

THE BBC NEWSPAPER

# ariel

WATCHING WHAT WE EAT, 30 YEARS OF  
THE FOOD PROGRAMME **Page 7**



PHOTOGRAPH: MARK BASSETT

**Pictured front:**  
Timuchin Dindjer and  
Bindu Chander, with  
Karen Gregory, Amey  
Lee, Natalie Hewit  
and Sarah Pickard

◆ **KEW UP FOR WORLD RECORD:** BBC Breathing Places gives its Tree O'Clock scheme a final push at Kew Gardens. It wants as many people as possible to plant

a tree in one hour on December 5 to earn a spot in the Guinness Book of Records and send oxygen levels rocketing. Marking National Tree Week, the scheme

will also be giving away six native tree species via garden centres and the Forestry Commission. For more information: [bbc.co.uk/treeoclock](http://bbc.co.uk/treeoclock)

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**GARY BUTCHER** is an Essex man finding a fresh challenge in the Midlands. Page 14

**EMILY KASRIEL** takes the multi-partner approach on a whistle-stop tour of Australasia. Page 15

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# Industry-wide Radioplayer would deliver 400 stations

by Cathy Loughran

◆ **THE PROPOSED NEW UK RADIO PLAYER** would be a shot in the arm for the industry and a boost for all online listening, says Tim Davie. Developed through a partnership between the BBC, RadioCentre, Global Radio and Guardian Media Group, the single player is a one-stop shop for 400 Ofcom-licensed services, including local, community and student radio stations.

By next summer, users could be listening live and searching for content by subject, genre, musical style, even individual song titles. Tap in a postcode and get the local services covering your area, then store favourite stations.

The plan is for all BBC services to be on UK Radioplayer. Commercial stations that sign up are free to run adverts, on-demand audio, click-to-buy music services and other revenue-raising material with their live streams. It's a common technical standard, not a website, and the pop-up console is launched via stations' own sites – looking the same, with the same functionality, regardless of which station is playing.

Unveiling the project at last week's Media Festival in Manchester, the director of audio and music said the player was the result of 'collaborative thinking across the industry'. Its aim is to grow online listening, currently at two percent.

The BBC's involvement will need go ahead from the BBC Trust, but even that approvals process has still to be decided, Davie admits: 'We're having detailed discussions with the trust to see what approvals will be needed,' he said.

Davie stopped short of making comparison with the Open iPlayer plan, recently refused by the trust because the proposal was too complex, with insufficient separation between its commercial and public service aspects.

'What makes the Radioplayer so exciting is that it is genuinely open to every player in the market. We'll demand minimum standards for audio and quality of the console, but beyond that, barriers to entry are low,' Davie said.

But internet-only stations need not apply in phase one – a restriction slammed as 'protectionism' by Sun Radio presenter Jon Gaunt, speaking on a different Media Festival platform.

'The reasons for going with licensed services in the first stage is so that we can work with a manageable number of stations and have the reassurance that content is editorially within the Ofcom code,' Davie explained.

What about separation of the BBC from advertising? 'Within the BBC space, there is no danger of commercialisation. Pop up the Radio 1 console and there is clearly no advertising. Click



on a new station, and it's like clicking through links to a different news site.'

Might such a user-friendly development hit take up of DAB? 'The impact on DAB adoption should be minimal as the Radioplayer primarily targets people sitting at computers who are listening to very little live radio at the moment.'

With a planned launch in the first half of 2010, UK Radioplayer would be on desktops, and on sites like Facebook, before moving to mobile: 'We are looking to move beyond the desktop within 12 months of launch but there will be a lot of work to do to get there,' Davie says.

- Digital radio switchover date – Page 4
- Partnership ambitions – Page 10

## EXPECT PEOPLE TO CHANGE CHANNELS

### TIM DAVIE'S ANNOUNCEMENT

of the Radioplayer is one that has been quite rightly applauded within the radio industry. Davie's appointment as the director of BBC audio and music has seen a new era of glasnost with commercial radio and this initiative is the latest manifestation of that. For the BBC to use its technical expertise as a means of furthering online listening for all of UK radio is to be welcomed. Commercial radio is suffering, and will continue to do so financially, for the foreseeable future. The BBC's audience figures are at a record high, so the political sense in reaching out to commercial radio is an obvious, but still brave move from Davie.

The player can only serve to further enrich the listening experience, particularly if it will be able, as suggested, to not just search programmes but elements within programmes, such as travel and sports bulletins. Clever programming by radio stations may help to take advantage of this even further and indeed change online lis-

tening habits radically.

However, there are some questions that the player prompts. At the moment only Ofcom stations will be able to be featured. This may have been satisfactory in the old world of frequency regulation but radio is now changing quickly. Major radio entrants such as the Guardian and the Sun are producing online-only, stimulating and well made radio content outside of Ofcom's grasp. Is there a missed opportunity not to include their content along with much of the podcast-only material gaining attention, such as the Sony award-winning Answer Me This podcast.

Intriguingly, the player offers the possibility of a loyal listener to one sort of radio station ending up discovering completely new sorts of programmes on another competing station. Imagine a Radio 3 listener who searches for classical music and then chooses to listen to Classic FM. Paradoxically, this effect may turn on its head the good intentions Davie

has of reaching out to commercial radio. The player may serve to introduce loyal and hardened commercial radio listeners to the wider variety of BBC programmes they were unaware of, such as Radio 2's rich seam of documentaries or Radio 1's specialist music shows. Were this to happen, then the goodwill behind the player may unravel rather faster than the speed with which the BBC - commercial radio deal has been agreed.



Steve Ackerman is MD of *Some-thin' Else*, the digital and radio independent production company, responsible for BBC network programmes including *Judge Jules* and *Essential Mix* for Radio 1, *Jazz on 3*, *Gardeners' Question Time* and *606*.

## NEWS BITES

**VICTORIA DERBYSHIRE** will broadcast live from Harare on December 2 in the first full BBC programme from Zimbabwe since the ban on the corporation was lifted earlier this year. She will also present two programmes from Cape Town on December 4: her regular morning show on 5 live, and a live broadcast of the World Cup draw between 1730-1900.

**SECURITY CORRESPONDENT** Frank Gardner has received an AMI (Ability Media International) Award. The awards are for individuals 'who have demonstrated, or fostered, outstanding and sustained artistic excellence which is inclusive [and] inspirational'.

**JOURNALISTS AT** World Service news and current affairs department are being asked to vote on Mark Thompson's salary and whether it should be reduced. The NUJ poll runs until December 1.

**THE ENTIRE** collection of *Blackadder* is now available to download from the iTunes Store, marking 20 years since the series last appeared on screen. In addition BBC Audiobooks has launched The Complete Collected cd series.

**CHARLOTTE ELSTON** has been appointed director of communications, BBC Worldwide. She succeeds Ali Jeremy, who has joined BT Retail. Until last month Elston was group communications director for Aegis Group plc.

**NICK BETTS**, head of commercial and business development at the BBC Commercial Agency, will explain the role of the agency in securing pre-production investment and exploiting the BBC's rights on December 9 in Room G418, White City. For more details, visit: <http://sites.gateway.bbc.co.uk/productionuncovered/linkto/meet-the-expert>.

**ENTRY TO** W12 car parks is being changed to an automated barrier system (from November 24 at Centre House and from December 2 at Wood Lane multi storey). People will need their BBC ID cards to access the car parks and also will have to display a daily ticket or a disabled/gold/newsgathering pass prominently. Bicycle access does not change. Cyclists need to dismount and use the pedestrian gate.

**INNOVATORS FROM** around the BBC will get together in London and Manchester on Friday to talk about their work at the latest BeeBCamp. The event is sold out in London but there are still spaces in Manchester. To register, visit [beebcamp.org](http://beebcamp.org)

**BBC PRIDE** is holding a Christmas drinks event on December 1 at the Shadow Lounge, Soho, from 7pm. See the BBC Pride website on Gateway for further details

**A NEW** wiki has been set up for internal video production. To read or contribute, go to [tinyurl.com/yb2j2re](http://tinyurl.com/yb2j2re)



Stranded in Cockermouth, new reporter files for network

# Fresh out of uni and in at the deep end on big story

by Sally Hillier

A rookie reporter, fresh out of university, played a key role in covering the Cumbria floods.

