

ariel

THE BBC NEWSPAPER

HATS OFF TO A CRAFTY
NEWSNIGHT ORIGINAL

Page 5

THE ART OF SEEING DOUBLE

◆ **IDENTICAL TWINS** Michael and Greg McKenzie are to be immortalised by Damien Hirst in his Tate Modern celebration of look-alikes. But the two BBC journalists won't be giving up their day jobs. **Page 4**

PHOTOGRAPH: CHRIS CAPSTICK



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Guest contributors this week

BILL THOMPSON, technology writer, looks to the future – through different eyes. Page 6

MEERA MODI, a team assistant with the WI project, praises the Extend scheme which offers placements to people with disabilities. P14

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NEED TO KNOW THE WEEK'S ESSENTIALS

Late result nobody expected

◆ **GIVEN THE EVENTS OF THE PRECEDING DAYS**, viewers had been expecting an announcement on *Strictly Come Dancing* on Saturday night, so it was no surprise when Bruce Forsyth stepped forward... to tell people that they could watch the England/Ukraine football match on tv after all.

Or rather that they could watch a hour-long highlights programme, presented by Gary Lineker, at 10.15pm on BBC One, which pushed the news back by an hour.

How did this happen when everyone thought that online – or the cinema – was the only way to watch the World Cup qualifier from Ukraine, in a much-heralded internet-only football first.

The BBC, which provided live radio coverage on 5 live, had bid for the live tv rights and for the highlights, only to have both bids turned down by rights holder Kentaro, an international agency which had also rejected bids from other terrestrial broadcasters.

Then, 'very late' on Friday night, the rights to the highlights suddenly became available again and the BBC took a last minute decision to buy. The only problem was it could not publicise the fact until the international had been played in Ukraine at British tea-time.

The lack of advance publicity was to fulfil contractual obligations imposed by Kentaro – a practice used before by rights holders who, understandably, do not want to lose revenue from fans opting to watch the highlights rather than pay to view live.

Once the match was over, the BBC went all out to promote, on tv, radio and online, its 11th hour acquisition.

With around eight million viewers, *Strictly Come Dancing* provided a prime opportunity to get the message out to as many people as possible.

◆ **THE OPEN UNIVERSITY** is celebrating its 40th anniversary this year, but 2009 also marks four decades of its partnership with the BBC.

George Entwistle, controller of knowledge commissioning, led the festivities at an event at White City last week. He took the opportunity to pay tribute to the 'remarkable output created by two remarkable groups of people' before showing BBC Four's documentary *Happy Birthday, OU*.



The Open University funds, either fully or as a co-production partner, around 25 BBC projects every year.

Its priority subjects are science, technology and nature, business and management, society, arts and history and health and education. The partnership has yielded numerous programmes including *Child of Our Time*, *Bang Goes the Theory*, *Coast*, *Charles Darwin and the Tree of Life*, *The Bottom Line*, *Electric Dreams*, *The Money Programme* and *James May's Big Ideas*.

Once programmes have been broadcast the university is able to extend into print and online content which can result in more people studying OU courses. If they own the rights to programmes they can also use it as course material.

The OU is one of the co-production partners for *Life*, the natural history unit's new wildlife series which started on Monday. An expert from the university's science team was assigned to each of the ten episodes and was available to the production team to call upon.

Happy Birthday OU: 40 years of the Open University can be seen on the iPlayer.

TIME FOR A CHANGE: GRAPHICS REGENERATE

by Adam Bambury

DOCTOR WHO FANS had a glimpse of the future last week with the unveiling of a new logo. It is the 11th version, introduced to coincide with the regeneration of 11th Doctor Matt Smith in spring 2010.

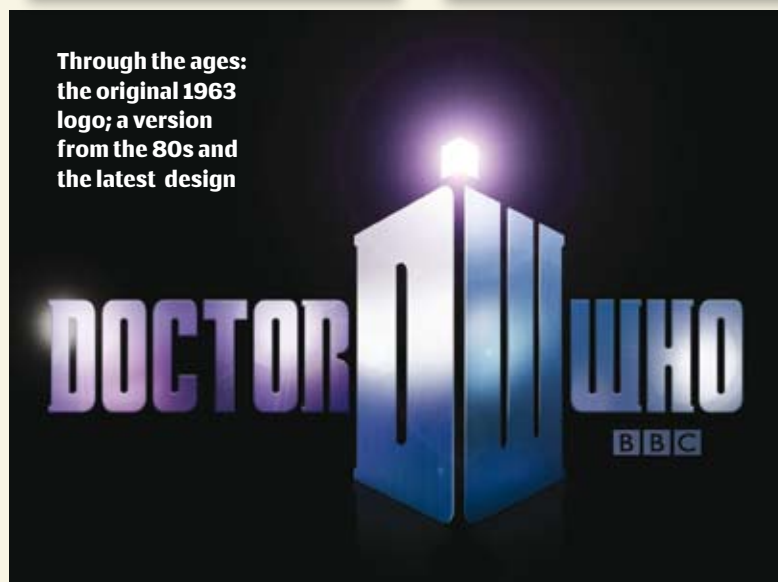
Steven Moffat, lead writer and exec producer, calls the insignia 'simple and beautiful, and ...a completely irresistible doodle'.

The logo has changed as much as the Doctor himself since 1963 when simple white text on a black background heralded the appearance of first doctor William Hartnell. Notable incarnations include the 'diamond logo' associated with scarf-wearing Tom Baker and the retro futurism of the Sylvester McCoy era.

The final three shows with David Tennant will air later this year using the existing logo.



Through the ages:
the original 1963
logo; a version
from the 80s and
the latest design



NEWS BITES

TODAY WAS voted 'most admired' programme from the past 25 years in a poll marking the silver anniversary of consumer group Voice of the Listener and Viewer.

MARTHA LANE Fox, the government's champion for digital inclusion, and former *Newsnight* editor Peter Barron are among the speakers at an Online Access Forum at Television Centre on October 16. The aim of the event is to develop common approaches to encourage greater online adoption.

VICTORIA DERBYSHIRE has won the Nick Clarke Award for broadcast interview of the year for her 'calm and careful' questioning of a man accused of rape, who was later cleared of all charges. The award is given in memory of *The World at One* presenter Nick Clarke, who died of cancer in 2006.

A ONE-OFF 'webisode' of *Casualty*, specially-written for the BBC website, will be screened on October 31 directly after episode nine on BBC One. It will be the first online episode ever to be screened by a continuing drama.

NEW MEDIA creatives will get their third chance to brainstorm en masse at BeeBCamp3 – this time in both London's TV Centre and a venue in Manchester – on November 27. For information and ticket details go to <http://beebcamp.org/>

TIM FRANKS won the international radio category at the Prix Bayeux Awards for his reports on a man who lost three daughters in the Gaza conflict last winter. Christian Fraser came third in the same category, while Jeremy Bowen won the long-form tv category for his *Panorama*, *Gaza: Out of The Ruins*.

JOHN TATE, director of policy and strategy, and Ed Williams, director of communications, have formally joined the BBC direction group (BDG). Tate's policy team supports regulatory relationships, while the strategy team analyses BBC activities. Williams advises the dg and board on managing the BBC's reputation and has responsibility for all external and internal communications.

HELP OUT ON STRICTLY

STRICTLY COME Dancing is decamping to Blackpool's Tower Ballroom next month and needs help with chaperoning, audience services and general production duties. People are needed on Nov 6 (rehearsal day) and Nov 7 when you will get to see the live record. Travel expenses will be paid but as Nov 6 is a Friday, your line manager's permission will be needed. Fancy getting involved? Email Seena Gosrani.





PHOTOGRAPH: PA PHOTOS

Maiden flight

Iron Maiden frontman Bruce Dickinson, who is a pilot with a keen interest in making aviation more environmentally friendly, explores how new technology might help reduce the industry's emissions in Radio 4's Costing the Earth.

He is involved with a hybrid air vehicle called Skycat, (with which he is pictured at a hangar in Bedford).

'Some people think the Skycat could be the way to fly in the future,' says producer Helen Lennard. 'Its lightness means it con-

sumes only ten percent of the fuel used by the most fuel efficient plane.'

The downside is it is slow and it would take 36 hours to reach New York.

Costing the Earth, Radio 4, October 19 and repeated on October 22

On air apology 'draws a line' under Strictly

by Cathy Loughran

'It was a stupid thing to do and a stupid thing to say,' Anton Du Beke told dance partner Laila Rouass and the audience of *It Takes Two* on Friday.

'I'd like to reiterate my apology to Laila and everybody on the show and to everyone who watches the show. I'm mortified,' said the *Strictly* dancer who sparked controversy by referring, off-air, to Rouass as a 'Paki'.

He had already apologised 'unreservedly' when the remark first came to light, saying there had been 'no racist intent'. But for Jana Bennett Friday's declaration closed a painful chapter.

'He made a clear and comprehensive apology ... and that was important,' the vision director told Ariel. 'For me that draws a line under the matter.'

She added: 'Everyone involved in BBC programmes should be respectful and careful with their use of lan-

guage. But that was a pretty important moment last week and we should take his sincerity seriously.'

From the start, the BBC response has been that racially offensive language in the workplace is 'entirely unacceptable'.

The row was cranked up on Thursday when Bruce Forsyth told talkSPORT: 'We used to have a sense of humour about this.'

Forsyth later denied condoning the use of racist language but added: 'We should keep things in perspective.'

The perspective of some Ariel readers was that there should have been sanctions against Du Beke, as there was against Carol Thatcher for her 'golliwog' comments, off air at *The One Show*. She left the show having not offered an unreserved apology.

One Ariel online reader posted: 'Using the P-word at work is not banter, it's racial harassment. It must be con-

fronted and stamped out in EVERY case.'

Another wrote: 'Words like that slip out of people's mouths in public because they are used to saying them in private ...What choice did Laila Rouass have but to accept the apology?'

While correspondent Bernie Choudhury thought Du Beke's remarks had brought 'shame' on the BBC, he warned: 'If he's truly sorry, then we should accept this and move on.'

Among the numerous phone-in contributions on the subject were many to the BBC Asian Network – the majority unsympathetic to Du Beke's accepted apology, said assistant editor George Mann. 'Bruce's comments about getting a sense of humour didn't go down too well either. One email said it was very difficult to laugh about a word associated with racist violence and far right groups.'

Thompson hints at Bristol move in partnership launch

by Sally Hillier

As David Attenborough's new series, *Life*, gets under way on BBC One, the natural history unit is facing up to a potential move from its home at Whiteladies Road, Bristol.

Mark Thompson raised the possibility during a visit to the west country last week to launch a partnership between the BBC and Bristol – the first time the corporation has partnered an entire city.

'As we move from analogue to a wholly digital future, we need to look at how we best use our presence in a way that fits the ambitions of [people] in this city,' he said. 'I'm not ruling out staying at Whiteladies Road, but we should look at whether we can find a new site that meets those ambitions, ensuring value for money.'

