

# ariel



## SOME TOUGH QUESTIONS

◆ **THE BNP LEADER'S** first appearance on Question Time and fall-out from the show described by critics as a 'bear pit' put the BBC at the centre of a political and media storm. **Pages 2, 3, 10**







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#### Guest contributors this week

**GAVIN ALLEN**, executive producer of Question Time, hits back at critics who claim the programme was a 'set up'. Page 10

**DAVID RODEN**, script editor for Casualty, offers his tips on taking tv drama online. Pages 8-9

**ZUBAIR AHMED**, Mumbai correspondent, on life in India's most cosmopolitan city. Page 15

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# He could face QT audience again

by Cathy Loughran

♦ **AFTER A WEEK** that saw anti-fascist protestors storm Television Centre in protest at the BNP joining the *Question Time* panel, Mark Byford has left the door open for Nick Griffin to make a return appearance.

The deputy director-general stood by what was a milestone edition of the programme – watched by almost eight million people – in the face of criticism that the BNP leader had faced a 'lynch mob'. After the show there were 243 complaints of bias against Griffin and 114 objecting to his having appeared at all. A further 59 viewers got in touch to show their appreciation of the programme.

The BNP leader has given notice that he will make a formal complaint about his treatment. At the end of an hour of relentless challenges from the QT audience on almost exclusively BNP issues – during which Griffin denied being a Nazi, said Win-

ston Churchill would probably have belonged to his party and claimed he couldn't explain why he had denied the Holocaust – he slammed the BBC as 'an ultra leftist establishment that doesn't even want the English to be recognised'. By late Monday, no official complaint from Griffin had been received.

Byford denied claims by critics that allowing Griffin his first appearance on *Question Time* had been 'a serious mistake'. Welsh secretary Peter Hain, who had made a failed last ditch appeal to the BBC Trust to block Griffin's appearance, claimed his opposition had been vindicated: 'The BBC should be ashamed of single-handedly doing a racist, fascist party the biggest favour in its grubby history,' he said after transmission.

Byford argued that the show was 'outstandingly chaired' by David Dimbleby. It had been 'fair and robust throughout', he told Ariel.

At the centre of a press and political storm long be-

fore transmission, the programme was never going to be a normal edition, as executive producer Gavin Allen conceded.

But interviewed on the *Andrew Marr Show* on Sunday, Byford maintained that the regular ground rules had applied.

'The framework for *Question Time* on Thursday night was the same framework as every week. It was an audience that was from the area, which was west London. It had a range of opinion, and they were able to scrutinise all the panellists – including Nick Griffin,' he said.

Asked whether Griffin would be invited onto the programme again, Byford said the same criteria would apply – due impartiality based on monitoring electoral support over time.

'If [the party] has passed that threshold, he'll be invited. But it's a minority party with a small share, so it's not week in, week out, or even month in, month out.'

Likewise, BNP represent-

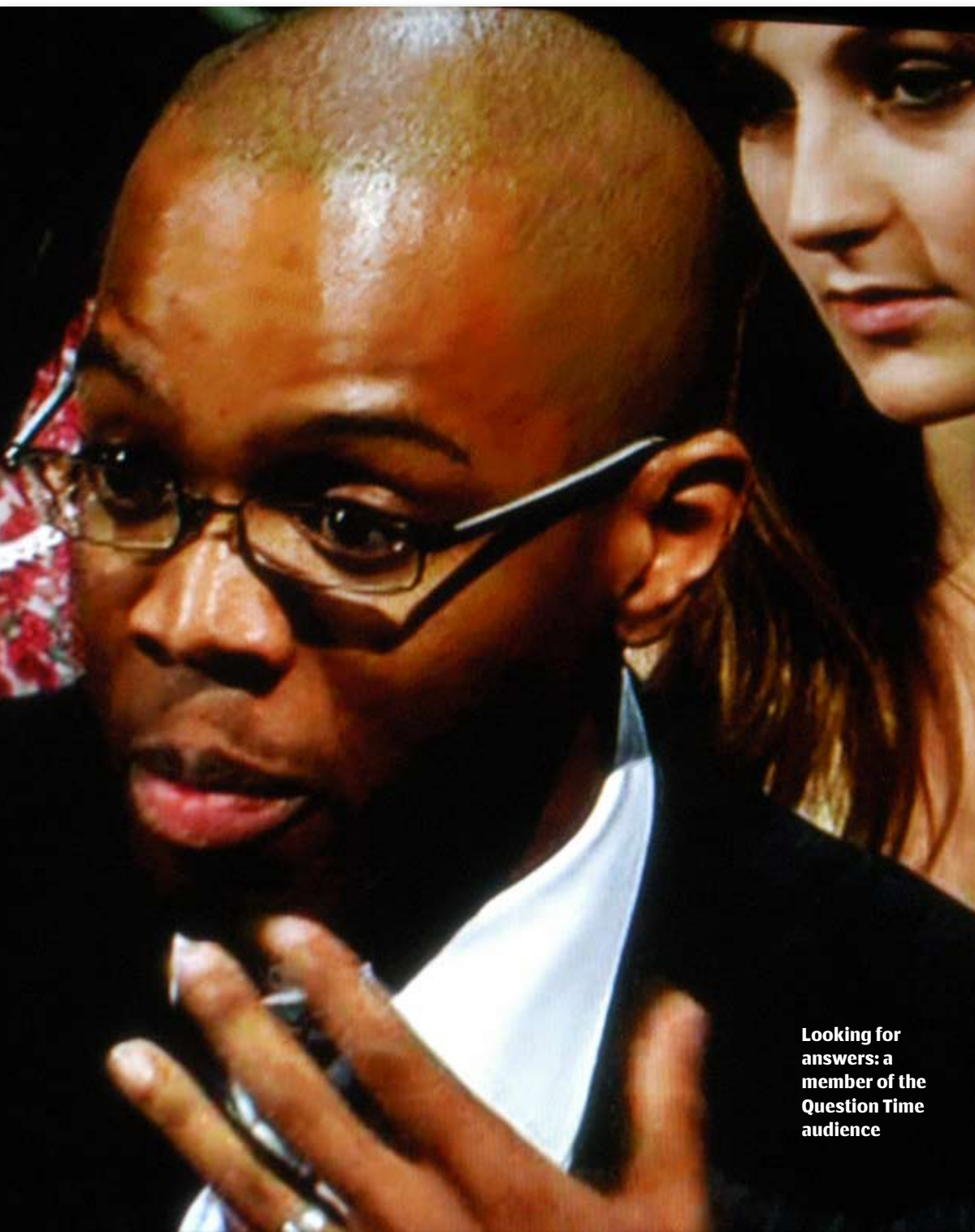
atives could be invited onto other BBC news programmes, including the *Today* programme and *Any Questions* on 'news value'.

Not for the first time, the BBC became the story, generating acres of press coverage, including of Thursday afternoon's anti-fascist protest outside Television Centre. Twenty five demonstrators breached a police cordon and BBC security to enter the Stage Door reception area, as Griffin entered the building by a back entrance.

Numbers of protestors had built up in west London during the day, breaking through police lines to block Wood Lane at rush hour and setting flares alight in the street. There were six arrests and three policemen were injured.

Protests were also staged at other BBC buildings, including Bristol, Manchester and Glasgow's Pacific Quay where half a dozen anti-fascists briefly broke through the front entrance into a public area.

**Business as normal, Page 10**



Looking for answers: a member of the Question Time audience

## Timely launch of new blog

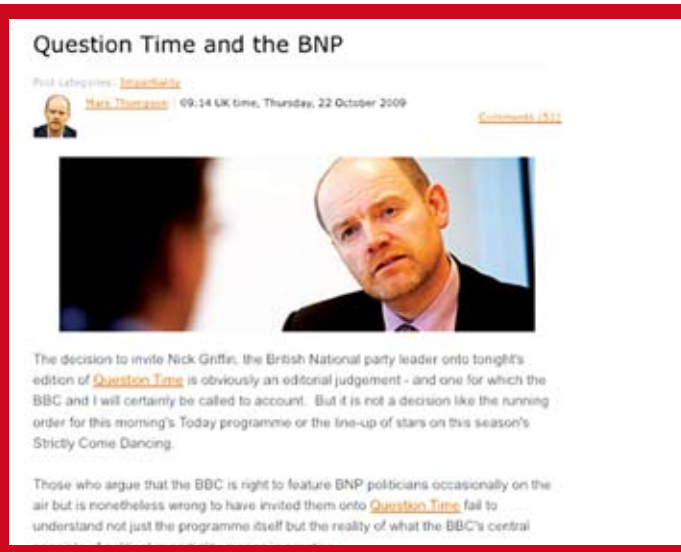
♦ **A NEW BLOG**, entitled About the BBC, launched last Thursday as part of the continued effort to make the corporation more accountable and transparent.

The blog made its debut on the same day as the BBC aired one of its most controversial programmes, contriving Mark Thompson with a perfect op-

portunity to explain the invitation to Nick Griffin.

'The case against inviting the BNP to appear on *Question Time* is a case for censorship,' he wrote in a 1000-word post, which also explained that unless the far right party was proscribed by government, it was entitled to have its say on the BBC airwaves.

It is expected that About the BBC posts will be published several times a week. 'We'll be using this blog as a place where decision makers and experts can talk about things going on inside the BBC. This could include anything from major announcements to how parts of the corporation operate,' says editor Chris Jones.



**'This is an opportunity for the public to put questions to politicians of every ideological hue'**

Mark Thompson

## Tweets, texts and emails pour in

♦ **In addition to its extraordinary viewing figures, *Question Time* also broke a number of other records for tweets, texts, emails and Have Your Say comments. Figures, as of 5pm on Friday, were as follows.**

♦ **Twitter:** While the programme was on air there were 74,749 tweets relating to *Question Time* (#bbcqt) and the *Question Time* twitter account gained an additional

7500 followers. At the end of the show #bbcqt was the top trending topic, ie the number one item being tweeted across the world while Bonnie Greer was second, Jack Straw third, and BBC seventh.

♦ **Texts:** 17,401 texts were sent during the programme, a leap from last week's 3335.

♦ **Emails:** Normally the show might

get a dozen or so people emailing their comments but after this broadcast 634 people emailed the programme directly. This week emails are still coming in.

♦ **Have Your Say debates:** After each programme *Question Time* usually has one debate on Have Your Say which on average gets around 150 people emailing in. This time there were several debates running. 'What's your reaction to BBC *Question Time* Programme?' attracted 10,700 comments and 'What impact will *Question Time* have on politics' generated 4200 comments. Given the volume of contributions it was not possible to break them down by subject but a large number of contributions reflected the view that the programme had been 'a bit unfair' on Nick Griffin.

With Television Centre 'locked down', the BBC Club offered a warm welcome, **Zoe Kleinman** reports

## I'm going to be a bit late home

♦ **THROUGHOUT THE AFTERNOON** the chants grew louder and the news chopper thundered overhead. At 4pm I popped down to Stage Door just as a group of protestors ran through the doors and were promptly marshalled into a corner by the police. All the chairs were moved away from the windows.