With virtually no experience of live reporting, Sarah Corker, who completed her masters degree in broadcast journalism only two months ago, found herself filing from Cockermouth for local and network outlets.

She even became part of the story when she was stranded overnight in a hotel that flooded and lost all power. She feared 'water was going to pour through the walls' and after a sleepless night, she got up at 4am and 'waded out to get the latest from the nearest policeman'.

She was deployed to Cockermouth early on Thursday by Radio Cumbria, which she joined in September on a temporary basis. Shortly after she arrived in the town, water started rising at an alarming rate - 'I had to keep moving the radio car to higher ground' - making it difficult for others to reach the area.



Inundated: Cockermouth and, inset, Sarah Corker

'I was in Market Square all day and saw one other reporter - from the local paper,' she says.

Her mobile phone 'didn't stop ringing' with requests for updates and two-ways, not just from Radio Cumbria and other local stations, but from the News Channel, Radio 5 live and *Look North*.

It was a big test for someone whose previous experience of live broadcasts amounted to little more than the odd interview with town councillors. Her work

in Cockermouth has received warm praise. '[Her] material was first class - what an effort,' said Phil Roberts, head of region, North east and Cumbria, while Paul Waters, senior broadcast journalist at 5 live, commended her 'brilliant' two-way for the Richard Bacon show.

The floods have placed huge demands on **Radio Cumbria**, which has been broadcasting through the night. Staff have

worked many extra hours to follow developments and keep people updated, prompting numerous calls and emails from appreciative listeners.

'We are glued, and find your station a real lifeline,' said one. 'Thank you for your brilliant work through this crisis.'

Another commented: 'Radio Cumbria and associated website has been the main source of practical information for so many of us,' while another said: 'Cumbria is grateful for all your hard work and is reliant on you at such a testing time.'

There was praise too from Andy Cooper, editor of **Look North News**, for his team's efforts, particularly on Friday. 'Children in Need night, on its own, is one of the busiest days of the year. Add to that a double OB in Cumbria, and you realise what we achieved. Friday's coverage throughout the day was top class.'



Grim times: Radio Cumbria's Mike Parr interviews local MP Tony Cunningham in Cockermouth

## NEWSCOPTER SHOWS SCALE OF FLOOD

Newsgathering deployed up to 40 people to the Cumbrian floods, although not all at the same time.

Correspondents, producers, crews and satellite trucks were sent from different parts of

the country as teams moved in and out. The newscopter was over the flood zone by 0900 on Friday, sending live pictures which showed the extent of the flooding and the damage to bridges.

## It's the end as Tennant takes his leave

by Sabi Phagura

A brutal murder in the Square - it can only be Christmas in Walford.

The BBC has unveiled its Christmas highlights with new programmes, special editions of old favourites and strong storylines from *EastEnders* and *Doctor Who*.

David Tennant (pictured) is bidding farewell to the role in two-part special *The End of Time*, in which he once again faces his fellow Time Lord, the lunatic Master, played by John Simm.

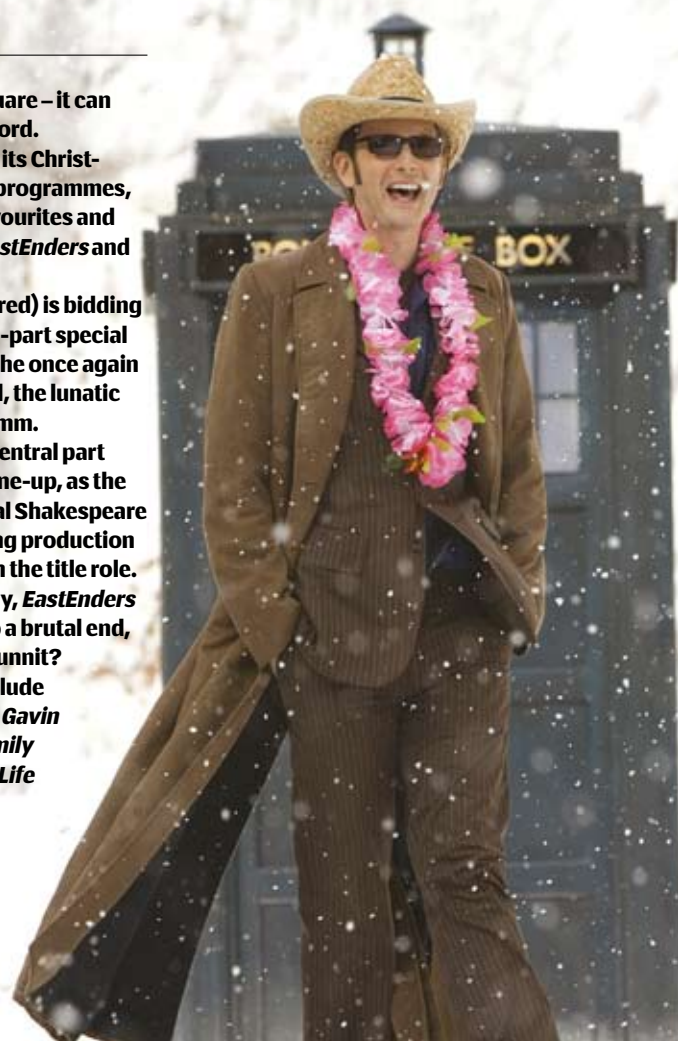
And Tennant is also a central part of BBC Two's Christmas line-up, as the channel features the Royal Shakespeare Company's award-winning production of *Hamlet*, with Tennant in the title role.

Back in the 21st century, *EastEnders* villain Archie will come to a brutal end, but the question is whodunnit?

Comedy highlights include *The Catherine Tate Show*, *Gavin and Stacey*, *The Royle Family* and Victoria Wood's *Mid-Life Crisis*.

*Strictly Come Dancing* fans have a treat in store, because as well as the final of the current run there is also a Christmas special.

The religious spirit of



the season will be marked with *Midnight Mass* from Westminster Cathedral, and a live broadcast from Chester Cathedral of the morning service on Christmas Day. Aled Jones will present *Songs of Praise* from Jerusalem.

For children BBC One has an animation of the hugely popular book *The Gruffalo*, with Robbie Coltrane voicing the Gruffalo.

BBC Two takes a look at the story behind one of the world's most admired Nativity paintings, Botticelli's *Mystic Nativity*.

The Balletboyz will offer their own interpretation of Stravinsky's *Rite of Spring* on BBC Three, and BBC Four will honour the work of Orson Welles with a season of films and documentaries.

The channel also presents a new production of Dylan Thomas's *A Child's Christmas in Wales*, starring Ruth Jones.

Other dramas include an adaptation of Henry James's classic ghost story *The Turn of The Screw* while Judi Dench stars in a further two episodes of *Cranford*.

Jana Bennett, director of vision, said: 'There is something for everyone.'

From early December you can access sneak previews and tips on festive catering and open a CBeebies advent calendar at [bbc.co.uk/christmas](http://bbc.co.uk/christmas).

## Faulty phones cause programme problems

After a fortnight of problems the telephone system in BBC buildings across England was repaired on November 22.

The fault caused multiple internal and external calls not to connect; phones were 'dropping out'; callers were cut off; held calls disappeared and transferred calls didn't go through.

Live programmes in both network and local radio complained of 'losing' guests, and of members of the public not being able to phone in.

One staff member told Ariel: 'It just makes us look unprofessional.'

The service providers, Siemens, were made aware of the problems on the morning of November 10. By November 12 they'd identified the cause - a database error on the HiPath 8000, one of two servers which provides the BBC's phone service in England.

Mark Moran, head of service assurance, FM&T,

who worked with Siemens on the fix, told Ariel the delay between tracking down the problem and repairing it was because they had to be absolutely sure the 'patch' would work first time.