Thompson signed a mem-

orandum of understanding with key agencies, including the city council, committing the BBC to work with local organisations to boost regional tv production, film-making and digital skilling.

The three year partnership includes:

- a new drive in schools and colleges to boost media and digital production skills
- a 'school for djs' with the BBC opening up its studios
- a media training project for 18 to 25-year-olds in disadvantaged communities
- a new micro budget feature film which will see three full-length feature films developed, shot and premiered in Bristol during 2010 and 2011.

Similar partnerships will follow in other parts of the UK, including Glasgow, Cardiff and Salford.

Explaining why Bristol

was a good place to start, the dg said: 'We have a long history here, decades of really passionate people, inside the BBC, in indies and the craft sector. Around the world our natural history, animation, factual and drama programmes made in and around Bristol are recognised as world class.'

Despite plans to move *Casualty* to Wales, the BBC was still committed to making drama in Bristol, Thompson noted. He also explained that a key part of the MoU was building a relationship with the public at community level.

'There are many opportunities for young people, particularly in more challenged areas, to get involved. School Report is a great example and I want to see many more schools in Bristol taking part – and in *Schools Question Time* too.'

■ During his visit, Thompson announced the commissioning of *Nature's Miracle Babies*, about efforts to save some of the earth's rarest animals like the Yangtse soft-shelled turtle and Amur leopard.

The presenter will be *Autumnwatch*'s Martin Hughes-Games and the five-part series will be shown in 2011.

'Crucial' roles filled in FM&T

Two key appointments have been made by chief technology officer John Lindwood as part of his restructuring of the broadcast and enterprise technology area within FM&T.

Tiffany Hall has been appointed chief information officer and Alan Whiston becomes technology controller, vision and north.

Both take up their roles this week. Hall, who joined the BBC from Shell in 1995 and has held a series of senior technology roles, will be responsible for planning the corporation's IT infrastructure, information security systems and support for BBC business systems and professional services teams which include HR, marketing communications and audiences, finance and property.

Whiston, who has extensive experience in a variety of jobs at both Reuters and the BBC, most recently working in a critical technology leadership role in news, will work with leadership teams in Vision and North to 'drive innovation'. 'Each of these roles is crucial to our future success as a department,' says Linwood.

Greeks sold on dancing

BBC Worldwide sold dancing to the Greeks and cooking to the Italians at this year's annual MIPCOM tv market in Cannes last week.

Greece became the latest country to buy *Dancing with the Stars*, the international version of *Strictly Come Dancing*. It has now been sold in more than 30 countries and viewed in more than 75 and BBC Worldwide estimates that a quarter of a billion people have seen a local version of the show. *Dancing* has entered the Guinness Book of World Records as the world's most successful reality tv format.

Worldwide also sold around 200 hours of UK drama, factual and entertainment programming to New Zealand, and the Recipe for Success food format into Italy.

Run with Tim for CiN

Tim Davie, director of audio and music, is again inviting staff and close friends to join him for a 10K run in aid of Children in Need. It will take place on Sunday, November 8 at 11am in the countryside around his house. Don't want to run? An 8K walking route will be marked for families.

This is the fourth year of the event, which so far has raised nearly £20,000. In three years, only two people have broken 40 minutes. *More details and registration plus any sponsorship at: <http://www.justgiving.co.uk/colmore2009>*

Try to spot the difference

It takes two:
Michael and
Greg McKenzie



It's not every day that Damien Hirst wants to put you in the frame. So when the artist advertised for identical twins for his latest installation at Tate Modern's Pop Life exhibition, BBC brothers Greg and Michael McKenzie were at the front of the queue.

Greg, a reporter/presenter with Radio 1 and 1Xtra, and BBC London producer Michael will pose for four hours this Sunday in front of one of Hirst's iconic spot paintings. Their reward? A signed Hirst photograph of them both.

The London-born twins are used to performing together, from the days of college plays to boarding for jobs at the launch of 1Xtra: 'We were interviewed two days apart, but the board wasn't sure we were really two people,' Greg recalls. They both got jobs.

Even now, colleagues still sometimes can't tell them apart, Michael admits: 'And occasionally, when Greg's on the News Channel, I take the glory.'

PHOTOGRAPH: CHRIS CAPSTICK

New look for Cojo site

From this week, BBC staff can test drive the new look College of Journalism website which, two and a half years after launch, has been expanded and redesigned in line with user feedback from BBC journalists.

Discussion, blogs and the college Twitter account take their place on the homepage, as does the Cojo events programme.

The beta site offers users a detailed menu of easier-to-find skills training by in-house experts, in bite sized chunks – from Sian Williams on how to write intros to Robert Peston on reporting business.

From the dedicated discussion page people can join or start a debate. A new briefing page offers inside information in specialist areas, such as defence and religion. Law and ethics material has migrated from the original site as has the journalism tutor feature, allowing people to test themselves in realistic environments.

The long term plan was always to make the site accessible outside the BBC, says college director Vin Ray.

'Many BBC journalists have asked to be able to access the site from home, which most can't at the moment. Once the feedback on the new site has been absorbed, any technical problems sorted and the content finessed, we hope soon to make the site openly available on the internet.

'It will only ever be a site by BBC journalists for BBC journalists, but it may be helpful for others to be able to see what we are teaching our teams.'

Extending the discussion outside the BBC is an exciting prospect, says Cojo editor Kevin Marsh: 'If we get the blog right it could be the biggest single place to discuss the values of journalism globally.'

The original site will stay on Gateway during the trial. Try the new site at www.bbc.co.uk/journalism/

The Fred and Chris show

Chris Evans dropped in to Pacific Quay last week to see his friend and fellow golfing enthusiast Fred MacAulay. For an hour he co-hosted Radio Scotland's *MacAulay & Co* show before heading off into town for a book signing. Evans, who is to replace Terry Wogan on Radio 2's breakfast show, is on a nationwide tour to promote his autobiography.



BBC Trust will not consider extra investment until competitive impact assessment has been completed

by Sally Hillier

Work is continuing in formal learning, where the sites are still live and the teams are operating within current funding levels.

Contrary to some press reports, the budget remains the same for revision service Bitesize, Class Clips (a service of more than 4000 video clips on Learning Zone Broadband) and the learning portal.

But after partially upholding a complaint by BESA (the British Educational Suppliers' Association), the BBC Trust has decided that no additional investment will be considered until it has completed an assessment of the potential competitive impact on the wider market.

'It is not a funding freeze as such because what the trust has put on hold already was on hold,' David Fawcett, head of policy (services), explains. 'In March, when the BBC online budget was increased, formal learning for children and teens did not receive any fresh investment as it was undergoing a strategic review.'

In fact, the review findings were almost ready to be taken to the trust when it gave its judgement last week. Trade body BESA had alleged that the BBC's formal learning services had been developed without appropriate approval or regulation.

The trust found that the BBC executive had 'failed to conduct appropriate competitive impact principle assessments' from 2007, and that it had not engaged sufficiently with the wider industry.

But it found no evidence that Bitesize and Learning Zone Broadband did not go through the correct approvals process when introduced, and no evidence to suggest that, prior to 2007, the development of Bitesize and Learning Zone Broadband occurred without sufficient regulation.

Formal learning must now await the results of the assessment ordered by the trust before discovering whether it is to receive extra investment.

It means some uncertainty for the staff involved, but Myles Runham, head of inter-

active learning, warns that the situation should not be compared to that of BBC Jam, the online educational service told by the trust to stop operating following complaints from rivals.

'Clearly, we're disappointed not to be able to develop the sites as we had hoped, as yet, but we're hopeful that this is only a delay,' says Runham.

■ In a separate fair trading ruling, the trust partially upheld a complaint by talkSPORT over the BBC's acquisition of the radio rights to the FA Cup from 2008/09 to 2011/12.

The trust found that the executive 'failed to conduct a proper competitive impact assessment' when bidding for the FA Cup radio rights, and that the process for ensuring value for money 'had not been followed with sufficient rigour'.

It found no evidence that the BBC had breached competition or state aid law and no evidence that the trust did not sufficiently carry out its duties in relation to the stewardship of public money.

The fair trading auditor has been asked to report by June 2010 on steps taken to assess and minimise any potential negative competitive impacts in relation to the acquisition of sports rights.

MAKE DO & MEND

Could you pitch your pet project to Newsnight?
Mary Jane Baxter tells **Sue Llewellyn** how she pulled it off



Mary Jane Adventures:
the Greenwich market stall

SHE DESCRIBES HERSELF as a 'maverick milliner with a taste for travel' and now Mary Jane Baxter is combining her talents to 'make' her way around Britain.

The idea behind her project, which is being followed by *Newsnight*, is to find out if in the midst of the current recession we are still a throw-away society – or is the post-war 'make do and mend' ethos experiencing a revival?

'I had a heart-to-heart with a colleague and told her that I wanted to combine my love of making things and my passion for millinery with my background in reporting,' she says. 'I

told her about my plan for a trip 'making' my way around Britain. She told me to go and see everyone in the building and make every effort to interest them in my idea – which I did.'

Another colleague thought that *Newsnight* would love it, and marched her off to see them. 'The original concept has been tweaked a bit, but it's all the stronger for it,' she explains.

Baxter is hoping to stitch together the evidence as she makes her way across the country. 'People are getting excited about the resurgence in craft and making things and I think that's probably to do with originality –

the 'Gok' factor – and a reaction against consumerism. People are also beginning to reflect on resources and it feels like there's a shift towards something different.'

She is relying on her creative skills to fund the month-long trip, which will take her from London to the Isle of Lewis through areas famed for their textiles. Ten days ago she began her journey with £100 profit made from selling handmade and customised wares at a stall in Greenwich market.

For the rest of the trip she hopes to barter for board and lodging in exchange for help-

ing others 'make do', and is appealing to *Newsnight* viewers for suggestions of places to visit.

One of the highlights of her trip so far she says was at an exhibition in Bury St Edmunds. 'I met a fantastic 83 year-old lady called Sybil who was an original make do and mender,' she says admiringly. 'She made shirts and wedding dresses from parachute silk, and aprons from RAF underpants!'

Follow Mary Jane online at tinyurl.com/ariel-makedo and on *Newsnight*

GOLF HERO FRIENDSHIP THAT LED TO AN INVITATION FROM SEVE

Filming Ballesteros was an emotional experience for the Inside Sport crew

by Sue Llewellyn

SINCE HE FIRST INTERVIEWED a young Seve Ballesteros 30 years ago, commentator Peter Allis has always had a special relationship with the charismatic golfing hero. He has celebrated his many victories and more recently, along with Seve's army of fans, he has anxiously tracked the Spaniard's battle with a malignant brain tumour. And it was this friendship that led to the *Inside Sport* special, which goes out on BBC One this week.

The 40 minute programme was shot at Ballesteros's trophy-filled home in northern Spain.

'When he got sick he had four lifesaving operations and we had the feeling that he was in very deep water,' says producer Jo McCusker. 'Nobody wanted to intrude, but in January I contacted his family, and within an hour I got an email back saying how pleased he was to hear from us. Then just before the Open we got a call saying he would do something with us at his home, where he was recuperating.'