At 5pm I went down to the horse shoe. It was strange standing right in front of the gates, with a wall of policemen and a mass of protestors just feet away. 'Shame on you, BBC' echoed uncomfortably around the doughnut.

By 6pm we had been told by email that the building was locked down. There were rumours that there was a way out via the multi storey carpark, if you could get to it.

Fortunately the BBC Club bar was fully stocked – and busy. A friend who was already there texted: 'Nick Griffin is in here!' Surely not, I thought. Turned out he'd

been interviewed in there by the *Six O'Clock News*, and she'd seen him on screen.

We all sat glued to the News Channel on the big screens in the Club, watching on tv the demonstration going on right outside the door. Some staff wondered whether their night shift colleagues would be able to get in. If not, this was going to become an extremely long day for those already in the building.

I decided to go to the observation gallery to see the show being recorded. The corridors were full of staff on their mobiles explaining that they were going to be late home.

There were about 15 people already in the gallery, but the QT producers had killed the sound, probably to avoid any rogue audio clips finding their way out of the building on a nagra or a mobile phone...

It was no surprise that the BNP leader was brought in through one

of the rear entrances.

It's a shame that jazz musician Jamie Cullum didn't know about the alternatives, though. Apparently his people carrier with blacked-out windows was swarmed by protestors and photographers when it pulled up at the main gate. He emerged outside Stage Door looking rather bewildered.

TVC was packed on Thursday night, with a number of big shows being recorded – all with audiences [see story above].

Then there were the police on the star terrace outside the Foyer, and extra security pretty much everywhere.

The late night shoppers in Westfield appeared unaware of the political drama unfolding across the road. But they certainly would have seen and heard about it later on.

*Zoe Kleinman, technology reporter, business unit*

## 'Scary moment' as activists get in but no interruptions

by Sally Hillier

♦ **HOSTING LAST THURSDAY'S** edition of *Question Time* at Television Centre was always going to be a challenge – without all the other large scale events that day.

It wasn't just David Dimbleby welcoming guests to TVC that night because, as well as *Question Time*, three other big programmes were recorded at the W12 studios at the same time. They were *Friday Night with Jonathan Ross* and (both for ITV) the Piers Morgan chat show and *Harry Hill's TV Burp*.

Not only that, all took place in front of audiences, resulting in a gigantic flow of visitors in and out of the building while a large, noisy and, at times, troublesome demonstration took place on the pavement opposite.

The audience total for the four productions, including *Question Time*, was around 1200. With hundreds of protestors outside the main gates of TVC, the usual routine of audiences lining up along Wood Lane before going into the studios had to be shelved.

Instead, assembly points were set up inside Television Centre, to which visitors could gain access only after stringent ticket and security checks.

Overseeing everything was chief operating officer Caroline Thomson, acting as 'incident commander'.

The big incident of course was when a group of around 25 activists broke through the main gate of TVC and entered Stage Door reception. 'I won't pretend that it wasn't a scary moment when those protestors got through, and, yes, it did have the potential to turn nasty,' Thomson has told Ariel.

'Luckily, BBC security and the police brought the situation under control very quickly, proving that our system [of crisis planning and preparation] worked.'

Throughout, the aim of Thomson and her colleagues had been to keep everyone – guests and staff alike – safe. The lockdown of Television Centre at 6pm (see below) preventing people leaving the building, was an extra 'belt and braces' precaution, aimed at guaranteeing safety.

The fact that nobody inside the building had been harmed, and that all four programmes had been recorded on time and without interruption, was a tribute, says Thomson, to 'an amazing piece of teamwork' involving, for example, Audience Services, Business Continuity, BBC Safety, Facilities Management, Studios and Post Production, and Marketing Communications and Audiences.

## NEWS BITES

**A 44-year old Gloucester man** has been charged with criminal damage following an attack on the premises of BBC Gloucestershire last week. He has been bailed to appear at Gloucester magistrates court on November 25.

**FORMER DIRECTOR** of BBC nations and regions Pat Loughrey has been appointed Warden of Goldsmiths, University of London. His current role supporting the World Service Trust finishes at the end of the year.

**PIXIE LOTT**, Spandau Ballet, Madness, The Sugababes, Stereophonics, Little Boots, Nolan Sisters, Westlife, Alison Moyet and Annie Lennox will all perform on Children in Need on BBC One on November 20.

**AS OF** November 1, BBC Club West One will not offer universal access, but will return to its original private member status. BBC Club members can take in up to four guests (as long as they are not eligible to join the Club). Non-members eligible to join will need to pay a £3.50 day pass fee.

**JARVIS COCKER** is to present a new show on BBC 6 Music. He will take over the Sunday afternoon 3.30-5.30pm slot, previously hosted by Stephen Merchant, from January 10.

**FORMER BBC** correspondent Martin Bell has come out of retirement to present a documentary on Manchester-based charity MAG (Mines Advisory Group), which was supported by Diana, Princess of Wales. Bell's film will be shown on November 2 on *Inside Out* in the North West on BBC One.

**AARON HESLEHURST**, who presents on World News, the News Channel and BBC Breakfast, has won a Daily Telegraph Wealth Management Award as 'best industry commentator'. The award was presented by Carol Thatcher.

**NEW EVENING** entertainment offering *The Friday Show*, presented by Eamonn Holmes and Rachel Tucker (a finalist in the *I'd Do Anything* talent contest), launched on BBC One Northern Ireland last week.

**BBC HINDI** audiences can now comment on issues that affect their lives in a new live programme and online site, BBC – India Bol, which is modelled on the interactive audience participation service World, Have Your Say.

#### MEN ALOUD

**MALE SINGERS** (bass and tenor) are needed for the BBC's carol service for the community in **Shepherds Bush on the evening of December 10, with readings from Mark Thompson among others. Rehearsals start in November on Monday lunchtimes at Television Centre, and men interested in participating should email Louise Wordsworth.**



# Open iPlayer proposal just gets a bit too complicated

by Cathy Loughran

In the end, it was the inability to separate out commercial and public service aspects of the proposed open iPlayer that made the BBC's ambitious partnership plan fall at the first fence.

The BBC Trust took just weeks to decide that, in its current form, the project formerly known as Marquee, which would have seen ITV, Channel 4 and Five sharing the successful iPlayer technology, was too complicated and not transparent enough to identify its true public value. There were also concerns about how it might distort the market.

The BBC Executive's proposals were for an online 'federation' of public service broadcasters – a one stop iPlayer portal to search for and access content from all psbs, plus a separate on-demand listings website to which the broadcasters could link.

On the commercial side, and to make sure the BBC covered its costs, iPlayer technology was to be licensed commercially to third parties, possibly including overseas broadcasters.

Rejecting both the public and commercial elements last week, the trust insisted it still supported the sharing of iPlayer technology – one of Mark Thompson's key partnership offers – and would welcome a simpler alternative commercial proposal from BBC management. The aim would be to process any new technology-sharing plans as quickly as possible, said Diane Coyle, who heads the trust's strategic approvals committee.

It was in the 'federation' idea – the so-called psb club – that the complexities arose, Coyle said. The links between that structure and the commercial proposals made assessment of public value to licence payers difficult: 'We have a preference for an

open model, like [project] Canvas,' she said, referring to the joint venture between the BBC, ITV and BT to deliver internet tv to the home via broadband.

Jon Cowdock, the trust's chief strategy and policy adviser, said the proposed open iPlayer could see the BBC giving 'preferential treatment' to some broadcasters – by driving traffic to their on-demand sites – while licensing iPlayer technology to those self same companies. That would present a 'whole new set of [commercial] problems', he suggested.

The trust's decision follows both the delaying of project Canvas and the now defunct project Kangaroo, the planned commercial joint venture between BBC Worldwide, ITV and Channel 4 to provide an on-demand video download service. That was blocked by the Competition Commission earlier this year because the regulators

said it threatened the emerging on-demand market.

Canvas was delayed after the trust asked the BBC for more information about it. Provisional conclusions from the trust are expected soon, after which there will be further consultation before a final decision.

Inevitably, there was frustration within FM&T at the open iPlayer refusal. 'Perhaps we all have to accept that complicated times require complicated solutions,' was the reaction of one technologist. In a statement the BBC said: '...we hope to develop an alternative proposition that can deliver value to our partners and the public alike.'

● **Reports of a planned commercial 'global iPlayer' are premature, says BBC Worldwide. Some sort of video-on-demand on bbc.com was only 'a future aspiration', and would need approval from the BBC Trust.**

## Cash boost for children's

by Sally Hillier

Measures drawn up by the BBC Executive to strengthen children's output, including additional investment in content of £25.5 million over three years, have been endorsed by the BBC Trust.

Some of the extra £25.5m is earmarked to help fund a further series of *Third And Bird*, created by Josh Selig, and *Kerwhizz*, for CBeebies.

*Newsround* and *Blue Peter* will stay at their current times for the next two years, but development will start on other potential options that could play at 5.30pm.

As part of the package, the BBC will focus more on streamed, downloadable audio content. The CBeebies website will re-launch in November with every page featuring a link to a new version of the CBeebies Radio Player.

On the CBBC website, the BBC hopes to boost reach by improving navigation and developing 'more compelling' multiplatform commissions. There is also a plan to extend CBBC channel hours.

# Where does Gaelic service go from here?

## BBC ALBA to be reviewed

by Sally Hillier

BBC ALBA, the tv, radio and online Gaelic language service of news, sport, music, and factual which launched a year ago, is to be reviewed by the BBC Trust.

The assessment will be in two parts. Part 1 will look at whether the service is appealing to users beyond existing Gaelic speakers, while the second part will consider whether to make the tv channel, currently distributed on digital satellite (Sky and Freesat), and accessible to just 43 percent of adults in Scotland, more available by putting it on Freeview.

One way of doing this, the BBC Executive has suggested, would be to remove the BBC's network radio stations from Freeview in Scotland when BBC ALBA is on air. This is usually between 5pm and 11.30pm on weekdays and after 4pm at weekends. This would allow the tv channel to be on air at this time instead.

The stations that would be affected are Radios 1, 2, 3, 4, 5

live, 5 live Sports Extra, 1Xtra, Asian Network, 6 Music, Radio 7, Radio Scotland, Radio nan Gàidheal and World Service.

These stations would still be available via a combination of FM/AM/LW, DAB and online.