He said: 'The BBC and Siemens insist that all 'fixes' are thoroughly tested before application. Siemens has staff working flat out on this, and has called in extra help to speed things up.'

On Monday afternoon he said there had been no serious complaints about the system since the repair, and he was satisfied it had worked. However, that afternoon another fault emerged affecting phones in London offices. Internal calls would not connect.

BBC Wales was not affected, as it uses an entirely different phone system, while BBC Scotland and BBC Northern Ireland get their phones via a different server.





Promotional image for 'Wonder: A Scientific Oratorio'

PHOTOGRAPH: NASA/ESA, CXC AND JPL/CALTECH

**by Candida Watson**

Radio 3 and the BBC Philharmonic have joined together to boldly go where no orchestra has gone before – back to the Dawn of Time.

They have commissioned a new piece of music from composer Alan Williams to celebrate the 'Big Bang'. The new work, *Wonder: A Scientific Oratorio*, will be premiered in the Maxwell Hall at Salford University on Friday November 27, where the BBC Philharmonic will be joined by the BBC Singers and Salford Choral Society, conducted by Tecwyn Evans.

To enhance the space theme, the-atre designer David Millard will decorate the concert hall as a 'cosmic garden', and a montage of stunning images of deep space, taken by the Hubble telescope, will be projected around the room.

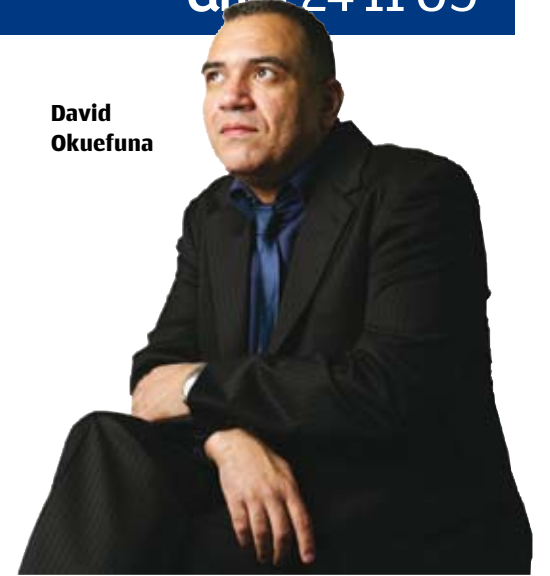
Astronomers from the University of Manchester's Jodrell Bank Centre for Astrophysics will also be there to answer audience questions and, if the autumn storms have passed through and the skies are clear, they will have telescopes set up to survey the heavens before the evening performances.

Composer Alan Williams is the son of an astrophysicist and describes his new work as 'the fulfilment of a lifetime's ambition.' He said: 'Bringing together the worlds of science and music in an oratorio is something I've always dreamed of. I'm doubly proud that the first work of this kind, which includes real scientific information in both words and music, is coming out of Salford.' 2009 has been the International Year of Astronomy, and is also the 40th anniversary of the moon landings.

There will be three performances of *Wonder: A Scientific Oratorio*, on Friday November 27 at 7pm, and on Saturday 28 at 4pm and 7pm.

More information and booking details can be found at [bbc.co.uk/philharmonic](http://bbc.co.uk/philharmonic).

David Okuefuna



## New face for Scotland Arts

David Okuefuna is to join the Scotland Arts unit for factual programmes as creative director of arts.

The role was created to manage the programmes the unit will produce as a result of the network supply review: these include *Imagine* and *Newsnight Review* (Liz Gibbons, senior producer of *Newsnight Review* will join Scotland Arts in the same role when the programme moves in 2010).

Okuefuna, who takes up his new post in January, is currently a channel executive across BBC Two and BBC Four. Previously he was an editor in the BBC Arts Studio.

## All change at Natural History Unit

■ The new head of the Natural History Unit, Andrew Jackson, has announced his first senior appointments.

Mike Gunton, executive producer of *Life* becomes the NHU's first creative director; Chris Cole, currently head of development, becomes deputy head of the unit; former NHU head Neil Nightingale will combine programme making with his new role as creative director of BBC Earth for Worldwide, looking at ways to grow the international audience.

The other appointment is Gavin Henderson, formerly head of programmes for *Presentable*, who joins the NHU to work on new programme formats.

## Digital date for national radio stations

Making sure all national radio stations are digital from the end of 2015 is among the provisions of the Digital Economy Bill, published November 20.

The plan is to switch off the analogue signal, which would mean millions of radio sets would become obsolete, at least as far as receiving national stations is concerned, although they could be used for local and community stations. As is readily acknowledged within the radio industry, switching off analogue is unlikely to be a popular move and will require a 'big sell' to convince listeners that it is worth doing.

The Digital Economy Bill also proposes creating a more robust legal and regulatory framework to combat illegal file sharing and other forms of online copyright infringement, and giving Ofcom a new responsibility to reduce this practice.

There would be two specific obligations on ISPs (internet service providers): the notification of unlawful file sharing activity and, for alleged serial-infringers, collation of data to allow rights holders to obtain court orders to force the release of personal details, enabling legal action to be taken.

Among the other measures are further new duties for Ofcom: first, to promote investment in communications infrastructure and content alongside its duties to promote competition; second, to carry out a full assessment of the UK's communications infrastructure every two years.

The Digital Economy Bill follows the Digital Britain White Paper, prepared by communications minister Stephen Carter and published in June, which set out the government's ambition to make the UK one of the world's leading digital knowledge economies.

## Asian Network soap to be replaced

The Asian Network is to axe its soap *Silver Street*, which launched in 2004 and has been dubbed the 'Asian Archers'.

After starting as a ten minute broadcast, the drama has been gradually scaled back and now has a five minute slot, which will disappear altogether in March, to be replaced by 10 or 12 30-minute plays each year.

'*Silver Street* has played an important role establishing the Asian Network as a national station,' says controller Andy Parfitt. 'The production team, writers and cast can be proud of what they've achieved. However, as with all long-running series, it's important to assess their value and impact for the investment made and we've decided that there is a better way to deliver drama to our audiences.'

The decision has been criticised by the Writers' Guild, describing it as a 'threat to radio production' in Birmingham.

'The axing of *Silver Street* would represent a significant loss of opportunity for talented writers from many backgrounds – as well as actors and producers – in the West Midlands,' says a Guild spokesman. 'New half-hour drama is a highly welcome idea but it should be in addition to rather than instead of *Silver Street*.'

Offering reassurance, Alison Hindell, head of radio drama, says: 'The new drama strand will cover a broad selection of stories and styles designed to deliver a higher profile for the genre.'







Big in Sheffield:  
1Xtra's Rebecca Frank  
and Laura Lukanz with  
British rapper Kano,  
one of the acts on the bill

PHOTOGRAPH: ANNA GORDON

# SIZING UP 1XTRA PLAYLIST

by Adam Bambury

**'WE'VE NEVER DONE ANYTHING** this size,' admits 1Xtra exec producer Rebecca Frank. 'You have an instinct, but you never know how these things are going to go.' She's talking about 1Xtra live, the station's annual concert which showcases the best in black music. In its second year, it's doubled in size and will take place in the cavernous 12,000 seater Sheffield Arena.

The bill has to reflect all of 1Xtra's playlist, while being populist enough to fill the arena – a delicate balance for the network's music manager Laura Lukanz, who is in charge of the line up. 'We look for the acts the audience has connected with over

the year, who they'll be most excited to see,' she says. 'We also want to give the artists we've supported the chance to perform in front of a massive audience.'

While chart-troubling acts like boy band JLS will be riding high on the bill, she's keen to point out that success in the mainstream is not the only factor influencing an artist's presence. Lukanz cites funky house maestro Donae'o (a man so underground he doesn't even have a Wikipedia entry) and live drum and bass act Chase and Status as prime examples of 1Xtra keeping it real.

Even so, both she and Frank point out that the boundaries between mainstream and underground – and indeed 'urban' and pop – have

blurred beyond recognition, thanks to a resurgence of black music in the charts this year. Breakthrough acts like Tinchy Stryder and Dizzee Rascal have managed to turn underground roots – in this case the off-kilter menace of grime – into Top 40 gold.