Allis admits they went 'in fear and trepidation... we'd heard about his illness and had no idea what to expect'.

They found the golfer a 'bit thin', but on good form, showing them around his house and talking candidly about his career and the effect success had had on his private life.

'To see this giant in the world of sport, who has stayed true to his roots, was lovely. We talked about his cancer and treatment, his hopes for the future and his family. It was a very emotional experience,' he says.

McCusker, whose own father died of a brain tumour, says that while it could have been depressing, editor Lee Eynon has crafted the clips to make it 'an inspiring, uplifting encounter'.



Uplifting encounter: Andy Halley, Peter Allis, Dennis Kersley, Seve Ballesteros, Jo McCusker, Keith Wade

Ballesteros has set his sights on returning to play at St Andrews, where in 1984 he says he had the greatest moment of his career – winning the Open. And not content with fighting his own battle, he has set up a foundation for other people with brain tumours.

'He's funny and just so positive,' she says. 'Peter had been admiring some glasses that hung round Seve's neck – later that day Seve went straight to the shop and bought him an identical pair.'

Inside Sport special, BBC One, October 14

cutting edge



BILL THOMPSON

Through a lens clearly

WE LIVE IN A SCREEN-BASED WORLD, spending our days paying attention to tvs, laptops, phones, shop tills, ATM displays and a plethora of other flat surfaces on which the images that shape modern society are displayed.

We read from screens, watch the world on screens and create anything from transcendent works of art to dull internal memos on screens. Even in Kibera, the massive slum outside Nairobi, there are cybercafes and mobile phone kiosks, not to mention tvs.

Broadcasters, newspaper groups, publishers and other content providers are working hard to ensure that they get a share of the screen-based attention economy. But no technology is immune from the disruptive impact of innovative research, and those who imagine we will always live in a screen-based world are likely to be sorely mistaken.

Babak Parvis at the University of Washington in Seattle hopes to replace the screens with contact lenses. He is building electronic lenses with built-in control circuits, display circuits and miniature antennae that can project images directly onto the retina, replacing screens with personal light shows in the eye. So far he has a lens with a single red LED, powered by radio frequency transmissions like the passive RFID chips in Oyster cards.

As well as replacing screen-based displays the lenses could provide augmented reality, overlaying the outside world with information drawn from online databases. Look at a picture and it will tell you the artist; look at

Chemicals to make the LED are highly toxic

a person and it will tell you who they are, where they work and their favourite coffee.

The technical and engineering challenges remain enormous, and we're not going to see video-capable contact lenses any time soon.

The chemicals used to make the LED are highly toxic, there is no reliable power source for prolonged use and it's not clear how the final image could be calibrated when corneas are all different.

The work done by Parvis offers a glimpse of a world of future technologies that are as far from today's mass market products as the mobile phone is from an old rotary telephone, and their disruptive potential is just as enormous.

Sadly, as we saw in the fuss over the recent reallocation of channels on Freeview and the need to retune set top boxes and digital tv sets, people are not yet comfortable with constant innovation, however trivial.

But anyone thinking about the future of television might like to consider what BBC One will look like if delivered by contact lens.

spectrum.ieee.org/biomedical/bionics/augmented-reality-in-a-contact-lens/

Bill Thompson is a technology writer

He's launching the largest live, multi-media broadcasting centre in the world. **Stephen Hawkes** meets Andy Griffiee, the man behind W1

It's exactly one year since Andy Griffiee was appointed editorial director of the W1 project in London, after nine as the BBC's controller of English regions – a stint, he agrees, that is 'enough for any job'.

It was Griffiee who was responsible for relocating the 600 radio and television staff from Pebble Mill in 'leafy Edgbaston' to the Mailbox building in central Birmingham in 2004, and he's hoping that the lessons learned there will inform the decision-making process at W1.

'There was an emotional attachment to Pebble Mill,' he tells Ariel. 'It was dearly loved, but it was essentially a tower block, where everyone worked in separate offices off long corridors. Moving to the Mailbox, which has an open-plan layout, allowed staff from different production areas to form new creative partnerships.'

He's turning that thinking to W1. With a refurbished campus, art deco exterior and state-of-the-art live broadcasting complex, it's not a hard sell: this time his focus is on breaking down barriers between the staff working in News, Global News, FM&T or Audio and Music and 'mixing things up a bit'.

'In essence, it's about bringing together the continuous live broadcasting divisions under one roof,' he says. 'We've got the opportunity to step back and think about how we do things, and this is a good catalyst to do things differently. The decisions we take in the next two years are going to inform the next 20.'

Paying dividends

By way of illustration, he recalls how the *Coast* team was given a particularly prominent position in the newly-opened Mailbox. They began chatting to nearby online producers, who helped them develop a phone app which gave users access to location-specific *Coast* content via their mobiles. It won a Bafta.

Griffiee hopes that similar 'creative dividends' – unexpected bonuses resulting from the relocation – will be replicated in W1. For the first time in the BBC's 90-year history, he says, 'frontline programme staff' and specialists from the different live broadcasting divisions will sit together in some genre-specific, multimedia clusters. More than 20 'video ingest points' around the new Broadcasting House will allow output to 'go live' from any of these specialist clusters.

Technical broadcast support will be available in the shape of a single team, developed by Project Next and now run by FM&T from its new home on the sixth floor. Some professional support staff from other divisions, including Finance and MC&A, will be housed nearby in the newly refurbished Western House, Brock House and Grafton House.

Henry Wood House, meanwhile – where Griffiee has his office – is currently on the market to be sold. Also going into the new-look Broadcasting House could be Radio 1, 1Xtra and *Newsbeat*, if Yalding House is 'redeveloped' by its landlord.

Also destined for the property market are Bush House, when World Service turns



Site specific:
Griffiee at the W1 site

PHOTOGRAPH: ANNA GORDON

The BIG move

off the lights in 2012, and Marylebone High Street, which BBC London and the BBC Trust vacated this month.

All the relocation moves will pause for the London Olympics, Griffiee reveals, with news journalists joining their World Service colleagues in the new multimedia newsroom before spring 2013.

Not looking down

But the final piece of the giant jigsaw will be the audience. Once BH, the BH Extension and Egton Wing are linked together by the prosaically named Phase II construction, work will start on a large public 'piazza'. This will include a BBC shop, café and displays showcasing programme output that will be connected to the Radio Theatre by an arcade, where a second café will accommodate audiences waiting for recordings to begin.

Griffiee hopes there will be tours around

the building similar to those at TVC and there are plans for a 'newsroom classroom' where school children will be able to practise production techniques and learn how BBC news works.

Not even the newsroom will escape public scrutiny, as glass-panelled viewing areas in the Radio Theatre café at street level will allow licence fee payers to look down on the journalists below. 'We're keen to let people enjoy this iconic building and find out about the BBC, without compromising the security of our broadcasts,' Griffiee explains.

'And they won't be looking down,' he adds reassuringly. 'They will be looking across from above.'

Want to know more?

You can book a place at a W1 session on October 28 and November 23 at the Radio Theatre at BH, 10.30am to 12.30pm. More sessions in December and February.

'There's a healthy sense of rivalry between the two cities,' quips **Gary Andrews**, Radio Derby's assistant editor. He is enjoying a moment of one-upmanship after his station won station of the year at the Gillards, relieving BBC Nottingham of the gold they took at the 2008 awards.

Judges praised **Radio Derby**, saying it felt 'well connected' with its audience, with likeable presenters and touches of humour. Presenter Shane O'Connor may have broadcast spoof particle accelerator sound effects on the day that the Haydron Collider launched, but he also gave local MP Margaret Beckett an on-air grilling over her expenses.

Andrews attributes the station's success to 'light and shade' in the breakfast show, which he says reflect the strength of production and presentation.

There was praise for reporter Aftab Gulzar, who interviewed the friends of the first teenager to be shot and killed in Derby. The station's 'losing it line', where listeners ring in and vent their anger about topical issues was also noted by the judges. Derby was described as an 'out and about station' – one of very few local radio stations which have their mobile radiocar out in the patch all day long. 'We try to make good use of it, so a reporter can be peppered over all shows,' Andrews says.

BBC Nottingham didn't go home empty handed, scooping gold for faith programming of the year. Breakfast host Andy Whittaker also won gold for presenter of the year, thanks to the 'exceptional empathy' he showed in his work with a six year old boy who needed a bone marrow donor. The boy's parents asked the station to help them, but by the time a match was found their son was too ill to have the operation. 'He knew he wasn't going to be here for much longer. I have a son not much older so it was challenging to talk about on air,' Andy says. The Gillard entry included his on air announcement that Joel had died.

DERBY WINNERS

In local radio-land, autumn heralds only one thing – the Gillards. And this year was a special one for sports commentators, as **Peggy Walker** reports



Well connected: Derby's managing editor Simon Cornes, centre, with his winning team

The judges also highlighted Andy's success in encouraging listeners to 'think about their home area in a positive and different way'. Whittaker was behind the 'Big Night Out' – a public get-together designed to improve Nottingham's reputation, soured in recent years by gun violence. The first BNO was held in 2007 when the city centre was packed with Radio Nottingham listeners, all taking advantage of the special offers Whittaker had persuaded local businesses to put on.

One Night On Haldon, a six hour overnight emergency broadcast by Radio Devon, won gold in the breaking news category. Vic Morgan, who was presenting the late show when hundreds of motorists were trapped in snow, says the show took 300 calls and the same number of texts from people who

were stranded, or who were worried about their friends and relatives. By 11pm it was clear that the situation was serious and the station decided to keep broadcasting overnight. 'We couldn't leave all these people with nothing – they needed information, and that's what local

GOLD WINNERS 2009 THE LIST

Breaking News

RADIO DEVON for ONE NIGHT IN HALDON

Sport

RADIO SHEFFIELD – ROVERS TIL I DIE

Original Journalism

BBC HEREFORD AND WORCESTER –

FAMILY LIFE

Community

BBC WM

KIDNEY KIDS APPEAL

Diversity

RADIO MERSEYSIDE

Promotion

RADIO MANCHESTER 'BESWICK AT BREAKFAST'

Interactive

RADIO SUFFOLK – MARK MURPHY

Faith

RADIO NOTTINGHAM

360

BBC COVENTRY AND WARWICKSHIRE – COVENTRY MARKET

Daytime Programme

RADIO CORNWALL – LAURENCE REED

Programme Presenter

RADIO NOTTINGHAM – ANDY WHITTAKER

Breakfast Programme

RADIO SHEFFIELD – TOBY FOSTER

Station of the year

RADIO DERBY

The judges joked that it was well deserved, as they'd won it for 'eating too often at Little Chef' while following their local teams to fixtures around the country. The other sporting winners of the night were **James Vincent and Seth Bennett** from Radio Sheffield for their documentary charting the fall and rise of Doncaster Rovers FC. The judges, who included Shelley Alexander from BBC Sport, said *Rovers 'til I Die* represented outstanding journalism in all respects.

'It was the fan's story, and it was important to us both that they told it, so we got a fan to narrate it,' Vincent explains.