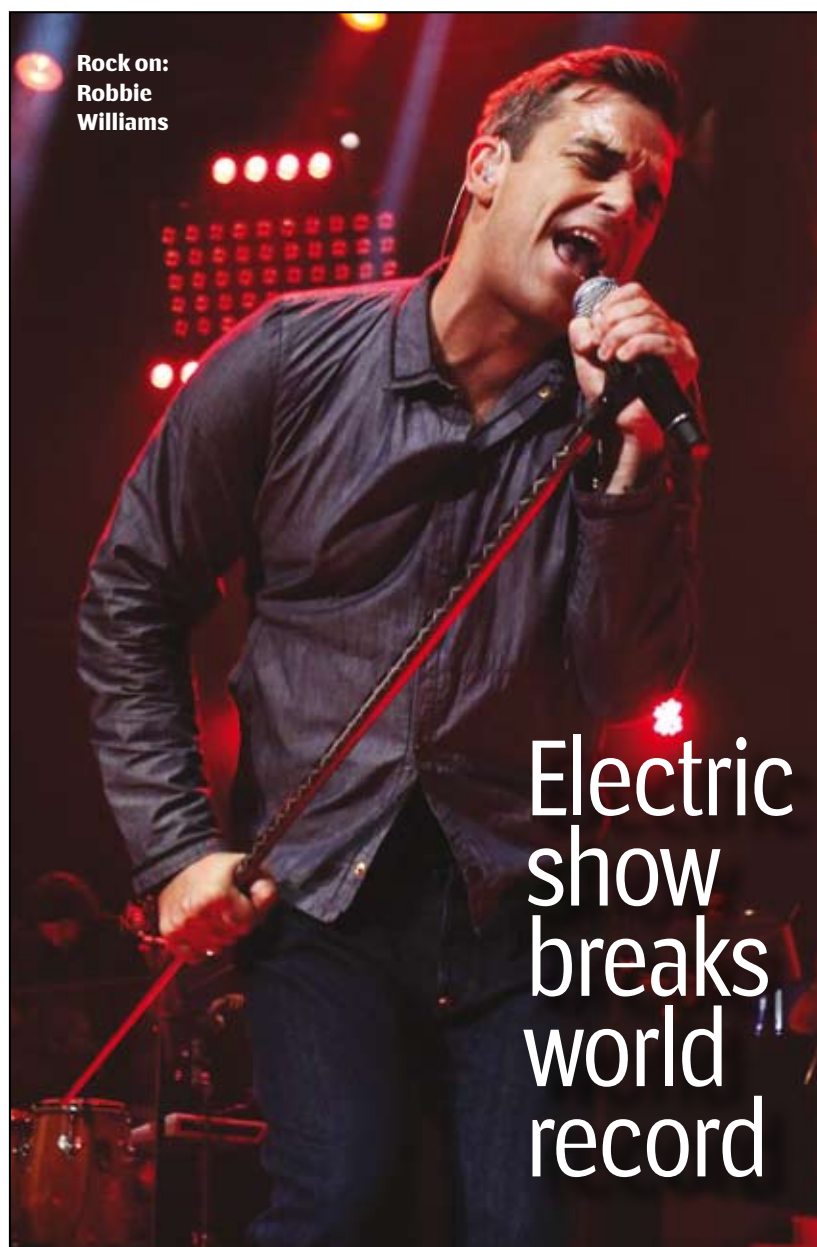
'BBC ALBA has been popular since its launch, but we want to see whether it is measuring up to the challenges we set it last year,' says Jeremy Peat, national trustee for Scotland, who is leading the review. 'We'll be looking at how well it is bringing new speakers to the Gaelic language and what current and potential future viewers think of it as a service.'

'We want to hear what the public think and whether they want ALBA on Freeview or would prefer to keep the existing BBC radio stations.'

The review will also decide whether the current Gaelic zone on BBC Two should remain.

The public consultation is open until January 18. The findings will be published before digital switchover in central and northern Scotland in April 2010.

**The consultation document can be found at [bbc.co.uk/bbctrust](http://bbc.co.uk/bbctrust)**



PHOTOGRAPH: MARK ALLEN

Robbie Williams's performance at the BBC Electric Proms set a new Guinness World Record for the largest number of simultaneous cinematic screenings of a live concert. BBC Worldwide's satellite feed meant that the London concert was broadcast to more than 250 cinemas in 23 countries. It also reached an estimated 33 million radio listeners overseas, in a simulcast to the BBC Radio 1 broadcast. Other performers at the Electric Proms included Shirley Bassey, Dizzee Rascal and Smokey Robinson.

## Essex team on dodgy ground

BBC Essex has exposed the state of a former mental hospital, despite being refused permission to film there.

It all started when a conservation group complained that the empty hospital, Severalls, near Colchester, was 'the worst case of public sector neglect' it had ever seen.

But when news editor Alison Hodgkins approached the North Essex Partnership NHS Trust, it refused the BBC access, saying pictures would give 'the wrong impression'.

'The story could have ended there but I thought there had to be some way we could report this – even if it meant trespass,' says Hodgkins.

So that is what they did. Radio reporter Richard Martin, tv reporter Gareth George, online bj Oliver Rogers and Hodgkins herself went onto the site, after taking advice from the BBC's legal and editorial policy teams.

The resulting story, which featured on radio and online and on BBC East, included pictures of graffiti, vandalism and fire damage at the derelict and decaying buildings.



# Our (new) friends in the north



by Sue Llewellyn

**RESIDENTS OF HULL** who were disappointed by the lack of beer tents at 5 live's Oktoberfest could console themselves: as well as introducing a giant inflatable igloo to the city, the station invited them to meet Seb Coe, John Prescott and some of the BBC's most famous sporting commentators.

Last week, production teams from all the 5 live shows decamped to the city, famed for its municipally owned telephone system and cream phone boxes. 'We wanted to raise awareness of the station, get closer to the audiences and do something a bit different,' says Adrian Van Klaveren, 5 live's controller. 'I think people will enjoy trying out the interactive stuff and joining in with the programmes. And for staff, it really brings the station together.'

Researchers had looked for areas where awareness of the station was low: the north east topped the list, a result attributed to the strong sense of local identity and preference for home-grown talent.

How then to attract their attention? The centrepiece of 5 live's Oktoberfest was its interac-

tive igloo, prominently positioned in the centre of town. 'We wanted a structure that would take people's breath away,' says network manager Paul Blakeley, who was responsible for co-ordinating all the 'off-air' activities. 'The locals loved it – about 4500 people have dropped in.'

For those who ventured inside, there was the chance to try their hand at sports commenting, newsreading, or just sitting in the 'banter booth' and sounding off about whatever was on their minds. With a few minutes built-in delay, there was time for them to run outside and see themselves broadcasting live on the big screen.

## Kermode's a sell out

Sarah Platt from live events spent ten months seeking out suitable and secure venues in the city. 'It was a luxury as I don't normally get that much time,' she says. Nicky Campbell's breakfast show went live from Hull City football ground, while Simon Mayo's guests – a true north line-up including Jarvis Cocker, John Prescott (MP for Hull East) and local playwright John Godber – were invited to the Ferens art gallery.

It was to be a long day for Mayo, who stepped



Making an impact: Salmon and Van Klaveren

in after presenter Peter Allen was involved in an accident on the M1. Anita Anand assured listeners that Peter was fine – if somewhat shaken up – and Mayo took over his drive show, an Olympic Special featuring Sebastian Coe and a 'meet the 5 live commentators' Q&A for members of the public.

But his Friday film review with Mark Kermode was the sell out event: so eager were fans to take part that one man even turned up at

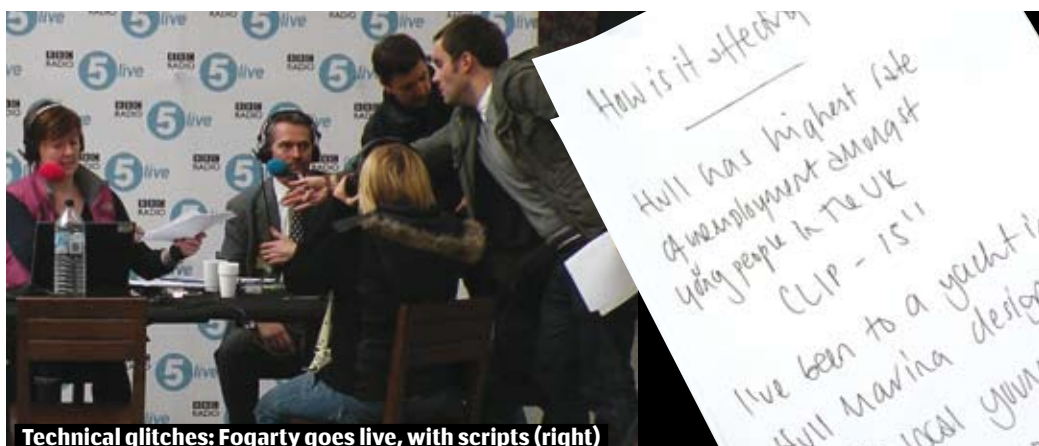
9.30am in the hope of securing a front-row seat.

There were challenges for Shelagh Fogarty, who took Victoria Derbyshire's 10am to 1pm slot on Friday, broadcasting from inside the St Stephen's shopping centre. With intermittent WiFi and a broken printer, resourceful sbj Paul Stanworth stepped in with quaintly handwritten scripts (see pic).

And there were more serious issues for the team working on Richard Bacon's show, which went out after *Question Time*: the team was forced to relocate from Hull University following complaints about the BNP, leaving the production team of Randip Panesar, Beth Gibbs, interactive editor Brett Spencer and Garth Brameld to fit guests and 20 listeners into the safe, although somewhat 'intimate', space upstairs at the BBC Hull offices.

Peter Salmon, director BBC North, dropped by. 'Chris Moyles visited here and had an amazing impact,' he said. 'These things can make a big difference.'

5 live will review awareness levels in the city in a few weeks time to see just what impact the roadshow has had.



Technical glitches: Fogarty goes live, with scripts (right)



Simon Mayo steps into Allen's shoes



Randip Panesar, Beth Gibbs, Brett Spencer, Garth Brameld



# Playing with the news: online's secret weapon



Sense of community: Giles Wilson, head of the hub, and Bella Hurrell, specials editor

**Adam Bambury** heads to the Creative Hub – a brave new world in which bloggers, developers, designers and journalists strive 'to add richness and value'

**TELLING A STORY IS EASY, RIGHT?** You start at the beginning then carry on until you reach the end. Sounds simple enough, but go into any newsroom and write a story by simply trotting out the facts in chronological order and swiftly you'll be shown the door. In journalism there are many ways to communicate information, and the wild frontier that is the internet has multiplied them infinitely – all bets are off and experimentation is key.

The Creative Hub, on the top floor of Television Centre, is where such experimentation can take place. In the last year the disparate elements of news online – Magazine, World Features, Specials (see box), Blogs and In Pictures – have been assembled in the same place to form one multi-disciplinary team.

The emphasis here isn't so much on getting the latest scoop as understanding what the latest scoop means – putting it in a wider context and exploring it from different angles.

'We don't kid ourselves – breaking news is massively important for the website,' says Giles Wilson, features editor and head of the hub. 'But what we're trying to do here is to add richness and value that will strengthen the offering.'

One of the ways of doing this is through that commonplace of internet publishing – the blog. 'For a long time we found it hard to get the expertise of the BBC's key journalists onto the website and this was an easy way of doing it,' says Wilson. 'Robert Peston is our most-read blog at the moment; 150,000 people a day will look at it pretty much come what may.'

Don't expect to read any late-night rants from news's finest after a few glasses of wine at an edifying awards evening. These are not

personal bloggers, but adhere to strict journalistic standards of impartiality. Opinion on the blogs is a no-no. While the style may be conversational, blogs are tightly moderated and stick to analysis and commentary.

'Blogs can be a difficult area,' Wilson admits. 'On one hand there's an expectation that they're unmediated, and you want them to be the authentic voice of the person writing, but at the same time nobody is kidding themselves that it's anything other than news done in a blog form. On a lot of external political blogs the ability to express opinion is all they've got.'