Unlike last year's event, which relied on the willingness of American acts to cross the Atlantic for a 30

**'UK artists  
have shone  
this year'**

REBECCA FRANK

minutes slot in Coventry, this year is a UK only event – and proud of it. 'UK artists have finally been getting the credit they deserve this year,' Frank says. 'They've been putting in a lot of work and it makes sense to celebrate that. It's not compromising – these are the ones who've shone.'

The event is being simulcast on 1Xtra and Radio 1 – another nod to the current mass appeal of British 'urban' music. Westwood is presenting his show from the empty arena as the stage is assembled, while 1Xtra's Target is broadcasting from a house party in a Sheffield student flat. The team has been at pains to get to grips with the city before they arrive with their urban extravaganza. 'We've all been up there on recces,' says Frank.

'We're not just plonking ourselves there and leaving, it's about leading up to the event and making sure we keep connections afterwards.'

They needn't have worried: 1Xtra listeners queued through the night to get the first batch of tickets, advertised via Bebo and Myspace. The rest sold out in a day, swamping the five man box office with calls. Evidently things have come a long way from 1Xtra's infancy back in 2002.

'It was hard to convince people that there was a market for this kind of music,' remembers Lukanz. 'It's amazing now to see these artists being invested in. We've been chipping away and supporting these acts when no other radio station would touch them with a barge pole – and it's paid off.'

## BLACK HOLES OR REVELATIONS?

**I DIDN'T EXPECT TO** feel excited about switching on the radio and finding Metallica's black album broadcast in full.

But propelled by the force of Zane Lowe's enthusiasm, I start to wonder if I might be missing out. '50 million sales in the US alone!' he declares on air. 'Remixed three times! One million pounds to make and the album that single-handedly introduced heavy metal to the mainstream!'

Metallica is one of four 'masterpiece' albums that he'll be playing in full on his show in the next month. Cherry-picked by Zane, producer Kat Wong and ap Sam Rumney, the criterion is simple: the album must have

altered the musical landscape at the time of its release. In the past he's played out (in full) *Led Zeppelin IV*, Radiohead's *OK Computer*, Libertines' *Up the Bracket* and Pink Floyd's *Dark Side of the Moon*.

Isn't it a bit ambitious hoping that the attention deficit iPod generation will tune into an entire album? Possibly. But the idea is to explain, contextualise, and open people's ears to how an artist sounds when played in full. 'It's about the craft,' Zane reasons. 'Music has become itemised and the art form of the album has suffered. In the last few years, we've tried to shine a spotlight on the album and its place in pop.'

And we're on to the second masterpiece. 'This album was hotly debated...and I wavered,' Zane confides to the listeners. 'One person brought us back. We scrolled

**Clare Bolt joins Zane Lowe as he reveals this year's Masterpiece series**

through it and it made sense. The Streets' *Original Pirate Material* has influenced everyone from Dizzee Rascal to Lily Allen. Do not forget the impact it had on culture and on music in general!

He goes on to reveal he'll be playing Daft Punk's *Discovery* 'who influenced the likes of Calvin Harris' and The Clash's 1979 *London Calling*.

As the albums are announced and the texts start flooding in, the dj admits to taking a 'macabre' pleasure to negative feedback. 'Everyone wants us to play Muse's *Black Holes and Revelations*, but we couldn't place one Muse album over another,' he says, admitting the argument 'is a bit of a weird one'.

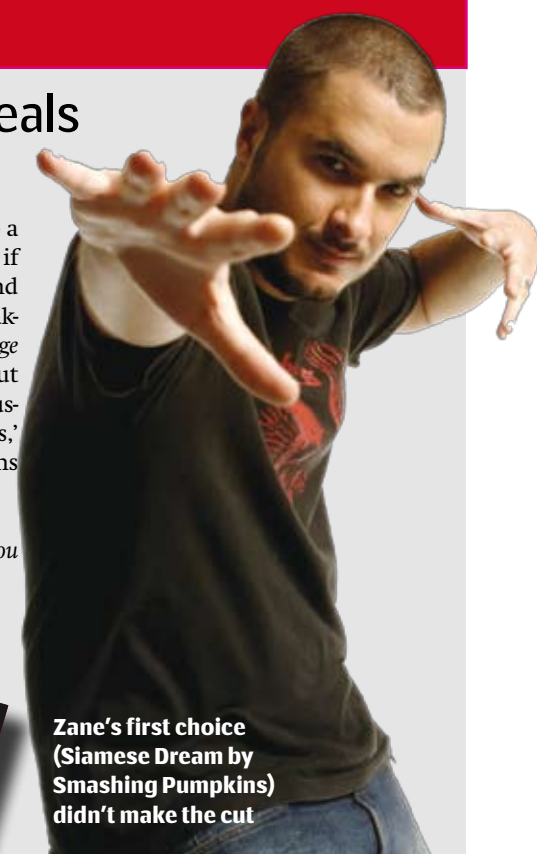
Giving an artist a

hit of free publicity when they have a new album out is also a no-no, and if you're playing an album out full and uncensored, the lyrics need to be taken into consideration. Last time *Rage Against the Machine* made the cut, but at the expense of Eminem: 'Obviously we don't want to censor ourselves,' Zane says, 'but two big swear albums felt like too much.'

Which Masterpiece albums did you choose? Find out at Ariel Online



Zane's first choice  
(Siamese Dream by  
Smashing Pumpkins)  
didn't make the cut





# Why social media is no fad

Do you really need to tweet at work?  
Absolutely, says the Future Media controller

by Sue Llewellyn

'If we don't engage with social media, we could become irrelevant.' The stark warning comes from Nic Newman, future media's controller in Journalism.

If Newman is something of an evangelist, he has just returned from a three month sabbatical funded by the College of Journalism, where he was looking at social media and implications for mainstream journalism – and his 22,000 word thesis should be critical reading for anyone working in news.



Far from being a fad, Newman argues that social media has created a fundamental shift in the way people communicate and consume news. He maintains that it is no longer enough just to deliver news; the BBC needs actively to seek out new audiences and engage them in conversations on many different platforms.

'There's a real danger in thinking that social media is just another thing we have to do when we're already overstretched,' Newman says. 'But the key is how it fits in with your normal workflow.'

Within the BBC, guidelines are being rewritten, social media editors appointed, and training is under way. Instead of dis-

missing social media platforms like twitter as mass naval-gazing, he says journalists are beginning to realise their enormous potential as a resource tool, as Rory Cellan-Jones can verify.

When asked to cover a story on a new form of battery technology he knew nothing about, @ruskin147 (Cellan-Jones) appealed to his 12,000 twitter followers. In no time he was given the name of one of the world's leading experts and was on his way to Bath to interview him. Alternatively, for twitter newcomers with limited followers, the new system of lists can give you a ready-made selection of journalists or specialists to follow.

It you want a social media baptism of fire, it's worth signing up for Cojo's new one day course, *Making the Web Work for You Part 1*, which launched last week. Here you will learn how to exploit social media for contacts, source the best and most up-to-date pictures or video and where to find story ideas or get on top of breaking news. Traditional news organisations are using these new internet tools to enhance their reporting of everything from the Iranian elections to the death of Michael Jackson.

Newman argues that what you put in, you get back. Engaging the audience in two-way conversations and 'crowdsourcing' content (asking the audience for help) will reap dividends both in terms of newsgathering and audience engagement. 'Taking social media seriously doesn't mean you have to leave your core values behind,' Newman says. 'But organisations that fail to embrace the power of the network will struggle to survive.'

Read Nic Newman's thesis at: [tinyurl.com/Newmanreport](http://tinyurl.com/Newmanreport)

## Twitter with care – compliance ahead

**THINK BEFORE** you tweet is the simple message for BBC journalists.

Although there are around 180 BBC twitter accounts, only one – political correspondent Laura Kuenssberg's @BBCLauraK – has been approved and given the official BBC prefix by the editorial board.