'Rovers almost fell out of existence but then got into the Championship so it was a special story,' says Bennett. 'One day we sat down and decided to tell it. It was our passion, about their passion.'



Mini me: Presenter Andy Whittaker

radio is here for,' Morgan says.

He stayed on air until 4am when he was relieved by *Good Morning Devon* presenter, Matt Woodley. 'I live on Dartmoor, so earlier that evening I wrapped up warm, put my wellies on and drove to my producer Jess Dunbar's house, which is nearer the station, so we could go on air at 4am,' he remembers. 'Exeter rarely gets snow. The police came on air to tell people not to go out, full stop. People were calling in from makeshift camp sites in supermarket car parks.'

The nominations were announced by BBC cricket commentator Jonathan Agnew, who cut his teeth working at Radio Leicester. The award for **outstanding contribution** was given to 'all local radio sports commentators'.



Bjs Seth Bennett and James Vincent from Radio Sheffield with presenter Jonathan Agnew (centre)

COMING UP



UNDERAGE AND PREGNANT will return to BBC Three next year after being re-commissioned by channel controller Danny Cohen. The first series formed part of the Adult Season which gave the channel the best two weeks in its history in August. The new eight part series, made by Mentorn Media, will be executive produced by Maxine Watson.

Novelist Sebastian Faulkes will present a four-part documentary series for BBC Two next year celebrating the British novel. **THE SECRET LIFE OF THE NOVEL** will be produced in-house with each 60 minute episode focusing on a different character to see how conventions (of a villain for example) have changed over time. Commissioned by arts commissioning editor Mark Bell it will be exec produced by Basil Comely.



Controller of daytime Liam Keelan has re-commissioned **MISSING** for BBC One. The drama series, set in a busy missing persons unit and starring Pauline Quirke, will return for ten 45 minute episodes next year. Made by Sea Leopard productions, it will be exec produced by Gerard Mellling.

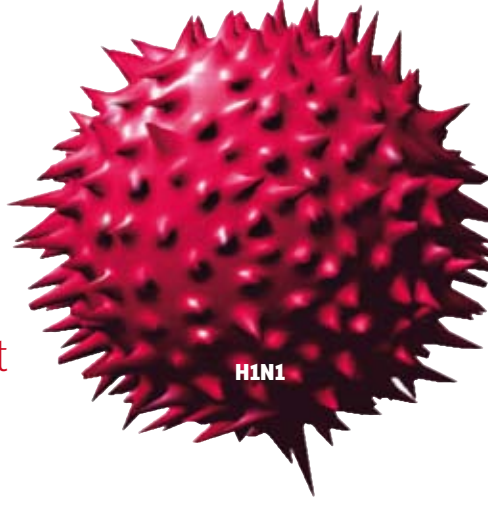
Celebrities will be locked away from the outside world in a new game show series called **THE BUBBLE** for BBC Two. After resurfacing they will have to separate real news stories from the fake. Presented by David Mitchell (right) the series will be made by Hat Trick productions. Executive editor for comedy Katie Taylor commissioned the six part series and will also exec produce.



week@work

ARE WE ALARMIST?

CoJo is running sessions so we can 'meet the audience' – but will we like what they have to tell us? **Laura Scarrott** went to a session on swine flu



CAN YOU EXPLAIN THE DIFFERENCE between Tamiflu and the swine flu vaccine?

Stuck? You're not alone. When the college of journalism showed five clips of the BBC's swine flu coverage to a sample 'audience', the message was clear: the BBC had failed to make clear the difference between the antiviral (Tamiflu) and the preventative (the vaccine).

CoJo has been running regular Meet the Audience sessions at White City since 2002. Anyone who works within journalism can go along and hear what a group of 18 hand-

picked 'civilians' think of the BBC's treatment of a particular subject. Their comments are then circulated across the division.

'Just because one 24 year-old has an opinion it doesn't mean everyone agrees with it,' says Kerensa Jennings, who runs the event. 'But it's still worth listening to as it could help us to understand our audience better.'

The swine flu session showed that most people saw the BBC's coverage as 'fair and trustworthy', although the *Ten O'Clock News* was criticised for being 'alarmist' and for reporting

on swine flu developments around the world, rather than providing local updates. By the same token, Radio 1's *Newsbeat* was praised for its practical advice and light hearted tone.

The session also highlighted other areas ripe for improvement, including better signposting of correspondents (many did not know that Fergus Walsh was the BBC's medical correspondent and were unable to name key BBC reporters).

Deciding focus

Jennings decides the focus of the event with help from the head of the newsroom and newsroom audience champions. Other sessions have tackled the BBC's reporting of the recession and its coverage of conflict in Gaza. Participants represent a range of ages, socio-demographics and ethnicities. In the future, she hopes to run Meet the Audience sessions at BBC Academies in Bristol, Newcastle and Salford.

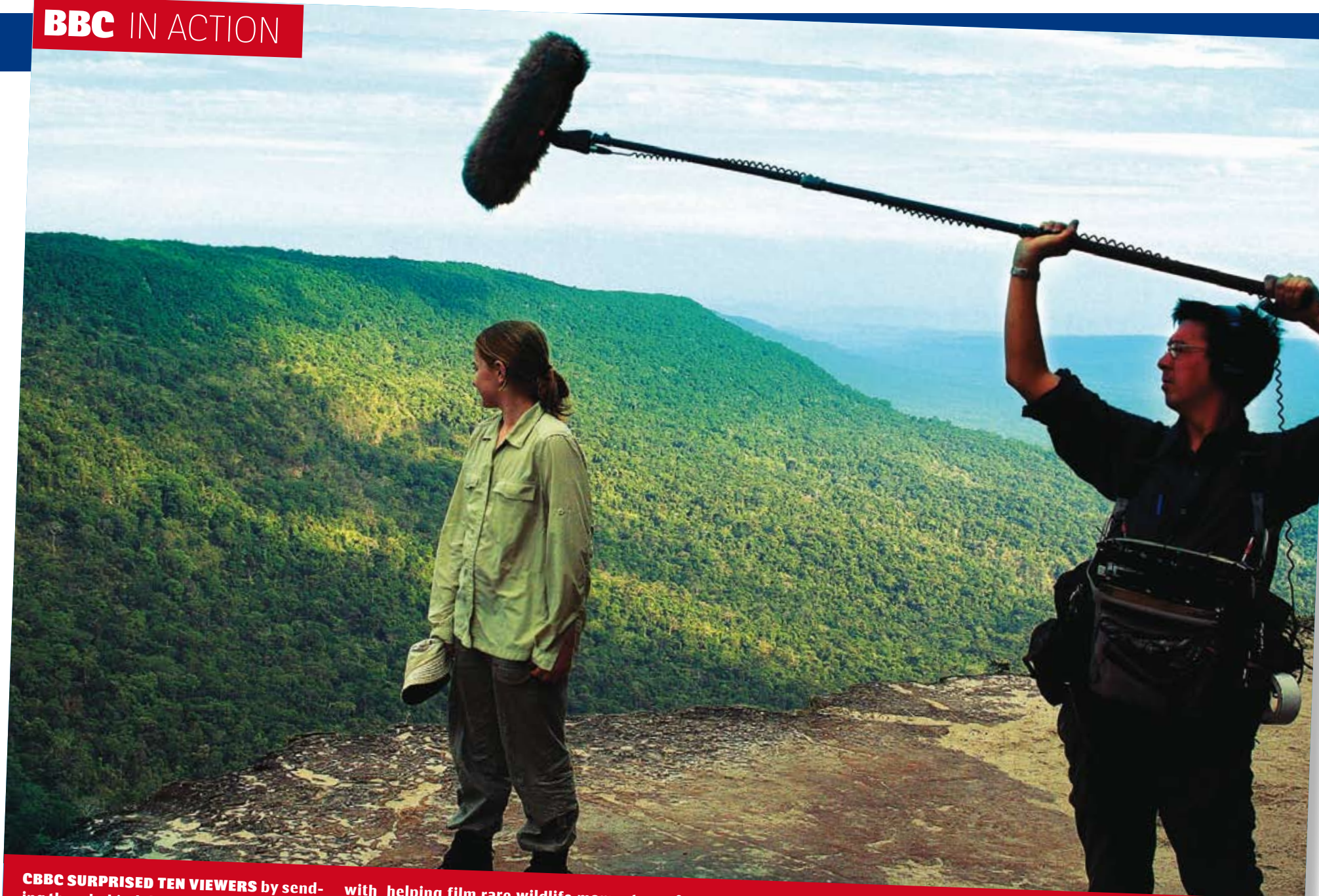
The next session will be held on November 26 at White City, and will look at branding, design and story telling in news.

CHANGING PLACES

Radio Leeds bj **AMY FORD** (pictured) becomes a researcher on *The One Show* based in Cardiff... **NICKY DOUGLAS** becomes director MC&A for Vision. He replaces Carey Wakefield who has been acting director for the last year... **COLIN SELLERS** joins the MC&A direction team as chief advisor... **JANE CHEATER**, currently a bj at radio Merseyside, leaves the BBC. **SARAH GRIFFIN**, currently chief executive of the London club, leads the BBC Club's project to amalgamate the nations and regions and London...



BBC IN ACTION



CBBC SURPRISED TEN VIEWERS by sending them behind the scenes of the *Natural History Unit's* new wildlife series *Life*. After applying online to aid the production team with its UK-based research, the lucky youngsters learnt they would be going on location. Tasked

with helping film rare wildlife moments they also filmed their experiences for CBBC's *Inside Life*. Bryony Maxwell, shown above with soundman Mark Roberts, went to Thailand to track down gibbons. 'The NHU were very supportive,' says producer Scott Alexander. 'One

of my favourite moments was when Bryony helped the team build platforms up an incredibly tall tree so they could film gibbons. We gave the children lots of training but didn't know whether they'd be able to do it.' Alexander would like to do a similar programme with the NHU in the future and says

the participants have already benefited from their experiences. 'They've grown in confidence and are keen to try new things. One of them has even taken up scuba diving after learning in the Bahamas so he could film the making of an artificial reef.'