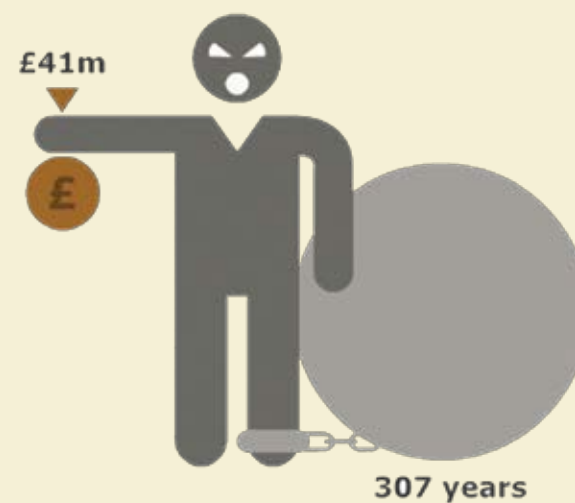
Another part of the hub is the Magazine, as informed by the traditions of print media as it is by the online world. Characterised as a 'features supplement' it provides a space for new perspectives on the day's news and background context.

While the front page of news online might be talking about the latest developments of the BNP *Question Time* saga, the Magazine will contain a 900 word piece exploring what the word 'fascist' actually means.

The Creative Hub also includes the Monitor, a daily blog compiled by the team. It includes a digest of the best of the daily newspapers and the web, a quote of the day and a weekly quiz, and aims to foster a sense of community around the news.

Recently, Wilson was invited to a gathering in London of people who met through the afternoon question feature on the Monitor – a feature that closed years ago: 'One woman flew in from New Jersey, another from Italy, others from all over the country, just for this thing we don't even do any more,' he remembers. Now that's one story worth telling.

## Show us the money



**IF YOU'VE SPENT** a few idle moments playing around with an interactive graphic on the BBC News website, chances are you've been experiencing the work of the online specials team – a multidisciplinary group made up of designers (graphics), developers (programming) and journalists (the story, although the roles can blur).

'We started off providing background information – explainers and guides to accompany big news events,' explains Bella Hurrell, specials editor. 'But what we've moved towards now is more data-led graphic visualisations.'

Recent works include 'Armed robbery – crime vs time': a cartoon of a bank robber holding a bag of loot with a ball attached to his foot, where the user can click on different armed robberies and see the bag and ball swell in proportion to, respectively, the amount of money stolen and the combined prison sentences of those involved.

At the other end of the scale is 'UK fatalities in Afghanistan and Iraq' which, while containing full lists of British troops killed in both conflicts, also displays them in a series of graphs, charting factors such as differ-

ences over the time, cause of death, age and rank.

The latter is an example of database journalism – useful for stories that are going to run as all that needs to be changed is the database behind the graphics.

'It's not appropriate to do that for everything, as you have to spend a lot of time building what's behind it,' says Hurrell. 'For some things it's easier just to do flat graphics, while for other things that are ongoing projects we may want to do something that can be updated more easily and just kept going.'

The MPs' expenses row provided a perfect opportunity to experiment with 'crowd-sourcing' techniques. Readers were presented with a searchable database of MPs and their expense claims, and asked to email queries about anything notable. The 1000 emails received were passed to the politics team, who then presented the questions to the MPs and put their answers on the website – a neat example of professional journalists and the public working together to get to the bottom of a story.



# From honey pot to project

Children in Need will give £38m to charities this year – but who decides which ones? **Laura Scarrott** reports

**THE CHILDREN IN NEED** office is laden with gifts: unsolicited books, songs and home-made jams, and, as you would expect, pictures of the charity's mascot.

'Some of the Pudsey drawings we get are accurate, but some of them come complete with, er, extra bits,' says Children in Need's operations manager Louise Duffield gravely. 'Although we always write back to say thank you...'

Nestled among the nubile bears are the 3600-odd applications from charities which have been streaming in ahead of the October funding deadline. Whittling them down is tough. Any non-profit organisation that helps disadvantaged children can apply, and Duffield's team will sift through

applications from schools, registered charities, local authorities and organisations like the Frank Buttle Trust, which bids for small grants on behalf of individual families.

So who gets what? 'We're looking for projects that will make a real difference,' Duffield explains. 'They might have a good track record, or clearly be able to demonstrate how they're going to spend the money. Our job is to help them make their applications as strong as possible, so if their focus is too wide we'll suggest they rethink and apply for the next grant round.'

While she won't be drawn on the type of projects that don't make the cut, she is proud of the success

**Bear necessities:**  
Louise Duffield,  
CiN's operations  
manager



PHOTOGRAPH: MARK BASSETT

**'We're looking for projects that make a difference'**  
**Louise Duffield**

stories. This year she visited a CiN funded after-school project in Scotland called *Hop Skip and Jump* which has grown in stature. 'It was fantastic to see how – with passionate people driving it – a small community organisation could deliver so much, with really quite small amounts of money.'

Only 1000 of the 3600 applications will receive funding in this round and she stresses that while CiN draws up the shortlist, the final decision is taken by independent assessors.

This year her team doubled the number of grant rounds from two to four, which should help spread the workload and leave more time for sending thank you letters to the Pudsey-sketching fans.

On average requests are made for six times more money than CiN raises, which last year was £38m. 'We will always get thousands of applications,' Duffield reflects. 'But at the end of the day, we can only give out the money we get in.'

## A campaign of hate

When his coverage of Rwanda didn't tally with the party line, Ally's family paid the price

by **Claire Barrett**

**IT WASN'T JUST THE FACT** that Ally Yusufu Mugenzi looked more like a Tutsi than a Hutu that made him enemies in his Rwandan homeland; more that he was a BBC reporter who refused to swallow the official line.

The man who, 15 years ago, helped set up the BBC Great Lakes service – the lifeline broadcasts to Rwanda's displaced millions that went out in the wake of the 1994 genocide – inadvertently put both himself and his family in peril with his impartial coverage for BBC Swahili of the Rwandan civil war preceding the massacre.

'There were people who didn't like the reports I was doing for BBC Swahili at that time as they differed from the official Rwandan line,' Ally explains. 'The unbiased reporting that is the requirement of BBC journalism was perceived by many powerful people as supporting the opposing side. A lot of threats were coming my way.'

He was forced to blockade his Kigali home with

iron sheets and slabs of wood to guard against the grenades that were sometimes dropped through the windows of those suspected of supporting the Tutsi rebels while they slept. And while Ally had decamped to Bush House a month before the genocide, his sisters became the targets of a vicious hate campaign by fellow Hutus in their own village. 'People we'd known all our lives came to their homes and told them they would be killed because of my BBC reports,' remembers Ally. Tragically, one sister died as she tried to escape, while another died in a camp for displaced people.

Ally – whose pointed nose and soft hair (courtesy of his Indian grandfather) once got him stopped and made to strip to the waist at a Hutu roadblock because he was suspected of being a Tutsi soldier – helped launch the BBC Great Lakes service with three other World Service journalists who spoke Kinyarwanda or Kirundi. The idea of then head of the Swahili service, Neville Harms, the project was funded initially by charities like Oxfam and Save the Children before being



**Great Lakes service starts:**  
Ally Yusufu Mugenzi (left)  
Faith Niyindeba and  
Karenga Rhamadhani

ual and reproductive health through real life situations. It has become an appointment to listen. 'Whole families gather in front of the radio on Tuesdays and Thursdays to tune in to *Urunana*,' says Ally. 'They identify with the characters and their stories, they discuss the storylines... It continues to give people knowledge which helps them to change their lives for the better – it lives to help save lives.'

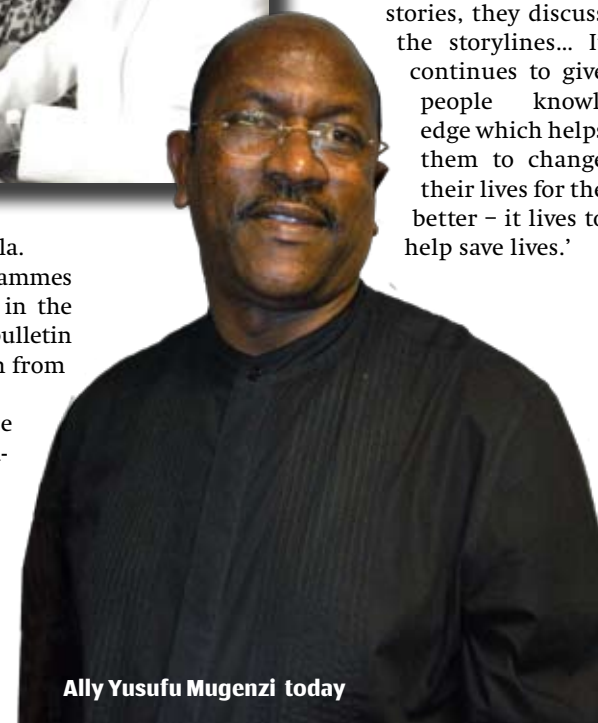
PHOTOGRAPH: KEN SINYARD

brought under the World Service umbrella.

At first, it broadcast 15 minute programmes aimed at reuniting families torn apart in the bloodbath as well as a three minute bulletin with independent news and information from the region.

These days, the Great Lakes service puts out two daily 30 minute broadcasts attracting 3.4m weekly listeners. 'With only four people producing and presenting our programmes, it's one BBC Great Lakes journalist per nearly a million listeners,' says Ally.

The output includes an interactive debate and a soap opera, *Urunana*, which educates audiences about sex-



**Ally Yusufu Mugenzi today**



## COMING UP

Entrepreneur **JO MALONE** will mentor people with original business ideas in a new four part series for BBC One. Each of the programmes will focus on a different category such as home and garden and food and drink. The series, commissioned by factual commissioning editor Jo Ball, will be made by TwoFour for spring next year. It will be exec produced by Alison Kirkham.

Steve Backshall will narrate a new wildlife series for CBBC. The 13 part series, which uses the Natural History Unit's archive footage, will look at some of the most lethal animals on the planet. **NATURAL BORN HUNTERS** will be shown on the channel in the spring and will be exec produced by Wendy Darke.

Controller of BBC Three, Danny Cohen, has commissioned a 6x60 minute series called **NEWLY MEDS**. The fly-on-the-wall documentary about newly qualified doctors, is pencilled in for late next year. It will be executive produced by Karl Warner and Rachel Arnold.

CBBC will follow in the footsteps of 19th century explorer **DAVID LIVINGSTONE** when it gives eight viewers the chance to travel across Africa. The 11 part series will be broadcast next year. Commissioned by Damian Kavanagh, it will be exec produced by Gillian Scothern.

## CHANGING PLACES



**CHRIS GOREHAM** (pictured) becomes the new presenter of Radio Norfolk's breakfast show... BBC Gloucestershire ba **IAN CHALONER** moves to Radio 1 to become an assistant producer following an attachment... **ED HADWIN**, sport bj at BBC Wiltshire, moves to BBC Bristol on a six month attachment... Radio Lincolnshire's district reporter **NIGEL HALLAM** begins an attachment as a learning project assistant... **JESSICA COOPER** joins Radio Shropshire as their new breakfast presenter from Beacon Radio.