The task of clearing up the 'grey areas' around twitter policy in BBC News has fallen to sbj Trushar Barot (@Trushar) and on-line features editor Giles Wilson (@gillis). They're hoping to publish guidelines early next year which will clarify how BBC journalists should operate on the site.

Barot says they are trying to strike a delicate balance between setting out guidelines and not being 'overbearing in terms of restrictions'. So the new rules for twitter will follow the same principles of the BBC's existing social media guidelines. Essentially, don't say anything on twitter that you wouldn't say on air, don't be rude and don't reveal sensitive information about the BBC. Before reporters set up a twitter account they should consider what they

want to achieve from it, he says. 'Will it be personality-driven or a programme account? What sort of character should it have? How much time will it take and how will it be staffed? If it is an official BBC account, two pairs of eyes should have seen what is being published – are mechanisms in place for that?'

They are also looking at the policy around journalists who have personal twitter accounts: should they be policed? 'Some US publications have taken a very firm stand but we think that's too hardline and restrictive,' Barot says. 'How would you go about policing it? Other big issues are things like 'retweeting' [passing on someone else's tweet] – does that imply an endorsement? Who are they, what's their agenda, is it political, are you somehow inadvertently promoting or advertising a product?'

*Making journalists aware of potential pitfalls and internet etiquette is one of the key elements of Cojo's new social media workshop, Making the Web Work for You Part 1. To look for upcoming courses see [tinyurl.com/cojosocial](http://tinyurl.com/cojosocial)*

## Meet Alex – @AlexGubbay

**'I'VE TAKEN** it on the chin,' smiles Alex Gubbay. When the BBC announced that he was to be the first social media editor in News the twittersphere went into overdrive, as fellow journalists pounced on the fact that he was not only a newcomer to twitter, but had yet to post a tweet.

'To be honest, I've not had much of interest to tell people,' he says. 'When I knew I was going for this role I took a deliberate decision to keep off twitter. It's a big part of what we do, but it's not the only thing. Being social media editor doesn't mean I need to be a crazy twitter evangelist'

In any case, he reasons that he has a sound track record of working in the social media space.

As the news editor for sport interactive, he hopes to

bring the knowledge gleaned from his current role to improve audience interaction in News.

'In Sport, we pioneered the use of live online text commentaries,' he says. 'And when there was a big story we integrated texts into twitter updates from our reporters, or with opinion from other social networks.'

When he takes up the post in January he'll be tasked with managing the newsroom's UGC and with using social media tools to enhance the content of news stories, harnessing the work of the existing team. And there are many spaces the BBC should be exploring. 'If people are using Google, Delicious, Twitter or YouTube, we need to make sure we're getting to them. When we've got good stuff,

we need to get it in that space so that we're being used and we are relevant,' he says.

'Everyone working in the media needs to be aware of the importance of social networks and social media. We need to know how we can use these networks to improve our journalism.'

His appointment as social media editor is the latest event in an 'interesting' couple of months.

'I got married, moved house and had a baby. Getting this job has capped it all off for me. I've got a really exciting set of projects to get stuck into next year and lots of opportunity to make some impact.'

*Alex Gubbay starts his job as social media editor, news, in January*



PHOTOGRAPH: MARK BASSETT



# HARD FACTS ON A PLATE

For 30 years now, R4's *The Food Programme* has been examining what we eat

by Claire Barrett

**'IN A WAY WE WERE LUCKY TO GET BSE,'** proclaims Sheila Dillon. 'It concentrated the minds wonderfully on where our food came from. You turned on the tv and saw cows falling over. That never happened in any other country.'

The presenter of Radio 4's *The Food Programme* – which is celebrating 30 years on air – moved to London from New York just after the UK's first case of mad cow disease was diagnosed in 1986. She'd been writing a column for a 'fairly radical' US food magazine, making early connections between food and economics. 'People didn't think that the growing power of supermarkets, for instance, had any bearing on what they ate or how their towns looked.'

Nor did they fully grasp the links

between food and politics, food and social issues, food and health. In Britain, working first as a reporter, then producer of the programme that Derek Cooper dreamt up in 1979 and presented until 2002, Dillon set about revealing these relationships with a disregard for officialdom and a nose for obfuscation.

*The Food Programme* was first to alert people to the disturbing potential of the new disease in cattle. 'The official line was that there was no problem with BSE – no chance of it jumping species,' Dillon tells Ariel. But on a visit to the Medical Research Council laboratories in Edinburgh she asked the main researcher whether he had changed his diet in light of BSE. 'He said he no longer ate processed meats, sausages, pies... Ahh.'

Another probe claiming that hydrogenated fats were more dangerous than saturated fats had the food industry on fast-dial to its lawyers. 'They said we were maligning, libellous, but we were ahead of the curve. These days you won't find a single spread containing hydrogenated fats.' The programme went on to win the Glaxo Science prize.

Hard-hitting at times, the programme is always rooted in a celebration of food, whether that's a piece



Food follower: Sheila Dillon has investigated everything from the World Trade Organisation to low fat foods

from *The Honey Show* conveying its 'pleasure and quirkiness', a feature on Shetland's new tradition of community teas, or a travelogue from Piedmont's Slow Food cheese event. 'Everybody should go,' urges Dillon.

The weekly programme – which also covered the first farmers' market, told the organic story and followed the first steps of Fair Trade – has also been celebrating the 'remarkable people who are keeping British food alive'. It launched its first BBC Food and Farming Awards in 2000, with Prince Charles on hand to lend them 'seriousness and clout'. He'll be back for the tenth anniversary event

this week, rewarding 'those who work under the radar of the mass media'.

Dillon's own interest in food grew from the local farms that supplied her Lancastrian village with fresh produce, but it was when she moved to the US – 'it was such a shock how awful the food was' – that it triggered journalistic ambition. News emerged that pesticide had seeped into the Long Island aquifer, causing people who were drinking the water to become ill. 'I reasoned that if it was in the water, it must be in the potatoes, too. The government insisted potatoes were safe in moderation – three and a half a week per adult male –

but I was feeding them to my baby.' She began to read up about pesticide residue limits. 'Now there's an interesting subject, I thought.'

Dillon has only praise for those tv chefs who've made a mint from the kind of food campaigning she's been doing for years. 'I admire Jamie Oliver almost more than anybody,' she insists. 'He's used his fortune in the most imaginative way. We'd done a lot of stuff on school dinners, but you need somebody like Jamie to popularise the issue. It's odd, though, that you need a celebrity chef to move the government on something that's a crying shame.'

**The Food Programme, R4, Sundays**

## 'I'm a happy swot? I'll buy that'



by Laura Scarrott

It has been scientifically proven – I'm gregarious, energetic and like socialising with friends. In other words I'm an extrovert.

I've just completed The Big Personality Test at Lab UK ([bbc.co.uk/labuk](http://bbc.co.uk/labuk)), an online scientific study which measures five key personality traits: extroversion, neuroticism, openness, agreeableness and conscientiousness.

The results of the national experiment will be revealed next spring in a two-part special of BBC One's *Child of our Time*. Cambridge University scientists will then use the results to help predict how the 25 children featured in the programme might turn out – and how their personality traits will influence their

later lives. With Lab UK hoping for 10,000 volunteers, it stands to be the largest ever profile of British personality. To help launch it, BBC presenters swallowed their pride and agreed that *Child of our Time* presenter Robert Winston could deliver a summary of their characters in the live show.

'My results said I scored highly in the conscientious and agreeable categories,' says *Breakfast* presenter Sian Williams. 'Does that mean I'm a bit of a swot? All be it a happy one? I'll buy that. I'm also pleased that as a tv presenter I scored low for neuroticism.'

Lab UK's assistant content producer Mike Orwell, who worked with scientists and psychologists to develop the questions, is hoping the site will help the public 'engage with real scientific studies'. The online test takes just

20 minutes to complete, with questions covering eight areas, ranging from relationships to health and lifestyle.

At the end, Winston and presenters discuss what users' results mean. Live results will be displayed straight away in a graph, which Orwell says is 'pretty groundbreaking'.