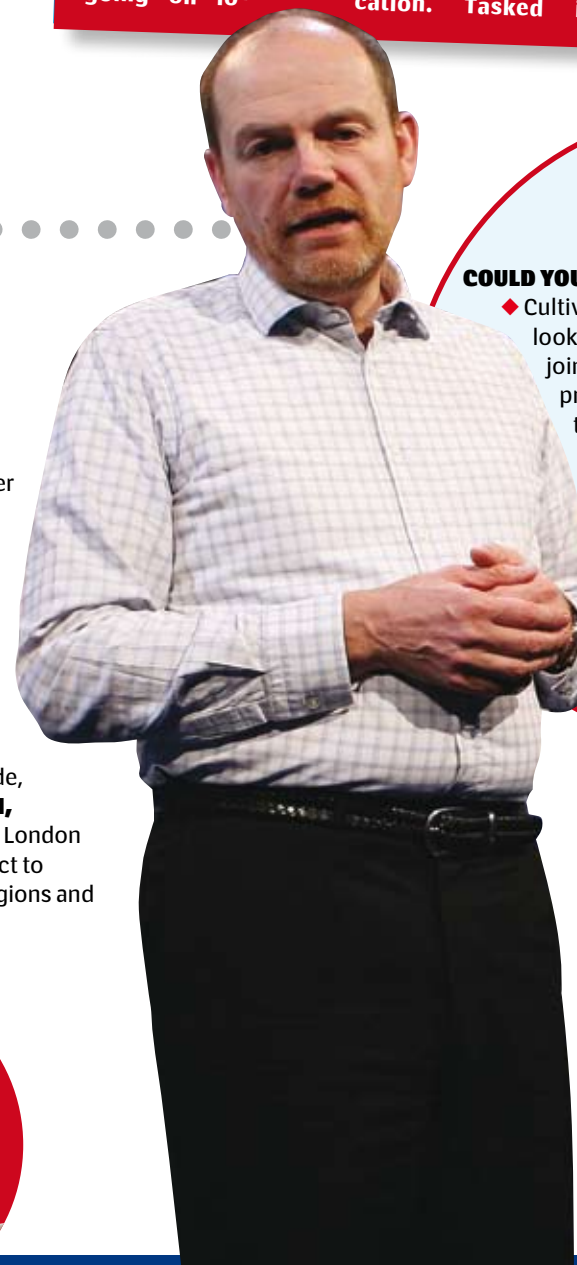
Inside Life starts on October 13 on CBBC

LEARNING CURVE

COULD YOU BE THE NEXT MARK THOMPSON?

♦ Cultivating Creatives in TV (CCTV) are looking for experienced production staff to join a 12 month professional development programme partly funded by Skillsset. Due to start early next year, the course will provide 25 successful applicants with the skills needed to lead the tv industry into the digital future. The course can be completed around work and will involve support and training from senior figures.

For more details and to apply contact Matt Born at cctv@dv talent.co.uk or call 0207 267 2300



SPEAK EASY

There are two ways of pronouncing Israeli prime minister Benjamin Netanyahu's first name. The pronunciation department suggest BEN-juh-min net-uhn-YAA-hoo rather than the Hebrew pronunciation of Binyamin, bin-yuh-MEEN. The English language form of his first name is widely used and the Jerusalem bureau has confirmed with his official English language spokesperson that Netanyahu prefers the anglicised form for pronunciation of his name in English language contexts. For pronunciation queries contact pron.gateway.bbc.co.uk or 02 82277.

SPEECH PATTERNS

NETWORK JOURNALISM

♦ First, dog bit man. Then man bit dog. Now man bites dog, goes home and posts a photo in his online album complete with a sound file of the surprised hound and an informative blog about the incident. It gets picked up by the free papers and thrust into people's hands the next day. This is journalism 2009 style, and these are the categories: If our man doesn't work in the industry and only blogged about the dog because he just happened to bite it during the course of his day,

he is a Citizen Journalist. If he went out deliberately to bite the dog with the intention of writing about it later, but still doesn't get paid to do this, he's a Standalone Journalist. And if he sets up a site where dog-biters discuss their habit with concerned lay-people, vets, etc, who all collaborate to produce a wide ranging view of the prevalence and meaning of dog-biting in society today, he is engaging in Network Journalism. No dogs were harmed in the making of this speech patterns.



blogbites

What we found on the blogs this week

Can you come up with a better title for a series than 'Digital Revolution'?

We have yet to decide upon a name for a series that will go out on BBC Two in early 2010 that charts the life of the World Wide Web. We don't feel that digital revolution quite sums up the power and excitement of the web. The production team has already come up with some ideas for potential titles: *Civilisation Rebooted*, *Hope*, *Hype* and *Hyperlinks*, *The Revolution Logs On*, *World Without Walls*. Give us your suggestions for the series title on our blog or via Twitter (@bbcdigrev using the hash tag #bbcnamestorm).

Dan Biddle, assistant content producer
bbc.co.uk/blogs/digitalrevolution/

An embarrassment of cuts

For months, the two major parties have kept quiet on the subject of what, exactly they would cut. Now you can barely shut them up. The chancellor announced late Monday that he was recommending a pay freeze for top civil servants next year, and a strict 0-1% rise for 700,000 others. Barely two hours later, the Conservatives let it be known that they planned to raise the state retirement age to 66 for men much earlier than previously planned – for some, possibly as soon as 2016. It's not quite the five stages of grief, but we seem to be past denial – to the stage where each side tries to claim ownership of the handful of less controversial options.

Stephanie Flanders, economics editor
bbc.co.uk/blogs/thereporters/stephanieflanders/

Conferences: Not what they used to be

Another half-empty conference hall this morning. It's been like that most days at all the major party conferences. Thousands of people there but few of them willing to sit through the pre-packed, made-for-tv, corporate-away-day-style presentations that the parties have substituted for what we used to call debates. Tory conferences were always the most stage-managed of all but nevertheless I can still remember ferocious debates: about Rhodesia (as was) in the year Margaret Thatcher came to power in 1979; about the economy in 1981 when the former prime minister Ted Heath spoke from the conference floor and told conference not to applaud as 'it will annoy and irritate your neighbours'; about Europe when in 1992 Norman Tebbit angrily pointed his finger at prime minister John Major in the row about the Maastricht Treaty which tore this party apart.

Nick Robinson, political editor
bbc.co.uk/blogs/nickrobinson

A Ruscha for the situation room?

Don't worry, I will abandon art criticism and go back to politics in a minute. The Obamas have one work by pop artist Edward Ruscha on display, but surely it should hang not at their home, but in the situation room, where the president has been holding a series of meetings to discuss the future of his Afghanistan and Pakistan policy. The work they have is entitled 'I think I'll...'. On a red-and-pink canvas are the words: 'Maybe... Yes...' 'wait a minute!', 'on second thought', and 'maybe... no...' But I really hope they are saving up their cents for his 1979 work to put in that space. It's called 'It's OK – Everything's OK'.

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

A matter of judgement

The latest draft of the BBC's editorial guidelines absorbs the lessons of fakery, the Brand/Ross affair, public concerns about taste and the impact of new media. It is also the first to invite direct input from people inside and outside the BBC. Cathy Loughran found out what's new and why



LAST WEEK'S HEADLINES

about a new 10pm watershed and draconian new political correctness from the BBC were way off beam, say the authors of the revised editorial guidelines.

But editorial policy's expanded, 19-section draft is clearly moving the story on – factoring in technological changes, shifts in media use, lessons from the Brand/Ross debacle and 2007's grim catalogue of fakery, as well as audience research by the BBC Trust and from the taste and standards work led by Alan Yentob and Roly Keating.

Commissioned by the trust, the five-yearly overhaul of the standards expected of everyone making or presenting BBC content puts into sharper focus issues like strong language, humiliation of contributors, depicting violence, misleading audiences, honesty in interactivity and new online considerations, including for archive purposes. Online guidance – like the labelling of content on iPlayer – is brought into the main guidelines for the first time, a chapter on potential conflicts of interest is reinstated, and a new one added on re-use and reversioning.

What's most novel about this redrafting is the fact that for the first time, BBC content producers will be able to have their say on the proposed changes, along with licence fee payers whose feedback has been invited by the BBC Trust. Both consultations close on December 24.

'If you've ever been told you can't do something because of the guidelines, we want to hear about it,' says Philip Abrams, who supervised the draft with Ed Pol colleague Roger Mahony.

One aim of this latest revision is to clarify for producers and journalists just what

it is they have to keep front of mind in making editorial decisions. Each chapter sets out the principles behind big areas like accuracy and impartiality, then the best practice – 'the collective wisdom of generations of programme makers', says editorial policy director David Jordan (left).

A theme throughout, is judgement and referral, and roles and responsibilities in the chain of editorial command are writ large. 'We want people to feel less on the spot, to make it clear that managers have to be supportive in the referral process,' Abrams says.

And if almost 200 pages of guidance looks intimidating, that's not the intention: 'The more you understand the more chance you've got of being able to do what you want,' is Mahony's rationale.

Media commentators have talked up a fresh round of BBC risk aversion and red tape since the guidelines were opened up for comment last week. Do we need even more rules clogging up the creative process?

If some of the guidelines are mandatory, many are not there to lay down rules, says Jordan: 'What they do provide is a framework for making the editorial judgements that are required in creative and risk-taking output.'

'Edgy' content – like the latest run of *Criminal Justice*, playing at 9pm on BBC One – can sit happily within the boundaries, he says: 'When *Mock the Week* refers to us on use of language, most of the time it's fine, in that slot, in that context.'

The department's phones have been hot in recent days with calls from editors checking they can say 'Paki' on air, around the *Strictly* race row story. 'Paki' is justifiable in that context, is the answer. That, and other racially offensive terms, won't be bleeped from next Monday's *Panorama* on racist abuse, Jordan says.

'Ed Pol's reputation is that we're not a department that likes to say no.'

Staff can read and comment on the revised guidelines on Gateway. Go to <http://edpol.gateway.bbc.co.uk/index/shtml>

REVISED GUIDANCE KEY PROPOSED CHANGES

■ **HUMILIATION:** Post Brand/Ross, there is greater emphasis on generally accepted standards and audience expectation, with significant new guidance relating to judgements on humiliation and intrusion – the difference between a comic wind-up and intimidation. 'Some comedy can be cruel but unduly intimidatory, humiliating, intrusive, aggressive or derogatory remarks must not be celebrated for the purposes of entertainment.'

■ **LANGUAGE:** More focus on the context in which the strongest language can ever be justified, including after 9pm. 'When a section of content is justified but the slot, channel or context are not appropriate for strong language, it may be necessary to edit or bleep language, even post-watershed.'

■ **VIOLENCE:** Reflecting Ofcom criticism that episodes of *EastEnders* featuring a 'buried alive' storyline and a pub gang fight were unsuitable for an early evening audience, programme makers are now asked to consider the impact of 'sustained menace or an unrelentingly dark tone'.

■ **MISLEADING AUDIENCES:** Learning lessons from 'Queengate' and the other fakery scandals of 2007, a new section on Avoiding Misleading Audiences advises against certain production techniques, including intercutting shots that give a misleading impression of events.

■ **INTERACTING WITH AUDIENCES:** Substantial new guidance, following the breaches around competitions and phone voting. Principles include that winners must always be genuine, competitions handled with rigorous care and the audience must know when opportunities to vote or participate are no longer available.

■ **IMPARTIALITY:** A concept of due impartiality – adequate and appropriate to the output – is made a prominent theme. There is new guidance on judging what makes a subject 'controversial', including topicality

and sensitivity. Broadly, impartiality advice is revised to take account of the BBC Trust's 'From Seesaw to Wagon Wheel' report, which emphasised breadth of opinion, alongside the idea of applying 'due weight' to those opinions, across a range of output.

■ **FAIRNESS:** A clearer definition of informed consent has been added and, with echoes of Brand/Ross, fur-

tionality'. Is the level of intrusion proportionate to the public interest? In addition, all secret recording was to be referred to editorial policy.