## week@work

## TRICKS OF THE TRADE

## A GOOD WAY TO INJECT FRESH LIFE

As Casualty prepares for its special Halloween webisode on October 31, script editor David Roden gives his tips on successfully taking an established tv drama online

**1** Hook your viewers right from the start. Begin with a bang.

**2** Be clear about the webisode's identity. Have a strong premise and set the rules and conventions from the outset, and stick to them. This will be the spine of your web drama, and allow you to tell the story in the best possible way.

**3** Remember simplicity, clarity and precision. If you become too complex and convoluted in your story telling your audience will simply disengage. It's straight-forward: a character has got to want something, and something's got to be standing in their way of getting it.

**4** Don't forget to tell a story. We wanted to give our loyal audiences the

kind of access to a character they would never normally get in an ordinary episode. Webisodes should be more intimate – they provide an opportunity to delve much deeper into characters.



**5** Don't be afraid to take risks – and don't be held back by the conventions that we use in normal drama.

**6** It doesn't have to cost a fortune. We didn't have the budget to make

anything visually spectacular – but we didn't want to.

**7** Know why you're doing it. The show's producers have been trying to build *Casualty*'s online presence for some time, with the aim of reaching out to a younger audience, and the idea of a webisode evolved from that.

**8** It's not only a webisode – never devalue it. It's as important as anything else we do, so make sure everyone gives their best. And make sure you have the right mix of people. We got away with taking risks because of the experience and brilliant stewardship of the producer and director.

**9** One-offs and specials are a good opportunity to train staff in new skills. The show's producers allocated crew and editorial staff on our web drama who were stepping up to new positions. The boom operator became the sound recorder and did a brilliant job. It really helps to motivate your team and immediately focuses everyone on the project.

## SHAMELESS PLUG

◆ **BRENDA BROWN, BA, BROADCASTING HOUSE**

**Just how shameless can I be?** I've been supporting homeless charity CRISIS for some time now and volunteer at their 'Christmas Open House' every year. It's an amazing event where CRISIS finds an empty building or stadium and opens it to rough sleepers over Christmas. But this year I've decided to do something different to help – on October 31 I'll be jumping out of

a plane at 10,000 feet. You can sponsor me at [justgiving.com/BrenBrownExperience/](http://justgiving.com/BrenBrownExperience/). In my spare time I also run a not-for-profit artists' group in Deptford, south-east London, called Creekside Artists. On December 5 and 6 we're opening our doors to the public who can come and see what we do. We'll be launching the event on December 4 with music, refreshments, and a few surprises – everyone's welcome. [creeksideartists.co.uk](http://creeksideartists.co.uk)



## BBC IN ACTION



Milking it: Matt Baker with his host family in Mongolia

LEARNING CURVE  
ARE YOU A BUDDING PLAYWRIGHT OR SCRIPT WRITER?

◆ **COMEDIAN MIRANDA HART** (pictured), who has penned BBC Two's upcoming comedy series *Miranda Hart's Joke Shop*, will be offering her tips and tricks at the latest Writersroom session on November 10. Held at the Soho Theatre in London she'll be talking to the creative director of new writing, Kate Rowland, about writing and performing comedy as well as her new series. The event starts at 5pm and is open to all BBC staff. To book a place email [writersroom@bbc.co.uk](mailto:writersroom@bbc.co.uk).

For details of other upcoming events, including a Q&A with director Stephen Poliakoff, visit [tinyurl.com/bbcwritersroom](http://tinyurl.com/bbcwritersroom)

## REMINDER

To avoid competitive poppy wearing, editorial policy has agreed dates for when people can wear poppies on screen. This year the dates are from 6am on October 24 until 11.59pm on Wednesday November 11.

## WHAT TO WEAR

◆ **PRIYA JOSEPH, FACILITIES ASSISTANT, WHITE CITY**

**Where did you buy the outfit you're wearing in the photo?** My dress and accessories are from Krisp and my shoes are from ASOS.

**Do you need to dress a particular way for work?** Because I work in a corporate environment I tend to dress smartly but it's important to be comfortable in what you're wearing.

**From where have you taken inspiration?** From programmes like *America's Next Top Model* and the Fashion Channel but I also create my own style.

**Have you had any fashion nightmares?** My mum used to make dresses for me when I was a toddler and she would always get the length wrong. Quite often I'd end up revealing my underwear.

**Whose wardrobe would you most like to rummage through?** Mariah Carey's and Tyra Banks's.

**EMPLOYING THE ANIMAL HUSBANDRY** skills he has acquired as a presenter on *Countryfile*, Matt Baker had a chance to try his hand at milking camels on the Mongolian plains.

Beginning in Kazakhstan, Baker and fellow presenter Julia Bradbury travelled across Russia before catching the Trans-Siberian Railway through Siberia to Mongolia.

They are one of six celebrity pairs who are recreating a leg of Phileas Fogg's famous journey in *Around the World in Eighty Days for Children in Need*.

"Mongolia was definitely the remotest leg of the journey," says series producer Kez Margrie, who began mapping out the route last November. "Matt and Julia were very gung-ho when things went wrong, but were exhausted by the end."

Baker even ended up with a bloody nose after taking part in a Mongolian wrestling match.

During their journey, the pair also visited a nuclear testing site and the world's oldest lake.

**Around the World in Eighty Days, BBC One, Tuesdays**  
[bbc.co.uk/pudsey/](http://bbc.co.uk/pudsey/)

## blogbites

What we found on the blogs this week

## Seeking asylum by boat or by plane

Why do asylum seekers who attempt to reach Australia by sea provoke a very different political reaction from those arriving by air? So far this year just over 1700 unauthorised immigrants have arrived by boat but the number is dwarfed by those arriving by air – over 50,000 who tend to overstay their visas, thus becoming unauthorised immigrants, and then avoid detection. These 'plane people' hardly raise an eyebrow. Not so the 'boat people', like the 250 or so Sri Lankan Tamils intercepted by the Indonesian navy following a personal plea from Kevin Rudd to the Indonesian president. Perhaps planes have a civilising impact on public opinion. If you can afford a ticket to Australia, maybe the reasoning goes, then you have more of a claim to stay here.

**Nick Bryant, Sydney correspondent**  
[bbc.co.uk/blogs/thereporters/nickbryant/](http://bbc.co.uk/blogs/thereporters/nickbryant/)

## Bon mots

Earlier this week I Tweeted a link to the 100 Most Beautiful Words in the English Language. Steve Goddard has been in touch with news that he's been encouraging people to construct a sentence using those same beautiful words. Money quote: 'Demurely, I gambolled in my bucolic bungalow, brooding on a dalliance with an eloquent, evanescent palimpsest which would be the cynosure of all, evocative of halcyon glamour, redolent of the riparian petrichor of the Susquehanna; incipient it was, until an insouciant harbinger made an ebullient epiphany by my inglenook, to murmur, 'Ere! The ratatouille's conflating, and it's gone all effervescent!' and wafted out again, leaving me languid and woebegone for my ephemeral leisure.' Is that not now the most beautiful sentence in the English language?

**William Crawley, BBC Northern Ireland presenter**  
[bbc.co.uk/blogs/ni/](http://bbc.co.uk/blogs/ni/)

## Deadline passes

Edwina Hart may have got five CLPs on her side last night but it's up one day, down the next in this leadership battle. The deadline for supporting nominations has just passed and we learn that the Musicians Union has plumped its support for Carwyn Jones. Ok so it's not very big but ... were Mrs Hart's renditions on that viola just not musical enough? News too that the Bakers' Union (not affiliated unfortunately for him) have plumped for Carwyn Jones. I'll leave that particular punchline to you.

**Betsan Powys, BBC Wales political editor**  
[bbc.co.uk/blogs/thereporters/betsanpowys/](http://bbc.co.uk/blogs/thereporters/betsanpowys/)

## Vote vote vote! For your favourite neglected book

We are coming up to half-way through our initiative to bring to light brilliant books that have been unfairly/incorrectly/shamefully cast aside – by public indifference/daft publishers/the cruel hand of fate/rotten luck. We've been interviewing a group of ten authors on Open Book. Each author champions a book that – in their view – has been unreasonably neglected. In the meantime – vote. Because you will decide which one of these books is top of the neglected classics pile and we will then adapt it on Radio 4.

**Mark Damazer, Radio 4 controller**  
[bbc.co.uk/blogs/radio4/](http://bbc.co.uk/blogs/radio4/)



# This highly unusual Question Time was simply business as normal



As ever, the audience drove the agenda last Thursday, pushing race and immigration to the top, says executive producer **Gavin Allen**

**THE CLAIMS MADE** against *Question Time* by various publications and commentators are clear: it was a 'typical BBC conspiracy'. The audience was clearly 'rigged' to ensure a 'lynch-mob mentality'. The 'usual *Question Time* format was changed' to focus entirely on the BNP and to 'ignore general topics of the week'. David Dimbleby pursued a 'personal attack against Nick Griffin'. And the 'publicity-seeking' programme 'did it all for the ratings'.

So much for the charges. The reality is a bit more straightforward.

It was *Question Time*. With a lot more people watching than normal. And a lot more column inches written in advance about it than normal. And significantly more demonstrators outside the venue than normal. Otherwise, in all core elements, it was *Question Time* as normal.

As in any *Question Time* week, members of the public guide producers on what's to be debated. The programme is driven by the questions submitted by the audience itself. And unsurprisingly, they chose to focus on topics that were in the news this week – immigration, Jan Moir's article on the death of Stephen Gately, the BNP's co-option of historical figures and, yes, *Question Time* itself.

What, no post strike? No Afghanistan? They were on the list of issues to be debated. But, from the weight of questions, other topics galvanised our audience more, and there simply wasn't time to get to them. This isn't a stopwatch tick-box format. A question might take ten minutes to debate. Or 20. It is the audience and its members' engagement in an issue which leads the content of the

debate. They demand their say and ensure that answers are properly scrutinised.

That means editorial fluidity and flexibility. As in Grimsby and Salisbury earlier this year, occasionally one topic dominates, because the public just doesn't want to move away from it. Back then – as you may have spotted – it was MPs' expenses. This week, it was the BNP and its beliefs and policies, albeit encompassing questions on race, Islam, homophobia, immigration and Churchill. So we didn't change the format. Questions, and debate, just are the format. And again it's the audience which guides it.

And so to the 'rigged audience'. The audience, as always, was made up of a broad cross-section of views and backgrounds reflective of the location. That would be the same

whether we were in Liverpool, Llandudno or – as in this case – London. Every week, they're encouraged to participate and to ask probing questions to provoke debate. So: were BNP supporters invited and allowed in? Yes. In fact, they made more than one contribution to the discussion. Was that enough? Did they applaud sufficiently or counter the boos directed at their party leader? Hard to judge. But who needs to? That's the thing about people who come to see *Question Time* – they have minds of their own.