Lab UK's first online experiment, Brain Test Britain – which tested whether 'brain games' have any impact – was launched earlier this year on *Bang Goes the Theory* and will run for the next year.

'Scientists are excited about the results of Brain Test Britain, because scientific evidence that brain testing works is lacking,' says Orwell. 'They're hoping to produce journal papers off the back of what we find.'

[bbc.co.uk/labuk/](http://bbc.co.uk/labuk/)



## WHAT TO WEAR

**LJ RICH, PRODUCER/REPORTER, BBC CLICK, TVC**

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

Dress/Crop Jacket: Wal-G; Long Sleeved Top: Dorothy Perkins; Boots: Fioni – Payless Shoesource in New York; Leggings: Primark; Knee high socks: H&M; Accessories: New Look and Pirate Verte

**Where have you taken inspiration from?** Japanese street style, CosPlay and clothes with a sense of humour – the new geek chic.

**Do you need to dress a particular way for work?**

I dress differently for on and off-camera. I put the boots on especially for Ariel – I have trainers on me for lugging kit around.

**Are you experimental in your style?**

Yes. I like bright colours, dramatic statements and functional as well as practical outfits. This dress has pockets in the front, so I can carry tapes, tea money and chocolate bars in them.

**Have you had any fashion nightmares?**

Of course. That comes with the experimental style.

**Whose wardrobe would you most like to rummage through?**

Actually, I should really rummage through my own, it's a mess.



# week@work

## COOL WITH KIDS

### The former controller of children's, Richard Deverell, on how to make fun and original websites for children

**1** Test, test and test again. The recent relaunch of the CBeebies website involved a year of user testing, including repeated visits to environments where kids consume our content – in nurseries, and with parents and childminders. We were sure to test the content with both kids and adults. We also used eye tracker technology to help us understand how children use our content.

**2** Create integrated teams who work

across the web, tv, and mobile. Michael Carrington, the controller for CBeebies, commissions for tv, web and radio so that single ideas are developed and delivered for all three platforms. It brings greater consistency, creativity and efficiencies.

**3** Get designers, technical folk and editorial people to work together from inception and at every stage of development and delivery. This is probably the most

important point in this list.

**4** Invest in building multi-platform skills and experience. In particular we have helped the commissioners for CBBC and CBeebies strengthen their understanding of the interactive world and its potential for children.

**5** Do everything you can to attract the best technical people and nurture their creativity. The neat delineation of 'editorial' and 'technical' is getting ever more blurred and ever less relevant.

**6** If you seek user-created content, know what you are going to do with it and plan accordingly.

**7** Use the web to its unique strengths; the user is at the heart of the web experience. Our CBBC ident mash up tool allows children to create their own idents from a kit of parts. The best are then used on the CBBC channel. This has unleashed wonderful creativity from children and provided a free supply of great idents.

**8** Be really bold in innovation. The audience will experiment. Kill failures quickly and invest in success. BugBears is a great example of this – a site where children can share their concerns and worries and get feedback and advice from other children. It recently won an RTS Innovation award and could work only on the web.

**9** A website can be for life. Treat it as such.



CBBC's BugBears website which won an RTS Innovation Award

## COMING UP

BBC Three has commissioned a pilot of **THE INN MATES**, a comedy about a group of people who eat Sunday lunch at a pub. Written by John Warburton, a graduate of the BBC's college of comedy training scheme, it will be made by BBC Comedy North in Manchester. Commissioned by channel controller Danny Cohen and controller of comedy commissioning Cheryl Taylor, it will be exec produced by Michael Jacob and Jon Montague.

Celebrity dance competition **LET'S DANCE FOR SPORT RELIEF** will return next year

for four, 60 minute episodes. The series, which will see people recreate famous dance moves, will be produced by Whizz Kid Entertainment. It was commissioned for BBC One by channel controller Jay Hunt and executive editor for comedy entertainment Jo Wallace who will also exec produce it.

**PSYCHOVILLE** (pictured right) will return for a second series on BBC Two in 2011. A one-off special will also tx in winter next year. The programme, made in-house, will be exec produced by Jon Plowman.



## BBC IN ACTION

Three colleagues from the FM&T DDO database administration team have finally completed a parachute jump for charity – on their third attempt. The first planned jump was in August but was cancelled because of the bad weather. So was the second. But Kim Cassells, Christopher Parker and Ayden Bissessar finally flung themselves out of a plane last week. Our picture shows Kim and the parachute instructor, clearly enjoying the buzz of freefall. The trio organised the skydive to raise money for the Institute for Cancer Research – and got more than £1500 for their bravery. Thanking all their sponsors Christopher Parker said: 'Would we do it again? Absolutely. Every-one should give it a go.'



Andrea Powell with Peggy Holder and Archie Kalyana

## MY WEEK AT WORK

**ANDREA POWELL, NATIONAL OFFICER FOR WALES, CHILDREN IN NEED**

**I SIGNED UP FOR CONNECT AND** Create's latest film project, UK Youth Volunteers, as it offered the chance to learn new skills that I could apply to my job.

I work with organisations that help disadvantaged children and young people so, for me, the opportunity to work with young volunteers from across the UK, raising the profile of the good work that they do in their communities and encouraging others to do the same was a

big attraction. We spent the first couple of days of the three day project learning basic filming and interviewing techniques and meeting the three young volunteers whose story we would be telling. Adam, who was to be the star of our group's film, had won the WCVA Young Volunteer of the Year Award 2009. Later in the week we accompanied Adam to a community farm in Cwmbran where he worked as a volunteer, each of us taking it in turn to work the camera, sound and act as the interviewer. We then went to London to oversee the editing of the film which was uploaded on

the BBC's Video Nation website, the Community Service Volunteers website and shown on the Community Channel. Seeing the finished film, which included contributions from Sol Campbell and Kate Humble, was a real buzz.

I now hope to be able to film my project visits and collate individual case studies, particularly of volunteers who are often the unsung heroes within the organisations funded by Children in Need.

**Similar connect and create projects can be found at** [explore.gateway.bbc.co.uk/connectandcreate/](http://explore.gateway.bbc.co.uk/connectandcreate/)

## CHANGING PLACES

**JEMMA BELLINGHAM** (pictured), multiplatform bj at BBC Lincolnshire, leaves the BBC... Radio Lancashire's assistant editor **BEN THOMSON** begins an eight month attachment at Radio Surrey and Sussex... BBC Wiltshire bj **ED HADWIN** starts an attachment with sport at BBC Bristol for six months... **NAOMI WELLINGS** returns from maternity leave as sbj for English regions religion.



## FACT OF LIFE

**DESPITE COLOUR TV** launching 40 years ago, the TV Licensing authority have found that 28,000 people are still tuning in using black and white televisions.

The first colour tv broadcasts began in 1967 on BBC Two and were rolled out to BBC One and ITV in 1969.



## blogbites

**Heard the one about the stoat and the prawn?**

The Conservative leader David Cameron got an excellent laugh when he pilloried Mr Brown's Government Of All The Talents – the so-called Goats – distinguished outsiders who were brought in as ministers in the Lords without ever standing for election or getting their hands dirty in politics. 'The only jobs this prime minister has created are for his cronies,' said Mr Cameron, 'all of whom have repaid his generosity by leaving his government at the first opportunity – but of course keeping their well-upholstered seats in the House of Lords. Never have so many stoats died in vain. Never mind jobs for the boys – under this prime minister it's stoats for the goats.' It was a variation on a joke by Michael Heseltine from before the 1992 election, when he taunted Labour leaders for trying to woo the financial community with a series of lunches and dinners – what became known as the prawn cocktail offensive. 'All those prawn cocktails for nothing,' Mr Heseltine told MPs. 'Never have so many crustaceans died in vain. With all the authority I can command as secretary of state for the environment, let me say to the Labour leader 'save the prawns'.'