■ **BLOGS:** The notion that 'nothing should be written [online] by journalists and presenters that would not be said on air' is not new. But there is revised guidance that audiences should not be able to tell



ther warnings against humiliation. If an entertainment show wants to use deception for a 'humorous wind-up', material should normally be pre-recorded and consent of individuals obtained before broadcast. New guidance deals with letting contributors know that content could be archived online or appear on third party websites. And following an upheld complaint about inaccuracies in the drama *The Curse of Steptoe*, there is clearer advice on making drama involving real people.

■ **PRIVACY:** New provisions deal with availability of content through social media, already in the public domain. Producers should consider that re-use will bring material – including content about distressing events – to a much wider audience. The new draft introduces the concepts of 'legitimate expectation of privacy' and 'propor-

from any output their 'personal prejudices' – a more specific term than 'views'.

■ **CHILDREN:** Parental consent will be needed for any contributor under the age of 16, bringing the BBC guidelines into line with the Ofcom code.

■ **OPINION POLLS:** Expanded advice reflecting new editorial policy guidance issues last year, including that programmes should not lead a bulletin simply with the results of an opinion poll. And there is more emphasis on national diversity in reporting political parties.

■ **ARCHIVE:** Exploitation of the BBC archive calls for fresh considerations, including on syndication of material on non-BBC channels. A guiding principle is that archive material must take account of the guidelines in force at the time it is re-used, or reversioned.

PERHAPS WE NEED TO RAISE THE BAR ON BBC ONE

FOR RICHARD TAIT, the decision to throw open the editorial guidelines to public consultation is a no-brainer.

'We know that the public care about editorial standards at the BBC and have a lively interest in them. It would be strange if we didn't ask the people who pay for the BBC what they think,' says the chairman of the BBC Trust's editorial standards committee. If public expectations of the BBC remain higher than those of

other broadcasters, 'public acceptability' does change over time, he says, and it was the trust's job to tap into that.

Audience research, including for the BBC's recent taste and standards report, shows that people were unhappy about excessive use of strong language, particularly on BBC One, the channel that 'epitomises' the BBC for many viewers.

'That's not to say you can't have *The Thick of It* on another channel, at the right

time of night,' Tait told Ariel. 'Maybe we need to raise the bar on BBC One.'

It was right that the BBC guidance now reflected how unacceptable the audience finds public humiliation: 'There is some thinking that Britain has become a less kind place and that degradation and bullying are more accepted.'

'People didn't like what they heard on the Russell Brand show and they didn't expect it of the BBC.'

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

No place here for Du Beke's affront



I am disappointed with the BBC over the Anton Du Beke 'Paki' slur for two reasons.

Firstly, without question, Anton Du Beke should have

been sacked. The BBC should not be seen to tolerate racist behaviour in any form, and to continue to employ him opens up the corporation to accusations of double standards following the recent incident involving Carol Thatcher. To suggest that the two differ because Mr Du Beke made the remark 'in jest' and immediately

apologised is not good enough; there is no satisfactory justification for the comment and there should be no place in this organisation for someone who makes it.

Secondly, Ariel, hang your head in shame for reporting the story as a news in brief, tucked away on the inside of page 2. This is an important issue and should be treated as such. It is not something to be relegated to a short paragraph in favour of articles on new lighting for BBC London or a plug for the new series of Criminal Justice.

James Shippam, *bj, radio newsroom*

See Page 3

Won't take no for an answer

'Almost half say yes in last Salford vote' (Ariel, October 6) – a headline that immediately sparks a 'hang on a minute' moment.

I didn't have to hang on for long. The third paragraph of the story none too remarkably reveals that 'the latest round of voting... still leaves a majority who have decided against (the move)'.

Now, excuse me. It is a truthful, accurate headline. But does it a) really represent the story or b) feel like a bit of none too subtle spin? Please delete as applicable.

What's wrong with 'More than half say no in last Salford vote.' A bit uncomfortable, perhaps, but a lot more representative of the whole story, I'd suggest.

By the way, I have no agenda at all on the Salford issue. But I do run a lot of training courses including headline writing. One of the main messages is that we should never mislead the audience (or readers).

Paul Phillips

tv news skills editor, college of journalism

■ How lovely to see the spirit of Pravda is still alive at Ariel. Last week we learnt that a majority of BBC staff affected have voted against moving to Salford.

Forty five percent voted in favour, with presumably 55 percent against or undecided.

So what do we get as the Ariel headline? 'Almost half say yes in last Salford vote.'

Brian Milligan

BBC Business and Economics

Don't do away with crime



Could someone from BBC News management explain to me their priorities?

I understand the BBC have just agreed to recruit from outside the corporation a non-journalist, Will Gompertz (pictured), as arts editor on a reputed salary of £150,000. This is having overlooked internal candidates, and trained journalists, such as Razia Iqbal. Apparently Mr Gompertz will go on an 'intensive training course' before embarking on his new career in journalism.

Meanwhile BBC News has done away with the post of crime correspondent – Ben Ando soldiers on as a general news correspondent – and cannot afford to free up someone (ie me) to cover crime for online.

Are the bosses seriously telling me they think the arts (which excludes pop music and showbiz) is more important to the general public than crime?

Chris Summers

BBC News website

Fran Unsworth, head of newsgathering, replies:

This is not a case of either an arts editor or a crime correspondent. We intend to continue to cover both subjects. But if the BBC is to be regarded as one of Britain's foremost cultural institutions, we believe the arts should have greater prominence in our news and current affairs output. The appointment of an on-air role at editor level seeks to establish that.

There was an open recruitment process, with the post advertised in the normal way, and we interviewed both BBC staff members and external candidates. Will Gompertz, a member of the Board of the Tate and a highly respected specialist in the arts world, was appointed. As with other specialists we have appointed from outside the BBC for their expertise, he will receive some broadcast training.

The crime reporter role was only ever set up on a trial basis and we will continue to cover stories about crime and its effects on society. This is an essential part of the brief of our home editor Mark Easton. We also employ a number of highly capable home affairs correspondents.

The finer figure

Richard Klein is right to defend BBC Four on the strength of the AIs (audience appreciation index) its programmes attract (Ariel, September 29). When I started at the BBC (more years ago than I would like to disclose) the figures we waited for each week were not the ratings, based on how many millions had watched a programme, but the figure that indicated how much those millions had appreciated and enjoyed it – the AIs. It was a percentage figure. In light entertainment a figure of 70 was OK; above 75, good; above 80, great.

Yes, the BBC should be striving to make programmes that attract large audiences – but it is equally, if not more important for it to produce programmes that cannot be seen elsewhere, and which interest and inspire the audience. BBC Four, for example.

And why does the BBC not now publish the AIs? Let's see them in the national press on a weekly basis or how about in Ariel?

William G Stewart

former staff

Ariel does publish occasional AI features in our week@work section – mail ed.

Pins and needles

So I managed, through my own incompetence, to lock my voicemail mailbox on my swanky new VOIP phone. Calling the technology service desk, I was told it would be dealt with within the hour, but we would be charged £11.25 for the reset. This was lunchtime on Friday. By late Monday afternoon nothing had happened.

Another call and the problem was solved in less than a minute while I was still on the line. And yes we still have to pay the cursed charge.

So the phones may save the BBC shed loads of cash, but it seems the misremembered pins are a nice little earner for Siemens.

Matt McGrath

World Affairs Unit, Bush House

arielview



CATHY LOUGHRAN

Time to roll with the punches

NOT FOR THE FIRST TIME, there have been two distinctly polarised views of the BBC this week. First, there was the oh so politically correct BBC that is hell bent on straitjacketing its producers with yet more compliance and red tape in the form of the new draft editorial guidelines.

Regulation gone mad, snorted *Fawlty Towers* producer John Howard Davies, among others. The creator of the 'Don't Mention the War' sketch wasn't sure the classic episode would sneak through today's compliance checks on racial sensitivity.

'You certainly couldn't say anything about the Germans these days,' he concluded. In his day, 'we just used our own judgement' and it wasn't 'comedy by committee'. Meanwhile, as the *Strictly* race row gathered pace, the corporation found itself pilloried by a succession of liberal columnists and commentators for accepting Anton Du Beke's unconditional apology after his racial slur during rehearsals.

Next, Welsh secretary Peter Hain weighed in, branding the BBC's invitation to BNP leader Nick Griffin to appear on next week's *Question Time* as undemocratic.

'History shows that giving racists and fascists a platform, treating them as equals with democrats, always leads to tragedy. They need to be confronted, not appeased,' Hain said.

He also blasted Radio 1's *Newsbeat* for allowing the BNP's publicity director Mark Collett to be interviewed without identifying him as the party's spin doctor.

It would be undemocratic and partial not to allow the BNP to debate with other parties, the BBC said. And it was *Newsbeat's* style to introduce politicians not by title, but as simply 'from' that party.

For a BBC used to accusations of liberal bias – and urged recently by shadow culture secretary Jeremy Hunt to recruit more Tories in the interest of political balance – Ben Bradshaw's broadside on Twitter raised more eyebrows and filled more column inches. 'Another wholly feeble and biased *Today* programme, rounded off with a fawning interview with a Tory pundit,' tweeted the minister and former BBC correspondent, about Evan Davis's interview with shadow chancellor George Osborne.

Fortunately, in this confusing week and most other weeks, *Today* knows how to roll with the punches – especially when it's just been named the most popular programme of the last 25 years by the Voice of the Listener and Viewer.

Cathy Loughran is deputy editor of Ariel

OBITUARY

DAWN HUGHES

For those of us who worked with Dawn, and for those who became her friends (of which so many did), there are two things that we all agree upon; firstly she was a fighter with an inner strength that few people have. The second is that whenever you spent time with Dawn, she always left you smiling.

Dawn joined the BBC in 1996 as a helpdesk co-ordinator at BBC Monitoring. She worked for a short period as a project manager, became a database administrator in



the delivery team and, finally, worked within business systems support, also at Caversham.

On the helpdesk, Dawn's enthusiasm and enjoyment for her work came across in the way that she dealt with people, and when she moved in to the delivery team she worked with many parts of BBCM in the support of delivering our material to stakeholders.

Socially, Dawn was always first to attend any event organised, and she particularly enjoyed anything that involved dancing.

In 2001 Dawn was diagnosed with breast cancer at the age of 36, but went in to remission until February 2005. She travelled to Germany to get pioneering treatment, funding this through her 'Wigs to Wishes' appeal, to which many people in BBC Monitoring contributed. During this time, Dawn worked whenever she was fit enough to do so, and we could hear the enjoyment in her voice on those days.

Dawn will be sadly missed by all of us who knew her. She made the days more enjoyable, and nothing seemed to faze her. BBC Monitoring has lost one of its real characters and the place seems quieter without her.