As does David Dimbleby. His job was not to 'get' Nick Griffin, or to 'expose' him as a racist and crush him in public. It was to chair a debate. Which he did, brilliantly. That meant giving not just the audience members their say, but panellists too. All of them. And probing panellists – all of them – on past policy, utterances and beliefs. So David did indeed forensically grill Nick Griffin on everything from the Ku Klux Klan to the Holocaust. And likewise Jack Straw was questioned over government immigration policy. Sayeeda Warsi on civil partnerships. Not ganging up against one member of

the panel. Just robust questioning to achieve clarity. It's what the audience expects, every week.

Chasing ratings? *Question Time* has been going for 30 years and has very healthy viewing figures, rising to a recent record peak in the past series. The decision to invite Nick Griffin onto the programme had nothing to do with ratings. It had to do with our obligation to show due impartiality and the fact that only now has the BNP crossed a particular electoral threshold in securing European parliamentary seats.

But the key manner in which this was *Question Time* as normal is that it was unpredictable. Week in, week out, none of us involved in the programme has any idea how the audience will react, what will anger or amuse them, whether this or that panellist will shine or sink or even whether a cat called Tango will wander behind the set while we're on air (Google it. You'll get the drift).

But amid all the normal unpredictability, one question remains the same every week. Did it work? And, as is the answer to everything with *Question Time*, you decide.

[bbc.co.uk/blogs/theeditors/](http://bbc.co.uk/blogs/theeditors/)



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

## When Saturday comes

I'm trying to find out why the broadcast week starts on a Saturday?

Everyone I've asked doesn't know, even some people who have been here for years.

**Chris Nriapia**

*BBC Big Screen Manager – Yorkshire (Leeds, Bradford & Rotherham)*

The broadcasting week (and, crucially, the corresponding listings in Radio Times) ran from Sunday to Saturday until October 8, 1960, at which point it was changed to run from Saturday to Friday to reflect increased leisure time and the growing importance of the weekend – mail ed.

## Putting the reboot in

So – a Friday morning, Bristol newsroom in full-on manic mode as the M5 is closed because of a fallen power cable. But, just before 8am, because of a security update, all of our computers start rebooting.

Now, is it really a good idea for the bulletin reader's computer to decide to restart at that time? Or for the staff of the BBC News/BBC Local websites to see Windows go into meltdown at that time?

There was no option to cancel or put off the update, it just happened.

In a broadcasting environment where we are all hugely reliant on computers to get information out this simply cannot happen again.

**Chris Kelly**

*bj, Bristol*

## Slow coach

I notice on Gateway that the BBC is now seriously suggesting that staff consider coach travel as an alternative to other forms to save money and help meet our environmental targets.

Perhaps the executive board could confirm how many coach trips have been taken by senior managers in the past year – or how many they plan to take in the coming year?

**Kevin Stanley**

*bj, Radio Nottingham*

## Know your limits

Surely it is time for the BBC Trust and senior management to take some drastic steps over executive pay before it is too late. Rather better, I feel, to adopt a capped level of pay which is self imposed than to have to argue and eventually accept an

imposed figure determined by the government.

I read a while ago that if the Tories get elected next year they will introduce their own capping level at around £150K – not an unreasonable salary, as far as I'm concerned.

I am constantly reminded of the emperor's new clothes. Few people are prepared to stand up and do something really positive to protect this wonderful corporation.

Why oh why must we shoot ourselves in the foot.

**Bob Ewens**

*senior regional operator*

## Trail's gone cold

With reference to your article 'Weakest Link-Blazing a Trail to Glasgow' (Ariel, October 20), I was surprised and puzzled to read the quote from production executive Mark Munro that: 'The studio crew are mostly freelancers and we'll bring a few up from London for the first few weeks of the run, but the aim is to train up people in Scotland.'

Why is the programme not being resourced from the excellent skills base at Pacific Quay?

**Allan G. Ramsay**

*former BBC Scotland staff*

## OBITUARY

### PETER MILLEST

As a chief picture editor, Peter was a consummate professional, talented picture editor and a delight to work with. He travelled the world with all the major correspondents, covering some of the biggest stories of the day. Kate Adie in Beirut, John Simpson in the Gulf...

Covering these war stories, he had quite a few close shaves with the grim reaper. At one point, he was in convoy crossing the Sinai desert during the first Gulf War. He was fed up driving the Land Rover because of the discomfort of the ride and, at one stop, took up the offer from an ITN crew member to drive the more comfy limo. The Land Rover later took a direct hit and the occupants were lost. He never forgot that.

He loved his parents dearly and didn't want to worry them with news that he was going to Bosnia during the conflict. All was fine until they were watching an ITN bulletin and saw Peter on one of ITN's reverse camera cutaways, running in among the chaos.

Peter was well known around News for his sense of style and his panache. He wore the finest suits

from Crombie, the best shoes from Jermyn Street, even down to the detail of the Dunhill watches and the Mont Blanc pens, which he usually carried in his breast pocket alongside some expensive silk handkerchief.

There's a picture of him on his first tour of duty in Baghdad looking every bit the English gentleman – good suit, fedora hat and rolled umbrella. It was July and 100 degrees.

Peter also had a great sense of fun and was a great joker. He once called at the house of a colleague, with whom he was sharing a cab to the airport, wearing a blue and white gingham dress, red medium high heels and full face make-up.

Who put the bra and panties on Helios, the statue in the middle of TVC? Peter, in the late sixties, with an ingenious system of rope, string and slipknots. It took house services days to get them down.

Peter was blessed in his many wonderful, close friends who became his world. During his illness, they rallied around him and their support and comfort helped him deal with the pain of coming to the end of his life.

A bright light has gone out in Croydon and all over.

*Mary Ferguson*

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**Lime Grove 2 double bedroom** high spec refurbished open plan flat. Sunny light spacious 07957 616520 or 07815 122404. Email sdma@mobileemail.vodafone.net

**Loftus Road.** 1 double bedroom flat to let £1,200pcm email bonatov@hotmail.com for photos

**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

**Lovely double bedroom** available in a two bed maisonette with garden. N4. Sharing with one other female (BBC) 6 month let. £595pcm excl. Email kay.edwards@bbc.co.uk

**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

**Media City, Manchester.** Luxury 6th floor, two bedroom apartment overlooking Lowry centre and BBC Centre. Available from November. £775pcm. Email Adrian at aj454129@yahoo.co.uk

**Modern two bedroomed top floor flat** 10 minutes walk from BBC Elstree site and free shuttle bus to W12. £775pcm. Contact 07785 220426

**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

**Muswell Hill.** Large two double bedroom apartment. Kitchen with terrace, modern bathroom, great open plan living/dining room. £350pw. Simon Smith 07867 566420 simonantonymsmith@hotmail.com

**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. Telephone 07780 691267 £1,200pcm.

**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 inc. Call 07976 322234

**Provence** idyllic hillside villa, private pool, stunning views, alfresco dining, close beaches. http://www.provenceholidayrental.co.uk Telephone 020 8995 6637

**Richmond double room** lovely flatshare £550 swill41759@aol.com

**Shepherd's Bush** Monday to Friday let. Massive room in gorgeous, quiet garden flat. 15 minutes walk from TVC. £450pcm inc bills. Call Joel 07787 184401

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

**To rent.** Cool, modern, spacious 2 bed, 2 bath flat in Peckham SE15 available end November. £775pcm. Email Adrian at aj454129@yahoo.co.uk

**Wembley 3 bed** semi detached house. To let in excellent condition: £1,300pcm. Great tube/Overground/bus links. Close to schools and shops. Available November. Call 07906 566718

**West Ealing 2 bed.** Delightful ground floor furnished flat in Seaford Road. Recent full refurb. Shared garden. £1,100pcm excluding bills. Phone 07843 435100 wjgrist@tiscali.co.uk

**Willesden Green NW2.** Pleasant two double bedroom furnished flat in quiet street. Washing machine. Close shops, restaurants. 10 minutes walk to Jubilee line. £950pcm (excl bills). Contact Caroline 020 8960 5975. mw@winterburn.plus.com

PROPERTY

**Beautiful 19th century stone built farmhouse in Vendee, France.** Set in 1.5 acres of mature garden. Private sale 125,000 euros (plus legal fees). www.riverfrontmedia.org.uk for details.

**Beautiful period 4 bedroom house** for sale on River Wye in Chepstow, 30 minute commute BBC Bristol, 40 minute BBC Cardiff. Breathtaking views, mooring for small boat, river deck, walled garden. £570K. http://www.theratandmouse.co.uk/riversidehouse/

**Media City 20 miles.** Exceptional large immaculate 5 bedroom detached family home in semi rural Rossendale. Available now no chain. Offers around £400,000. For full description and pictures email ej.wise@tiscali.co.uk or 07860 636326

**Relocating North?** Alma House. Large 4 bed 2 bath detached Grade II listed in quiet hamlet. Immediate access to walks in Peak National Park. Occupied by BBC families for 30 years. Ample parking. Easy access to motorways/ Salford. £540,000. Contact Gascoigne Halman 0161 427 2488

**Salford Quays** 35 miles away in beautiful Nantwich, a Grade II\* Georgian end terrace off town square on private road. "Surprisingly metropolitan" writes Pevsner. 6 bedrooms, 4 receptions, annexe, double garage, games room, large garden and ample parking. Rightmove or 01270 627350. £895,000

**Shepherd's Bush borders.** 1 bedroom flat light and spacious 1st floor conversion flat. Good transport links and walking distance to BBC. £219,950 + share of freehold. Telephone 07957 466367

HOLIDAYS

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

**Beach house featured in Coast magazine.** Beach 100 yards. Sleeps 6. Winchelsea Beach, East Sussex. Email ann.sinclair@hotmail.fr. Telephone 07880 702959

**Beautiful house in Petersham** within minutes of Thames and Richmond deer park. Quiet cul-de-sac. £1,850pcm. Contact daniel@talismanlicensing.com.