**Michael Crick, Newsnight editor** [bbc.co.uk/blogs/newsnight/michaelcrick/](http://bbc.co.uk/blogs/newsnight/michaelcrick/)

**An apology, an architect and an audience with Parly**

Foreign correspondents often like to boast that they watch the world unfold from a front row seat on history, but at the national apology in Canberra on Monday it was standing room only. It was a rare privilege to be in the Great Hall of Parliament House, as Kevin Rudd and Malcolm Turnbull sought to right some appalling wrongs. It was an extraordinarily rich experience, and I hope we did not intrude on people's private thoughts and very public emotions. The victims owned the ceremony. To use an Australianism, good on them.

**Nick Bryan, Sydney Correspondent** [bbc.co.uk/blogs/thereporters/nickbryan/](http://bbc.co.uk/blogs/thereporters/nickbryan/)

**Tough times ahead?**

Is the great British public prepared for the tough budget times ahead? We recently commissioned a poll to answer that question. The poll was taken after the party conference season, when the Conservatives had proposed a one-year pay freeze for public sector workers earning more than £18,000 a year, excluding the armed forces. We asked people about a range of options for public sector pay, and 90 percent of respondents were in favour of at least one of them. Just under half of those polled – 48 percent – supported the Conservative proposal of a one-year freeze, for an eventual saving of around £3.2bn a year. But only 31 percent would want to extend it to two years. The most support was for a 5 percent pay cut for the top 10 percent of public sector workers, with 56 percent in favour. Interestingly, squeezing the high-earners in the public sector was most popular among the better-off, or 'ABs' in the pollsters' terminology. They came out 64 percent in favour of a pay cut for the top ranks, compared to 52 percent among 'Cs' and 54 percent among 'DE' or working class respondents.

**Stephanie Flanders, economics editor** [bbc.co.uk/blogs/thereporters/](http://bbc.co.uk/blogs/thereporters/)



As the BBC and the commercial sector unveil plans for a UK Radioplayer, Cathy Loughran looks at other collaborations, on hold or under way

# Whoever said partnerships were easy...

**ALMOST A YEAR AGO**, Michael Lyons promised 'an early Christmas present' for audiences before the end of 2009, if the partnership proposals Mark Thompson had just outlined came good.

They included opening up the BBC iPlayer to other public service broadcasters; sharing resources and premises with regional news competitors; exploring a commercial deal, short of a merger, between BBC Worldwide and Channel 4; sharing expertise to build common industry standards in digital technology; and using the BBC website to drive traffic to other public service content. A possible content sharing scheme with newspapers was also suggested.

This was the BBC sharing some of the benefits of its scale and security with the cash-strapped commercial sector, demonstrably underpinning UK public service broadcasting, and hoping to persuade the government against top-slicing the licence fee.

## Bristol could be a blueprint

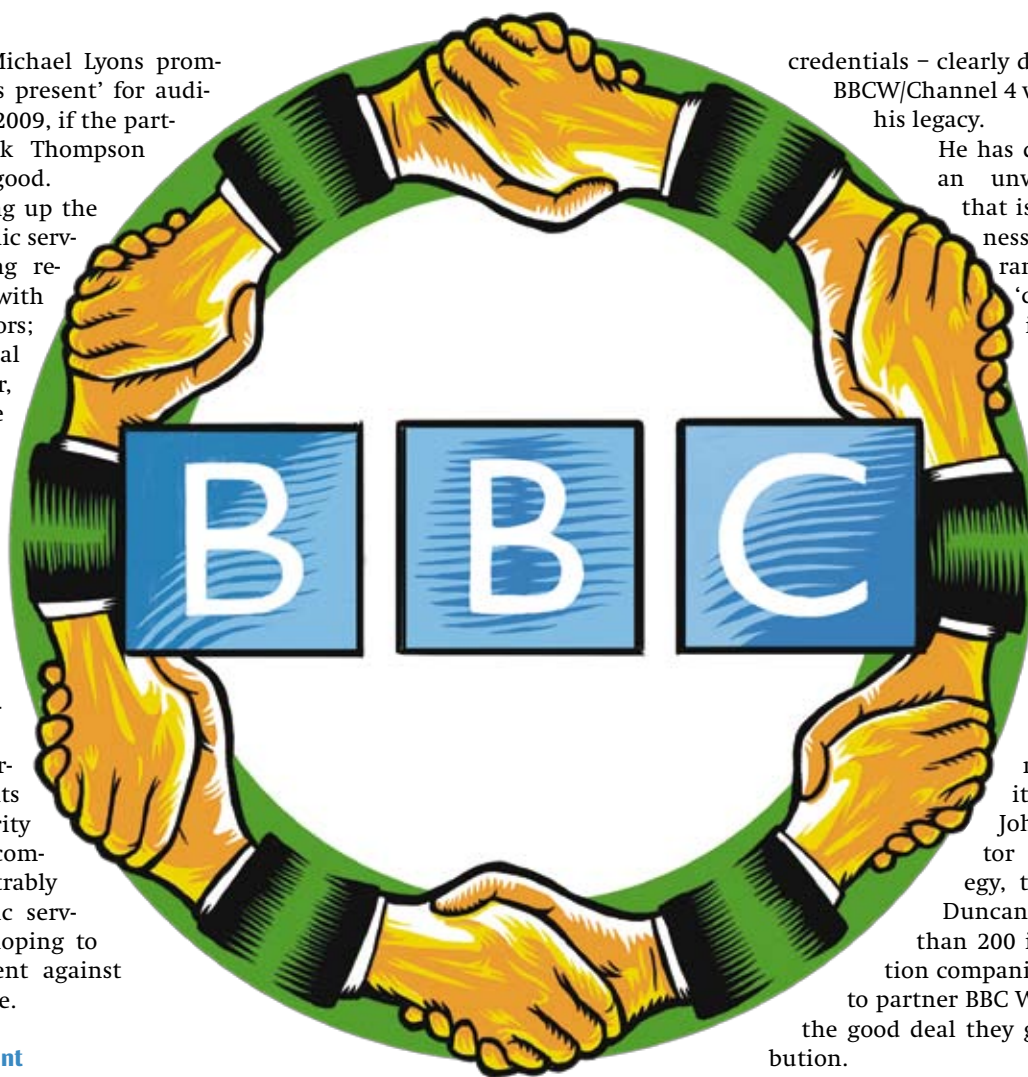
A year is a long time in broadcasting, and Christmas is coming up. Negotiations over the headline-grabbing joint venture proposed between Worldwide and Channel 4 remain just that. The plan for an open iPlayer, sharing the benefits of the BBC iPlayer with other public service broadcasters, has been rejected by the BBC Trust and Canvas – the BBC-led partnership involving ITV, five and BT, and now possibly others to bring the convenience of catch-up tv from the pc to the television set via broadband – has been delayed.

Kangaroo, the planned commercial joint venture between BBC Worldwide, ITV and Channel 4 to provide an on-demand video download service, was stymied by the Competition Commission earlier this year because the regulators said it threatened the emerging on-demand market.

And regional news sharing proposals have been on hold, awaiting a clearer picture on how replacement ITV regional news programmes will be provided and funded.

Meanwhile other partnerships, like video news sharing with newspaper groups, have not only launched successfully but expanded. And a ground-breaking partnership announced last month with Bristol is likely to be a blueprint for similar BBC commitments in other cities and regions.

But potential partners and rivals would like to see more. Perhaps not surprisingly, outgoing Channel 4 boss, Andy Duncan, has been outspoken about the BBC's partnering



PHOTOGRAPH: KEN SINYARD

**'If you want to do business with us you have to accept controls'**

**JOHN TATE**

credentials – clearly disappointed that the BBCW/Channel 4 venture will not be in his legacy.

He has described the BBC as an unwieldy organisation that is difficult to do business with and which ran the risk of being 'cut down to size' if it didn't partner more productively with the industry. Michael Grade has been another commercial sector critic, questioning the monetary value of BBC partnering offers. Last week, the Society of Editors conference heard criticism that the BBC offered only a 'pretence at partnerships, which serve its other purposes'.

John Tate, BBC director of policy and strategy, takes issue with the Duncan view, citing more than 200 independent production companies who freely choose to partner BBC Worldwide because of the good deal they get in content distribution.

'The fact is that licence fee money is subject to more stringent controls than advertising collected revenue, and if you want to do business with this organisation you have to accept that it will be regulated and that we have to comply with all sorts of criteria.'