Paul Gibbons

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A good sized double bedroom available at the end of November in a spacious 2 bedroom flat with roof terrace. Looking for a considerate, tidy flatmate who does not mind sharing with a cat. Excellent location and walking distance from the BBC. £769.16pcm. Contact Lucy on 07855 945893

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Beautiful two bedroom mews flat. Five minute walk from TVC. unfurnished. £350pw. Call 07834 283665

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Fab flatshare in trendy Kensal. Available 1 November! Bright furnished double in designer flat in Kensal Rise £595pm incl bills + CT. All mod cons. 8 minute walk to Kensal Green tube/Kensal Rise overland. See http://www.gumtree.com/london/56/46094156.html for pics + details. You'll be sharing with editor/interior designer in a relaxed, modern and clean home. Ideally looking to share with friendly female looking for a place to call home. Call me on 07788 715031. Email yvonne@absoluteflowersandhome.com to view

Greenford. Spacious double room in charming detached maisonette. Wood flooring throughout. Garden. Parking. £100pw excl bills. Daniella 07767 446197

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Kensal Green. Non-smoking double room in lovely, newly decorated, 2 bed Victorian conversion available now. Flat shared with friendly, female owner. 2 minutes from Kensal Green tube, buses and Overground. Ideal for TVC or Central London. £620pcm inclusive. Telephone 07960 339427

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Large sunny room in Shepherd's Bush. Upmarket house with garden and lots of space. Leafy safe street 20 minutes walk to TVC. Sharing with two others in their 30s that work in TV. £660pcm. Telephone 07920 818837

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Lovely 2 bed Georgian house in Kentish Town NW5. Furnished/ unfurnished. 1 November to March. Newly refurbished. Huge kitchen/diner with doors to sunny garden. Wood floors. 5 minutes to tube, Overground (direct White City) and bus (BH 15 minutes). £2,500pcm inclusive of all utilities. Telephone 07956 916060

Luxury 2 bed furnished apartment Manchester Macintosh Mills M1, for Monday to Friday or short term lets. central MCR. Photos available. Monday to Friday £800pcm or day and weekend rates available. Phone Ray 07836 266123

Luxury room to rent Macfarlane Road Shepherd's Bush W12. Large modern room £650pm bills included. Share kitchen, 2 shower rooms TV Freeview, WiFi. Fridge. Non-smoking. Contact Pete 07970 074627

Maisonette in Poplar to rent 2 double bedrooms with terrace. Furnished, new Ikea kitchen, bathroom, large sitting room with windows onto terrace. £250pw. All Saints DLR. Poplar tube. Main bus routes. Phone Bridget McConnel 020 7267 5866. Email bmccon8259@aol.com

Manchester city centre, 1 double bedroom in 2 bed house, sharing with young professional male doctor. £550pcm including all bills + internet and parking. Just behind Piccadilly station, 5 minutes walk from BBC. Close to all amenities and night life. Telephone 07811 347145

Monday to Friday lodgings in West Hampstead. Bright spacious double room in top floor flat. West Hampstead Jubilee line tube 10 minutes and Kilburn 4 minutes. Available from early November. £475pcm. Please call Vanessa 07979 808612

Monday to Friday Shepherd's Bush let. Large double room in garden flat. 15 minutes walk from TVC. £450pcm including bills. Call Joel 07787 184401

Newly refurbished Victorian 3 bed flat with access to a shared garden on a quiet road at the border of East Dulwich/ Peckham. Ten minutes equal distance walk to Peckham Rye and East Dulwich station. Excellent amenities. Contact beckfoja@aol.com

Notting Hill. Sunny large double bed flat all mod cons furnished with balcony available now. £860pcm. Can be viewed anytime now. Chris 07939 181816. Email loveston@yahoo.com

Oligar Close. W12 bedsit/flat, furnished, garden, parking, available 19 October. £130pw everything included. Telephone 07966 381088

Perivale. 4 stops Central line to White City. Double room with lovely garden view in clean house shared with mostly absent (but friendly!) owners. Easy parking. WiFi. N/S. £500pm incl. Call 07976 322234

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Shepherd's Bush. Refurbished two double bedroom flat Stanlake Road. Large lounge, new bathroom. £320pw. Tim telephone 07769 705507

Shepherd's Bush. Sunny double room in quiet comfortable house Monday to Friday £105pw. Telephone 07989 876093

Spacious 2 double bedroom top floor flat, with balcony overlooking residential gardens in Munster Village, Fulham £335pw available immediately. email annabel.gormley@yahoo.co.uk

Stockwell. Huge room in beautifully designed artistic flat. 4 minutes tube £600pcm. Telephone 020 7737 6380

Sunny top floor split level 1 bed flat on quiet leafy road in Crystal Palace. Newly decorated throughout £800pcm. Telephone 07976 285066

W10. Stylish, furnished, bright one bedroom flat close to Portobello Road. First floor, split level. Off street parking. £1,100pcm. 15 minutes walk BBC. Available now. Telephone Emma 07780 638496

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PROPERTY

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One bed flat required November 09 - March 2010. Need somewhere close to TVC for duration of four month placement. Have a budget of £800pcm. Can you help? Contact victoria.bartlett@bbc.co.uk

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HOLIDAYS

Barcelona. Lovely flat in Raval. 4 minutes from Ramblas. Sleeps 2. Call 07989 344167

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SERVICES

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PROGRAMME MAKING

Producer, Cbeebies
Glasgow
9F/Ref: 20124809
25-Oct-09 06 months

Radio Content Producer, Clasicl Music
Glasgow
7D/Ref: 20124909
01-Nov-09 09 months

Assistant Promotions Producer (Job Share)
London
Broadcasting House
6D/Ref: 20157309
25-Oct-09 06 months

Assistant Producer, Radio 2
London
Western House
5/7D/Ref: 19599609
20-Oct-09

JOURNALISM

Social Media Editor
London
TV Centre
11D/Ref: 20076409
25-Oct-09 12 months

Assistant Editor, Sport Interactive
London / Salford Quays
10S/Ref: 20035709
25-Oct-09

Assistant Editor (Attachment), BBC 1 Politics Show
London
10D/Ref: 19852009
15-Oct-09 Various

Assistant Editor, BBC Midlands Today
Birmingham
9D/Ref: 20209009
22-Oct-09 08 months

Senior Broadcast Journalist, Midlands Today
Birmingham
8D/Ref: 20209509
22-Oct-09 09 months

SBJ/UK Correspondents Producer
London
TV Centre
8/9D/Ref: 20185209
20-Oct-09 06 months

Senior Broadcast Journalist - Americas Desk
London
TV Centre
8/9D/Ref: 20076909
21-Oct-09 03 months

Broadcast Journalist (Millbank), BBC Breakfast
London
Millbank
7D/Ref: 20121409
26-Oct-09 12 months

Producer, Chinese Service
London
Bush House
7D/Ref: 19868809
18-Oct-09 10 months

Producer (Features), Chinese Service
London
Bush House
7D/Ref: 19868709
18-Oct-09 08 months

Broadcast Journalist (Part-time), BBC Radio Humberside
Hull
5/7D/Ref: 20118809
18-Oct-09 12 months

Broadcast Journalist, BBC Radio Merseyside
Liverpool
5/7D/Ref: 20058009
14-Oct-09

Daytime Presenter (Broadcast Journalist), BBC Radio Solent
Southampton
5/7D/Ref: 20009709
19-Oct-09 12 months

Broadcast Journalist, BBC WM
Birmingham
5/7D/Ref: 19909409
20-Oct-09 06 months

Production Coordinator, Newsnight
London
TV Centre
5D/Ref: 20060409
22-Oct-09 06 months

BUSINESS SUPPORT AND MANAGEMENT

Head of Audiences, Future Media & Technology
London
Broadcast Centre Media Village
11D/Ref: 20189809
26-Oct-09

Head of Production Talent
London
Media Centre
11D/Ref: 19840109
27-Oct-09

HR & Development Manager
London
White City
10D/Ref: 20195409
19-Oct-09

Senior Policy Adviser
London
White City
9D/Ref: 20011809
25-Oct-09

Project Manager - Commissioning and Production Modernisation
London
TV Centre
9D/Ref: 18906009
19-Oct-09 06 months

Senior Auditor
London
White City
8D/Ref: 20207509
15-Oct-09 06 months

Assistant Data Manager
London
White City
7D/Ref: 20145409
21-Oct-09

Talent Co-ordinator
Manchester
5D/Ref: 19463909
18-Oct-09 06 months

Team Co-ordinator
Manchester
4H/Ref: 20145109
19-Oct-09 06 months

Team Assistant (BDCR-Commercial), BBC Monitoring
Reading
4D/Ref: 19890209
18-Oct-09 06 months

NEW MEDIA

ITACU Produciton Support Online
London
TV Centre
9D/Ref: 20180009
22-Oct-09

Content Producer, Radio 1/1xtra
London
Yalding House
7D/Ref: 20157409
26-Oct-09 Various

Assistant Content Producer, Scotland Outdoors
Aberdeen
6D/Ref: 20125109
25-Oct-09 06 months

SPECIALIST TECHNICAL AND DESIGN SERVICES

Client Side Developer, Team Leader
London
Media Centre
9D/Ref: 19934609
18-Oct-09 06 months

TECHNOLOGY

Infrastructure Team Lead
London
Broadcast Centre Media Village
9D/Ref: 16381209
14-Oct-09

Senior Interaction Designer
London
Broadcast Centre Media Village
8D/Ref: 20128009
21-Oct-09

Technology Project Manager/Rheolwr Prosiectau Technegol
Cardiff
8D/Ref: 19394809
18-Oct-09

Client Side Developer
London
White City
7D/Ref: 19909509
22-Oct-09

Software Developer, Client Management. BBC World Service
London
Bush House
7D/Ref: 19891009
18-Oct-09 12 months

Systems & Infrastructure Specialist
London
Broadcast Centre Media Village
7D/Ref: 16381409
15-Oct-09 Continuing Various

Assistant content producer, h2g2
London
Broadcast Centre Media Village
6D/Ref: 19954009
18-Oct-09 09 months

Communications Assistant (Web & Materials Support)
London
Broadcast Centre Media Village
5D/Ref: 20010809
20-Oct-09 03 months

Broadcast Technician
London
Bush House
4D/Ref: 20172509
30-Oct-09 12 months

Solution Team Assistant
London
White City
4D/Ref: 20165809
15-Oct-09 06 months

See Attachment

Mutual support

Meera Modi, who is deaf, signs in with the WI project team via an Extend placement

I HAVE BEEN HERE FIVE MONTHS on a contract arranged by the BBC Academy through Extend, the placement scheme that offers appropriately experienced or qualified disabled people an opportunity to gain paid work at the BBC.

As a W1 team assistant, my role is to support my team through a mixture of work such as finance, administration, hospitality and meetings organisation as well as web research. I need to be organised, focused and flexible. For me, it is also important to be efficient and prompt as I don't like missing deadlines.

I'm a graduate and before I came to the BBC I was an advisor at Dering Employment Services which supports



deaf and hard of hearing people. My role was to break down barriers and help people get jobs by providing an interpreter for their interviews and in the workplace. Then I decided I needed more of a challenge and when the BBC job came up, I didn't hesitate to apply.