**Chamonix ski holiday flat** for 2009/10 season. 2 bedrooms + sofa bed and garage. £2,200pcm ono. Email andyinchamonix@pobox.com

**Cornish cottage available for Christmas and New Year.** Sleeps 6. Close to beach and St Ives. Dogs welcome. Website ashfw@aol.com. Telephone 020 7381 3743

**Italy, Le Marche.** Restored 200yr old farmhouse. Rural setting. Pool. Sleeps 8+. 50 minutes airport. Website www.villagelsi.com

**Luxury, thatched holiday cottage** in pretty Dartmoor hamlet, Devon. Sleeps four. www.moorlandview.com

**Remote, luxury, Scottish idyll in Ayrshire hills.** Aga, log fire, endless walks from front door. Sleeps 6 adults + 4 children. Website www: http.theowlhouse-scotland.co.uk

**Suffolk cottage.** Sleeps 8. Coast and countryside Christmas/New Year Telephone 07899 811667

**www.menaduemill.co.uk** sleeps 8, walking, beach, surfing, stunning seaviews. Long weekends. Telephone 01840 214920

PERSONAL

**Could you be a donor?** We have been told that our only hope of having a baby is to find an altruistic woman willing to donate some of her eggs. This would be an amazing gift. If you are 21-35 and think that you could help, please call the Lister Hospital in strictest confidence on 020 7881 4036 and quote reference X1432501. Email info@LFClinic.com

SERVICES

**Accounting services,** Please call Albert Martin mobile 07956 920910. Email albert18@virginmedia.com

**A tax return to complete?** Let us help! For all taxation and accounting services contact Anthony, Wells & Co, Chartered Accountants, Room 4502, White City (and London N2). For free initial consultation call Alan Wells on 020 8455 7733. Email aawells@waitrose.com

**Camilla. Transcription service,** www.transcription4uinlondon.com, please call 020 8977 4078



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**Heena Johnson LCM Dip APNT Dip** therapeutic massage and pregnancy massage www.heenajohnsonmassage.co.uk. Call 07950 934808 for an appointment

**Independent financial advisers** for all your financial needs. Website www.tjal.co.uk Email info@tjal.co.uk Telephone 01923 333199

**Manchester.** Highly recommended joiner, flooring specialist. Amtico, Karndean, laminate, real wood flooring. All aspects of joinery work undertaken, windows, doors, decking, Mark Owen, 0161 371 7773/ 07786 267275 Email: markowen3870@googlemail.com. References available chris.carr.02@bbc.co.uk

**Massage therapy in Bush House.** Swedish/ Deep tissue/Indian head/Hot stone/Pregnancy massage. All treatments: £25 for 30 minutes, £40 for 1 hour. You can also arrange a free 20 minute trial. ITEC qualified and member of CthA. Contact: Beata Lisowska 07724 570757 or email: beatalisowska@gmail.com

**Plasterer.** All types of interior/exterior plastering work undertaken over 30 years experience no job too small. Seamus 07723 534225/ 020 8205 1048

**Street and hip hop dance courses!** Street Session's autumn courses are here. 6-week beginner and general courses starting in Clapham/ Battersea this November. Get more info and sign up at www.streetsessions.co.uk. For BBC discount email streetsessionsUK@gmail.com

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](http://www.audionetwork.com/playlists/halloween)

This is no trick, it's a treat.

To find out more, contact Elliott on 020 7 242 2311 or email [e.tucker@audionetwork.com](mailto:e.tucker@audionetwork.com)

**audio network**  
www.audionetwork.com



PROGRAMME MAKING

Production Executive, BBC Sport

London  
10D/Ref: 20622009  
03-Nov-09 18 months

Series Producer - Football League Programme (London & South East)

London  
Brock House  
8D/Ref: 20278309  
03-Oct-09 06 months

Producer, 1Xtra

London  
Yalding House  
7D/Ref: 20826609  
05-Nov-09

Assistant Producer, New Review

Glasgow  
7D/Ref: 20580709  
01-Nov-09 12 months

Operator, Persian TV Business

London  
5/7D/Ref: 20877609  
08-Nov-09 06 months

Production/Post Production Secretary, EastEnders

Elstree  
3P/Ref: 20369809  
15-Nov-09 11 months

Orchestra Assistant, BBC Concert Orchestra

London  
TV Centre  
3D/Ref: 20935909  
09-Nov-09

Section Principal 2nd Violin

Manchester  
Under Review/Ref: 16970509  
03-Oct-09

JOURNALISM

Head of Sports News

London / Salford Quays  
SM2/Ref: 20896009  
10-Nov-09

Production Executive

London / Salford Quays  
10S/Ref: 20737109  
05-Nov-09

Metadata Resource Manager

London / Salford Quays  
9D/Ref: 20725709  
09-Nov-09

Senior Broadcast Journalist, 5 live

London  
TV Centre  
8/9D/Ref: 20716109  
04-Nov-09 06 months

Senior Broadcast Journalist (News), BBC Radio Stoke

Stoke on Trent  
8D/Ref: 20562209  
02-Nov-09

Video Journalist, Weekly Programmes

Leeds  
7D/Ref: 20834809  
04-Nov-09 04 months

Broadcast Journalist (BBC Asian Network)

Leicester  
7D/Ref: 20772309  
08-Nov-09 06 months

Researcher, WATO/PM

London  
5D/Ref: 20878209  
08-Nov-09

Researcher (FOI), Political Programmes

London  
Millbank  
5D/Ref: 20878109  
09-Nov-09 06 months

BUSINESS SUPPORT AND MANAGEMENT

Senior Commercial, Legal & Business Affairs Manager

London  
Henry Wood House  
11D/Ref: 19823809  
01-Nov-09 09 months

Vision Productions Communications Manager

London  
10D/Ref: 20634509  
08-Nov-09

Finance Manager, BBC World Service

London  
Bush House  
9D/Ref: 20918409  
01-Nov-09 07 months

Change Manager

Manchester  
9D/Ref: 20873209  
05-Nov-09 18 months

Planning Manager - BBC Brand & Planning

London  
White City  
9D/Ref: 20832409  
04-Nov-09 10 months

Partnership Manager, Connect & Create

Manchester  
9D/Ref: 20675609  
02-Nov-09 09 months

Partnership Manager, Connect and Create

London  
White City  
9D/Ref: 20675509  
02-Nov-09

Public Accountability Manager, BBC Trust

Multi Location  
8D/Ref: 20894509  
09-Nov-09

Media Planner

London  
White City  
8D/Ref: 20891209  
02-Nov-09

Category Manager - People & Resources

London OR Wood Norton  
8D/Ref: 20825409  
12-Nov-09

Finance Analyst, BBC News

London  
TV Centre  
8D/Ref: 20807409  
02-Nov-09 12 months

Project Manager, BBC Academy

London  
White City  
8D/Ref: 20714109  
01-Nov-09

HR Manager, Sport

London / Salford Quays  
7D/Ref: 20746909  
04-Nov-09

Senior Research Executive, Measurement

London  
White City  
7D/Ref: 20610209  
02-Nov-09

Senior Research Executive, Future Media & Technology

London  
Broadcast Centre Media Village  
7D/Ref: 20534309  
03-Nov-09

Marketing Officer, BBC Concert Orchestra

London  
TV Centre  
5D/Ref: 20779809  
16-Nov-09

Research Librarian, BBC South

Southampton  
5D/Ref: 20640809  
28-Oct-09 12 months

Broadcast Media Coordinators (Cataloguing)

London  
Broadcast Centre Media Village  
4H/Ref: 20756309  
03-Nov-09 04 months

Edit Assistant / Cynorthwy-ydd Golygu, Dr Who

Cardiff  
4H/Ref: 18789609  
01-Nov-09 10 months

Technical Assistant, DVSolutions

London  
White City  
4D/Ref: 20807509  
28-Oct-09

Newsroom Assistant, BBC Weather

London  
TV Centre  
4D/Ref: 20784709  
02-Nov-09 06 months

Marketing Assistant, Philharmonic Orchestra

Manchester  
4D/Ref: 20528309  
03-Nov-09 07 months

Materials Co-ordinator - UKTV

London  
3D/Ref: 20927809  
02-Nov-09 12 months

Team Assistants, BBC Sport

London  
3D/Ref: 20732709  
29-Oct-09 Various

NEW MEDIA

Creative Director, User Experience & Design

London / Salford Quays  
9D/Ref: 20524009  
02-Nov-09

Senior Content Producer, Arts

London  
Media Centre  
8D/Ref: 20925809  
09-Nov-09 12 months

Senior Content Producer (Navigation)

London  
Media Centre  
8D/Ref: 20817209  
05-Nov-09 12 months

Assistant Content Producer Food

London  
Media Centre  
6D/Ref: 20680509  
06-Nov-09 06 months

Web Researcher

Cardiff  
5D/Ref: 20561409  
01-Nov-09 05 months

TECHNOLOGY

System Specialist - TV Studio

London  
TV Centre  
8D/Ref: 20821109  
04-Nov-09 06 months

Designer

London  
Broadcast Centre Media Village  
7D/Ref: 20840709  
04-Nov-09

PA to controller, TV Platforms

London  
Broadcast Centre Media Village  
4D/Ref: 20830509  
04-Nov-09 12 months

BBC WORLDWIDE

SAP (ECC) Development Manager

London  
Media Centre  
SENEX/Ref: 20752509  
04-Nov-09

See Attachment

Out in the field

Sophie Woodcock has swapped her largely desk-bound job for a different challenge

WHEN VANESSA GEORGE is sentenced in November, I'll be inside the courtroom, relaying information to Jon Kay, the West of England correspondent.

My attachment as a field producer with the South and West Bureau has been a big departure from my day job producing Radio Bristol's break-fast programme.

The day George admitted abusing nursery children, the atmosphere in the newsroom was electric. Ordinarily I'd have worried about what I could get for my programme: this time I was part of a team filing for the News Channel, the *One*, *Six* and *Ten*, finding material for three regional tv newsrooms, online and on-demand while liaising with the radio team.



It's easy to lose sight of the bigger picture

I'm on a 'development attachment' which is funded by English regions. It's the brainchild of assignment editor Kirsty Gardner, who wanted to give regional journalists the chance to learn how network news works.

It's easy when you work on a small team like mine to lose sight of the bigger picture. For the last few years I've spent the majority of my time sitting at a desk in the radio studio, so it has been great to get out and about and experience the different pressures faced by reporters and producers in the field. My role varies from day to day. I do anything and everything, from producing tv and radio output on the road, to putting together prospects and deploying resources.

Coming from a medium sized newsroom, the hardest part has been learning who is who on the end of the phone in London, and co-ordinating our output to make sure all the different news outlets get what they want. Since the South and West Bureau was created, our regional and national news teams have got better at sharing material and resources across the patch, which benefits everyone.

When I go back to Radio Bristol at the end of the year I'm hoping my production role will be enhanced, our liaison with tv and online will be improved and we'll get more home-grown journalism on the national news. I know my new skills and experiences will make me more alert to opportunities to pitch story ideas and share content, particularly when a major story breaks.

Been anywhere nice? Send your attachment stories to Clare Bolt

FULL DETAILS AND HOW TO APPLY

Full details and how to apply are on Gateway at:  
[https://jobs.bbc.co.uk/fe/tpl\\_bbc02.asp](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



# JENNIFER BINSTEAD

## MAKE UP CO-ORDINATOR NEWS AND CURRENT AFFAIRS



PHOTOGRAPH: MARK BASSETT

### How would you describe your job?

I've been a make-up artist for more than 30 years and I really love my job. We do every kind of make-up. One day we could be doing monsters, or everyday, or glamorous, prosthetics, period, hair – all those are within our remit.

### What qualities or skills do you need to be a make-up artist?

Tolerance, tenacity, patience and obviously you have to be artistic. You can't be confrontational and you have to like people. You're the last person to see someone before they go on tv so the confidence you can give others is really important. I had a teacher who used to say 'you'll be required to have maximum calm and massive improvisation', and it's true.

### What sort of programmes have you worked on?

*I Claudius*, *The Onedin Line*, the very last series of *Dad's Army*, *Poirot*, Agatha Christies, dramas. I've done Fred Astaire, Gene Kelly, Margot Fonteyn, David Hockney and every prime minister since Mrs Thatcher. In 1989, after having children, I was offered a contract to do the news two days a week and I've worked on every big news story since then including the day of Princess Diana's funeral. It was such a surreal day. I don't think anybody will ever forget it.

