tagines alongside pastries, cakes and freshly baked breads. The canteen is offering Ariel readers the chance to win lunch for six, including three mezze platters to share, a main course selection of tagines and salads, fresh lemonade and mint tea with baklava for dessert. To enter to win a free lunch at Comptoir Libanais, Wigmore Street, W1U 1PZ (lecomptoir.co.uk) just answer the following question: What is the main ingredient in tahini? Email ariel competitions by September 14.