Everything about this placement has been great. Everyone is

friendly and this makes me enjoy supporting my team. There are two offices – one in W1 (where I am based) and one in W12, where I sometimes go for meetings. As in any job, there are the quiet troughs which I don't like as I prefer to be busy. I try to do everything as quickly (yet accurately) as I can.

I can lip read so can have a conversation with most people. It is always nice to come across those who would like to learn sign language.

At work, sign language interpreters are provided by BBC access services. This is a great help and I feel this placement has provided me with the right support.

Still, communication is one of the main challenges for me. I've found that a lot of information is passed on via informal chat: at the coffee/water machine, over lunch, in the corridor, hallways, lifts, etc. I may also miss speaker announcement and alarms and need to ask others about what is happening.

Colleagues are always around and happy to help. I have developed my own coping strategies over the years. I naturally get on with people and I hope that this helps in approaching me and just talking.

The Extend scheme is great and I'd like to thank the BBC Academy for not overlooking people like me in the job market. I'd like to specialise in design and I know I have much more to achieve. I hope that opportunities arise within the BBC as I see a bright future here with a lot of scope.

Been anywhere nice? Send your attachment stories to Clare Bolt

PHOTOGRAPH: CHRIS CAPSTICK

FULL DETAILS AND HOW TO APPLY

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

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

EXTERNAL APPLICATIONS

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

What is BBC Blast?

It's a scheme that gives 13-19 year olds the chance to be creative. There are lots of different faces of Blast: online, on tour, on tv and Outloud, the Blast radio station.

Tell me about the tour element

The tour is a big learning facility that travels around the UK. I'm managing it at Salford University from October 14-17. It's for any young person. They might be in school, have been excluded from school, at college, or a youth group.

What sort of things can young people do on the tour?

Filmmaking, photography, animation, art and design, creative writing, script writing, poetry, dance, singing, acting. We try to get key people from those industries to take part in Q&A sessions so the young people can get to know how they got started in that line of work, and be inspired by them.

What's the Blast Hub?

I consulted groups of young people across Greater Manchester and they decided they wanted to set up a record label. We're not relying on the schools to make their pupils come, they come because they're genuinely interested. We meet one day a week, for a year. They've come up with a name, they're working with graphic designers and web builders, and they're now working with artist management companies to find talent for their label.

Sounds fun. What will happen next?

They're going to put together a cd and take their acts on a tour across Manchester. They're also going to design gig merchandise and sell it online to raise money for Children in Need. They want to use venues that aren't normally used by young people, so they're seeing if they could have an event in an art gallery or in a church.

How long have you been Blasting?

I started Blast on tour in 2007, and the Hub started this year. This will be my third tour. Last year we held it at The Lowry theatre opposite MediaCity. We also used mentors from colleges and universities for the first time. People using the workshops could ask someone slightly older what university was really like.

What did you do previously?

After university I moved to London to be an artist's photographer but there wasn't any money in it. I moved up to be with my partner in Manchester and we taught film and photography to young offenders and other hard to reach young people. Then I put on

CV

Degree: Photography at Cheltenham
First job: Handing out flyers at Heathrow airport for promotion agencies
Best part of my job: Working on a variety of projects. Every day is different.

MARINA HAMILTON

BBC BLAST ON TOUR ORGANISER AND BLAST HUB MANAGER



PHOTOGRAPH: ED SWINDEN

events with community groups and activities with Greater Manchester Police to combat youth nuisance.

So you've always helped young people?

All the work I do is around community and young engagement. People can carry with them such stereotypes. I came from Windsor, and ended up living in Wythenshawe, one of the most deprived areas in the UK. It was a real eye opener. When you live and work in the same community you get a feel for what the issues are.

Are you still into photography?

No. I have a real loathing of photography now. I don't really like digital photography. I enjoy working in a dark room, working with film and printing techniques. I'm not into digital manipulation. I do hand coloured work where you can self colour your images. I have my digital camera I take on nights out, but that's not the side of photography I love.

You also help to promote MediaCity

I also work under the attraction and development team for BBC North. It's our job to raise awareness of the project, and tap into communities that perhaps wouldn't ever think of working with the BBC. Putting those opportunities on the doorstep of young people is amazing. We're a massive organisation but a lot of young people think the BBC is all down in London, and don't know what goes on at BBC Manchester. There will be lots of public spaces at MediaCity and it will be really accessible to people.

Interview by Peggy Walker

And it's time to meet Luke Richards, a scarily brilliant composer of spooky tunes.

Hollywood's looming for Luke and at just 21, he combines classical orchestral training with technical wizardry and the musical results are stunning.

Listen to his and other frighteningly good tracks, imaginatively entitled "Halloween" at www.audionetwork.com/playlists/halloween

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THE ARIELATOR

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



UPSIDE Staff in Stornoway – ever the hot-house of self sufficiency – have been celebrating their 30th anniversary this month with a spot of homemade cake. They also marked the anniversary on air with audience reminiscences and looked at major events in the development of this 'bustling' production centre which is located on the Isle of Lewis in the Outer Hebrides. It provides content for BBC Radio nan Gaidheal, BBC ALBA (the digital Gaelic service produced in partnership with MG ALBA) and online.

DOWNSIDE A tough week in the presenter's chair for **Fearne Cotton**. 'I'm looking rough sitting next to Lily Cole,' she wailed to listeners of her Radio 1 morning show. 'She's so tall, gorgeous and gazelle like, and I'm feeling so tiny – like a little fairy – next to her.' It seems the model turned actress gave Fearne the shivers thanks to her extraterrestrial,



sorry, 'otherworldly' looks. But the presenter's show starts at 10am so surely she had time to prepare? Obviously not. 'I have no make up on, my hair is a state, I have a couple of spots on the cheek area and my dress is creased,' she went on. 'I feel such a mess – so naturally I'm going to sit next to a supermodel and get my picture taken.' And here it is.

EARWIGGING

OVERHEARD AT THE BBC

...We don't do programmes anymore – we have connection opportunities with our audiences...

...The only reason a man in his 40s would wear braces on his teeth is if he's joining an American company...

...I'm chasing dead people; it's just weird...

...So, a dirty spider isn't tied down and brings in loads of rubbish... You're going to put that in Ariel aren't you?...

...If I can't have Paul Daniels we might as well go for these shots of the fig rolls...



WHO WAS IN BLACK SABBATH?

Friends reunited: Carl Chinn, Bev Bevan and Joanne Malin



FOR THOSE OF US who would rather lose a toenail than revisit our school days, the thought of working alongside our ex-alumni might alternate between terrifying and embarrassing. Not so at BBC WM in Birmingham, where three of the presenters went to the same secondary school – and they are quite proud of what might be a BBC record.

Joanne Malin, 42, is the mid-morning presenter, who moved into radio this February after ten years at ITV as a newsreader; Carl Chinn is a local historian in his 50s with a show on Sunday mornings; Bev Bevan, in his 60s, was a former drummer for ELO, The Move and Black Sabbath and also broadcasts on Sundays. They all went

to Moseley School in Birmingham, an imposing red-brick institution that wouldn't look out of place on a Harry Potter film set.

Joanne, who got nine GCSEs, agrees with Carl when she says that there is no link between the school and their present careers: 'I was very sporty and the captain of the netball team. I just did my homework so I could get on with sport.'

Although never chosen for the school show, Joanne went on to train in the theatre. Carl, meanwhile, says he wanted to be either a historian or a bookie like his dad. He chose history and stumbled into broadcasting later.

Can you better their record? Let us know.

GANACHE GURU

STROLLING INTO MEDIA City last Wednesday morning you might have thought Barack Obama himself had dropped by to say hi, such was the buzz from the gathered crowd. Closer inspection revealed it was not the consummate grinner who held their attention but a table creaking with cakes – entries to a staff competition held as part of Good Food magazine's 20th birthday. Judge Sophie Grigson had the enviable task of sampling the 30 plus cakes, each one marked with tasting notes and a comment from

the maker such as 'this cake almost negates the need for sex' attached to one innocent looking dark chocolate creation.

Triumphant on the day was Roxane Rix, brand solutions account manager, with her almond cake, while Amy Baker of Vision took second place for her cup cakes. 'Everyone keeps asking me for the recipe but I literally made it up,' Roxane told us, explaining that each part of the cake – the almond sponge, white chocolate ganache, and peanut brittle – had a different

inspiration. 'I made it once before and it completely flopped.' Not this time though. Along with the other entries it was quickly snapped up in the ensuing cake sale.



WE HEAR THAT...

THERE WAS a solemn warning about swearing (albeit in Latin) for listeners tuning in to Magnus Lindberg's Graffiti for chorus and orchestra on Radio 3. We know the station attracts a high-brow audience, but the prospect of little Timothy hearing Lindberg's piece, in which ancient graffiti from the walls of Pompeii is sung by a choir, including the lines 'Nymphae fututa, Anomus fututa' ('Nymphae was ****ed, Anomus was ****ed') and the complementary 'Myrtis bene fellas' (You can work that one out for yourselves) – is surely compliance gold. Luckily it wasn't a big issue because 'the very few whose Latin is good enough to follow this word by word at speed clearly appreciated the context', a Radio 3 insider told Ariel. Concerned parents worried their children may read this article and head straight to iPlayer for some Latin naughtiness can relax – the opera is marked for strong language and easily put on parental lock. Phew!

THE PA network often gets unusual requests, but last week's 'Can anyone recommend a good feature film about overweight people?' surely has to rank near the top. Green Room was about to request *Nutty Professor II: The Klumps*, then realised the request was for something good.

'NO MATTER which station I choose, it's all Bacon!' may have been the cry from listeners last week when modern day Renaissance man Richard Bacon embarked on an impromptu tour of the BBC's radio empire. While covering Jeremy Vine's Radio 2 show the 5 live presenter had realised he was also in a pre-recorded Radio 4 sketch show airing that night. It was reason enough to wangle himself an invite onto all the national stations, including 1Xtra and Radio 3, in just one day. Rumours of this becoming a celebrated annual event where Richard Bacon simultaneously broadcasts on every station at the same time for 24 hours, to be called Bacon Day, are currently just that.

Win film tickets



THE BFI LONDON FILM FESTIVAL

is showcasing a huge selection of films from around the world in the capital from October 14 to 29, and Ariel has a pair of tickets for three of them. Choose from:

***The White Ribbon* at Curzon Mayfair, October 21 at 7.30pm** (sold-out Gala Screening with red carpet). Austrian filmmaker Michael Haneke's new film on life in a rural village in Germany from 1913 to 1914 (pictured), ending on the eve of WWI.

***Valhalla Rising* at the Ritzy, October 24 at 9pm** A brutal, beautiful and highly metaphorical early medieval epic from visionary director Nicolas Winding Refn.

***Regrets* at Vue West End, October 26 at 6.15pm**

A suspenseful and psychological French adultery drama from director Cedric Kahn featuring two ex-lovers dangerously reunited.

Email ariel competitions by October 15 with the title of your preferred film in the subject line.