### Have you had any favourite celebrities?

Judi Dench, who I worked with on *A Fine Romance*. She was like a mother to everyone on set. She came in with her knitting and knew everything about everyone.

### And what about the men?

Liam Neeson is the most charming man I've ever met in my life. He's gorgeous. Generally the men love having their make-up done, although David Attenborough and Jonathan Miller never wear it. It tends to be more remedial – hiding a five o'clock shadow or powdering a bald head. We also check the men's ties and that their buttons are done up correctly.

### What's the weirdest make-up you've ever been asked to do?

One of most exciting prosthetic make-ups I did was a man who'd had his ear blown off. I went to the butchers, bought some cling film, some veal and a packet of Rice Krispies. Together with latex, glue and colour I managed to create the most extraordinary blown-off ear. I also transformed someone into a werewolf in under two minutes.

### Have you ever had any disasters or has anything gone wrong?

Oh yes. I was working on a war programme and I had to transform about 40 young men from 1980s haircuts into 1940s with short back and sides. I was halfway through cutting when I realised I'd cut into one man's toupee. On another

**Making a blown-off ear from veal, cling film and Rice Krispies was one of many weird assignments**

er occasion an actor with a false moustache was going up a hill when half of it blew off. We couldn't find it anywhere so he had to cut pieces of hair from his body and I had to stick them onto his upper lip.

### Working on studio make-up must be boring by comparison, isn't it?

You'd think that but every day a person's face is different. They can be away on holiday, or have a cold sore or new hairstyle, or be feeling under the weather or on top of the world. I do the *One O'Clock News* every day but it's not always the same presenter. And I still do other programmes. I recently worked on *Ready Steady Cook* in HD.

### What sort of make-up do you use for filming in HD?

It has to be very, very fine. Finer make-ups and new brushes are being created all the time including airbrushing foundation which is applied through a brush a few inches away from the face. It's silicon based so doesn't drop, melt or shine under the warm lights.

### What do you do in your spare time?

I love seeing friends and going to the cinema or theatre. I didn't go into this business not loving the whole theatrical experience. I also love the sunshine which I know is very bad for me but I was born and brought up in East Africa so I'm a hothouse orchid and I don't like the cold.

### What was East Africa like?

I had an absolutely idyllic childhood that people today couldn't really comprehend because it was colonial Africa. I was born in Dar Es Salaam where my father was permanent secretary to Governor Twining of the famous tea family. Living on the edge of the Indian Ocean I learnt to swim more or less before I could walk. It doesn't bear thinking about when you think of Shepherd's Bush.

### What are your top make-up tips?

Find a good primer. When I don't wear it nobody says anything but when I do everyone says how well I look. Blusher, mascara and a touch of Vaseline would do you on a desert island.

Interview by Sue Llewellyn

# foreign bureau



ZUBAIR AHMED

CORRESPONDENT  
BBC MUMBAI

**RECENTLY I WENT** to cover a conference on the role of satellite television in distributing news channels in India. I asked a senior tv executive how the masses, who rely on cheap cable tv for news and entertainment, could afford a satellite connection.

I also asked him if there was a danger of accentuating the already big digital divide between the rich and poor. He smirked and perhaps wondered how much I knew about India. He didn't answer the question but gave a lecture, the gist of which was there was no poverty in India and if there was, it was visible only to foreigners and international news organisations, like the BBC, which, he complained, deliberately painted India as poverty-stricken.

Was I surprised by his attitude? Not really. I often meet people in Mumbai with similar views. Once I saw a driver in suit and tie driving his BMW close to the road divider on a wide boulevard. Dozens of people were sleeping on

**For the city's rich and famous, the poor simply don't exist**

the divider, their limbs hanging out to the edge of the fast lane. I was driving behind him. Then I heard a shriek as the BMW driver hit the outstretched hand of one of the sleepers. He drove on.

The following morning I narrated this experience to some local friends. They blamed the people who slept on the road divider. They also complained how labourers had swarmed their city and made pavements, road dividers and parks their abode. Indeed, more than half the 16 million people in Mumbai are made up of the floating and homeless as well as those living in squalid shanty towns. The homeless are everywhere: under flyovers, on pavements and outside temples and mosques. But for the city's rich and famous they simply don't exist.

I have seen buskers sleeping rough outside tube stations in London and I have heard Londoners complaining about them as well. But in my view, you could count them on your finger tips.

Here in Mumbai, India's seemingly wealthiest city and its economic powerhouse, filth, squalor and the foul smell from the Arabian Sea hit you immediately.

Twenty first century technology juxtaposes with ancient tools; in the same district, cheek-by-jowl, are swanky buildings and slums. India's dollar billionaires rub shoulders with slum dwellers living on less than two dollars a day. The extremes of poverty and affluence are all too evident in India's most cosmopolitan city.

It is these extremities which make the city so special. Before I left London I was warned by a friend from Mumbai not to fall in love with the city. It grows on you, she had said. Prophetic words indeed. I came here for two years. Six years on I am still here, living it up, and loving it.

## CV

**Degree:** London College of Fashion, Film and TV Make Up followed by the BBC's make-up school

**First job:** Secretary in the BBC Legal Department

**Career landmark:** Making up Princess Anne, and working in Downing Street with Mrs Thatcher; she had exquisite skin, like a peach

**Family:** Married for 26 years, with three sons



# green room

## THE ARIELATOR

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



**UPSIDE** Well done to the **5 live team** who emerged victorious in Adrian Chiles's Press vs. Press Bowling World Cup last week (Adrian really enjoys bowling – and thought this'd be a laugh – so he's putting in a team vs the press. That's it really,' ran the refreshingly honest invite). Though they beat the likes of Radio 2, the Daily Mail and the Radio Times, it seems the 5 live team's performance was an unlikely triumph in the face of adversity: 'We put our side together at the last minute, but amazingly we won despite being under the influence of the free bar,' admits 5 live breakfast broadcast assistant Stef Notarangelo (pictured second from right with his team and two mysterious hangers on).

**DOWNSIDE** The announcement that staff will have to pay for their own Christmas parties this year didn't stop **Mark Jones**, chef at BBC South West, from throwing seasonal conventions to the wind and following the bold new tradition set by our nation's supermarkets of getting in the festive spirit in mid-October. Mark has a better excuse than rampant money making, however: he is leaving to take up a management post at Plymouth City College, and staff at Plymouth, dismayed that they would be deprived of a Christmas lunch prepared by his skilled hand, asked him to move the festive feast forward to October 21. Crackers were obtained, and bad jokes written on small pieces of paper duly told. 'Mark's been the most amazing chef,' said attendee Janet Hopkinson, acting project assistant at BBC South West. 'We'll really miss him.'



School daze: James May (far left, middle row), Paul Rodgers (front row, third from left) and Salley Rear (front row, far right)

## TOP GEAR'S TREASURE

**Q. WHAT DO THE DAME**, 18th century naval officer and a daughter of a cannibal chief pictured in the photo above have in common? A. They all work at the BBC. *Top Gear* presenter James May (no stranger to these pages thanks to his ill-fated Lego house) is the officer, displaying – even at a young age – the relaxed yet dashing style that has made him a household name. Radio 2 editor Paul Rodgers is the pantomime dame (that's some excellent 80s hair, Paul), and Salley Rear, now production manager in A&M, is wearing the traditional attire of the cannibal maidens.

Salley got in touch after our article about colleagues who went to school together, presenting this photo from Thomas Rotherham Sixth Form Col-

lege's performance of Treasure Island (which, in a sci-fi twist, was set 'in summer 1780 and 1980 simultaneously', according to the programme).

But taking the record for the largest number from the same school is Harvey Grammar School in Kent. Stephen Neal, director at *The One Show*, went there, as did Brian Stanley, a film director on the same programme. So did news director Phil Moore, Justen Dyche, a partner in the technology consultancy within FM&T, and Creative Hub head Giles Wilson. 'At one point Phil, Justen and I were all news directors and realised we'd been to school together,' says Stephen. 'I have no idea what it was about the Harvey.'

## IT'S A WRAP

**AINSLEY HARRIOTT** (pictured) was among the judges of the design-a-sandwich competition run by BBC Workplace.

Erica Williams, an R&D executive in education and learning, was one of the two winners with her 'Fit for Purpose' sandwich of organic wholemeal or granary bread with Welsh goat's cheese, ham, oven roasted cherry tomatoes and dressed organic leaves.

Weighing in for the vegetarians

was LJ Rich, from the Click team in tv news features, with 'Feta Festival' – a soft wholemeal wrap surrounding courgette strips, butternut squash and the titular cheese.

They should arrive in a catering outlet near you in time for Children in Need, with a percentage going to the charity – reason enough to chuck the tuna mayo and give something else a try?



## WE HEAR THAT...

**IT SEEMS** our high flying execs have had the frighteners put up them by the terrifying realisation that if they so much as buy a Wispa Gold on the company dime it will be on the front page of the Daily Mail the next day. Is this why deputy dg Mark Byford has been spotted emerging from the very reasonably priced Beaumont House (the World Service hostel open to all staff) early in the morning? Maybe not – he told our source he stays there regularly as it has the added benefit of keeping money within the BBC. 'He denies getting preferential treatment,' says our mole, 'although it is to be remembered that he was the former head of the World Service.'



**THE NEWSROOM** should be a place of discipline, where stoic staff manage their emotions in the face of pressure and everything is done by the book. But it seems this control even extends to the tea making facilities, judging by the list of eight commandments sent out to all newsroom staff in preparation for the opening of the new 'News tea point' which opened in TVC last week. Somewhat sinisterly the newsroom admin team say they will be 'keeping a close eye on the area' – so make sure you wash up that mug, sunshine.

**THERE ARE** plenty of scrooges at the BBC, judging by the results of ariel online's Christmas party poll. In response to the question 'Will you still organise a Christmas party, without the BBC funding it?' a whopping 21 percent of you answered 'No – it's a good excuse not to socialise with colleagues'. This outbreak of ill-will could be due to a lack of possible answers: 'Can we have more of a middle ground, please?' requested one reader, who suggested the option 'Yes, if it's not karaoke'. Perhaps funding should be reintroduced, but only for alcohol-free karaoke parties – it's sure to keep costs down...

## Out of this world



**WHAT BETTER** way to witness the scenery of space than through the glorious union of red and blue that is the 3D image? Short of hopping on a rocket, there aren't many. That's why BBC Magazines have chosen a special edition of Sky at Night magazine to be their first 3D title. The 100 page edition, called

Space 3D (rrp £7.99), comes with a free pair of 3D specs and features everything from astronauts on the moon to the biggest mountain in the solar system, as well a foreword by Queen guitarist turned astronomer Brian May.

**TO WIN** one of five copies of Space 3D, just answer this question: What is the title of Brian May's 2007 PhD thesis in astrophysics? Email ariel competitions by November 2.

## EARWIGGING OVERHEARD AT THE BBC

...I've got the phone number of the hovercrafting Granny...

...Oooh, I LOVE a good stapler...

...Sometimes I find it hard to carry my arms around because they're so big...

...Hello? Is there anyone there who has anything to do with Hull?...

...We just need to cut out the squiggly noise when he poos...

...I wonder if Vince Cable could get an attachment to the Labour Party?...