'If there's a slightly higher cost therefore, in doing business with us versus Sky, that's a debate you can have.'

## Need for mutual benefits

Tate doesn't accept that regulatory checks and balances destroy value in a BBC partnership: 'We're giving access to the BBC's scale and scope, whether it's distributing content via Worldwide or a project like Canvas or setting up complete new channels like BBC Alba or putting HD on Freeview.'

'There have been successful examples again and again of BBC partnerships where the results are proven.'

But if the last year has taught the BBC anything, it is how complex and difficult it is to pull off sustainable partnerships, says Adrian Ruth, partnerships programme director.

He says it's also important to remember that partnerships need to be just that – providing benefits to all parties: 'For the BBC, that means serving our audiences better and providing value to licence payers.'

Ruth singles out BBC North in Salford – based on partnerships from inception, including with independent producers, companies and colleges – as 'in the vanguard of our future ambitions'.

## DEAL OR NO DEAL

**So where are we with some of the headline deals still in the making, and some of the lesser known BBC partnerships?**

- Worldwide/Channel 4 talks are now centred on acquisition from Virgin Media of the BBC's balancing stake in UKTV. Worldwide already owns 50 percent. Worldwide confirms that discussions 'continue around a focused partnership on channels'.

- Project Canvas was delayed when the BBC Trust asked for more information on the BBC executive's proposals. A further short public consultation – on revised BBC plans to open up the partnership to at least two more PSBs or internet service providers, with all partners taking an equal stake in the venture – closed last week. Interim conclusions by the trust will again be put out to consultation before a final decision is published. FM&T director Eric Huggers told the Manchester Media Festival last week that if the trust's interim decision did not come by the end of December, launch could be delayed until 2011. It had planned to launch next year.

- The Open iPlayer project to 'share iPlayer' was dealt a blow when the trust rejected proposals to link up UK broadcasters' video on demand services and share iPlayer technology with broadcasters internationally, saying the combination of public service and commercial interests was 'too complicated'. The BBC is working on a revised plan, designed to allay the trust's concerns and still deliver some of the planned benefits to partners and audiences.

- A proposed sharing of the BBC's nations and regional news resources with other providers, including the independently funded news consortia (IFNC) due to be piloted next year, remains on the table, the BBC says, although much is still unclear about how the IFNCs will work. Last week the government announced that no final decision would come until 2012/13 on whether licence fee switchover 'surplus' funds would pay long term for non-BBC regional news.

- An online deal to share previously shown BBC news video with the Daily Telegraph, Guardian, Independent and Daily Mail was signed in July, since when agreements have been signed by a further 14 smaller websites and a further 16 could join.

- The BBC signed a memorandum of understanding with STV earlier this year to look at sharing pictures, facilities, training, technology and archive programmes – but not exclusive stories and features.

- Under the recent MOU signed with the city of Bristol, the BBC committed to boost regional tv production, film making and digital skilling.

- On digital, tapeless production, the BBC is sharing innovative solutions with ITV and production partners.

- Cultural partnerships include a tie-up with the British Museum to produce *A History of the World in 100 Objects* on Radio 4 and online and a project with the British Film Institute to increase public access to respective audio, film and tv archives.



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

## Reckon it's time to get real, guv

The latest edition of The News Magazine quotes Mark Byford describing the night that Nick Griffin was on *Question Time*: '...the BBC command team was ensuring safety within TVC and reporting to me as head of gold command. I was based in my office getting regular reports from chief operating officer Caroline Thomson as incident commander... as head of journalism, I had to ensure the pro-

gramme got on air as planned and as gold commander I had to ensure the security of TVC and the safety of audiences and staff.'

In other words: 'I sat at my desk and Caroline Thomson told me what was going on.'

How much are we paying these people to indulge their *Sweeney* fantasies?

**Andrew Craig**

*Bush Newsroom*

## Christmas on for lucky few

We were told (via Ariel) that the BBC had decided to cancel Christmas parties for staff due to the current economic climate. However, today my boss received an invite to the Radio Comedy Xmas party. Mind you it is the 'talent' party.

So why is it that it's inappropriate, at this time, for the BBC to fund staff parties but it's quite happy to spend the money on the celebs (and various senior managers of course)? How many other 'talent' parties are being held and funded by the BBC? And how many managers get to attend?

Oh, and what's the budget-per-head for their party? This really does seem to be one rule for us and one rule for them.

**Kyren Burns**, *assistant content producer, A&M interactive speech radio*

**Jane Berthoud**, *head of radio comedy, replies:*

Most of our production teams are only together for a short period of time and there are very few opportunities for people to meet informally. We also tend to use a high proportion of freelance contributors, so we don't have an opportunity to hold briefings.

There was traditionally a Radio Comedy event in Edinburgh for performers – something I decided we should cut this year. However, I still felt there was value in having an event once a year where everyone who had worked in Radio Comedy, and some of those who we may want to work with us in the future, could come together.

Performers who appear in Radio Comedy do so often because of the affection they have for the BBC. We have the space, time and off air talent to help develop their ideas and I see events like this as an opportunity to re-enforce that message.

I think the term 'party' is probably overstating it. This is a modest gathering for a couple of hours after lunch in the Radio Theatre.

## Wii bit of notice, please

At last some good news. I have just read on Gateway that BBC iPlayer became available via the Nintendo Wii from November 18. This is exciting, as it finally means we can use iPlayer on the tv screen easily. I have just set this up on my Wii and it's great.

The sad thing is that if I hadn't had access to Gateway, I wouldn't have known about this development. Has there been any publicity on [bbc.co.uk](http://bbc.co.uk)? I look at the public face of the BBC almost every day, and I have not seen anything about this at all.

**Bruce Roberts**

*consultant*

**Dan Maynard**, *MC&A publicist, BBC iPlayer,*

**replies:** We wanted to create a little ripple ahead of Nintendo's full marketing push next year, so FM&T director Erik Huggers made the announcement at C21's Future Media Conference on November 13, timed with a simultaneous press release.

We also produced two BBC iPlayer on Wii promotional films which have been shown on the Nintendo Wii channel in the lead up to the launch. We've generated over 102 pieces of coverage so far on this outstanding product from the BBC's tv platforms team and, pleasingly, audiences are picking up on this too: we were getting positive tweets at the rate of around one per minute on launch day.

## Hold it right there



So whose was the can of Elnett under the laptop stand on Tuesday 17's *Breakfast*?

Kate's? Angela's? Bill's?

**David Llewellyn**

*broadcast support technician, news*

## Call me a cynic

I read last week's Ariel online story about the 'intermittent' phone fault being fixed with a smile on my face. Our phone system has misbehaved ever since it was installed. I still have to restart my phone regularly. Calls regularly drop out or don't transfer.

Can we please get a straight answer from Siemens and something satisfactory done about it? It's been going on for months, not one week.

**Tom Percival**

*ba, Radio Northampton*

## Pull the other one

For those of you having problems with the massive new desktop phones we were issued with recently, Siemens tell us that 'the revised HiPath 8000 database engine code has been completed by the Siemens Enterprise Development team', which I'm sure, like me,

you'll find immensely reassuring.

For those staff who would like an alternative option, can I recommend the Fisher-Price 'Pink Chatter Phone'. It has the same features as the Siemens phones ie an inability to send or receive phone calls, plus it's more durable, smaller and has eyes that move up and down when the phone is pulled along.

**Ben Debusse**

*studio director, BBC East*

## You did us proud

We would like to say an enormous thank you to everyone across the BBC who has played a part in this year's Children in Need. We have already raised a stunning £20m and we know we will get millions more in the weeks ahead.

BBC Children in Need simply could not happen without the talent, time and commitment of thousands of BBC people and we hope that everyone feels proud of their part in helping to change lots of young lives.

**David Ramsden**, *chief exec, BBC Children in Need*

**Nick Vaughan Barratt**, *head of events, vision productions*

## Taking me for a mug?

Today I purchased a Children in Need mug from the Bush House canteen for £5 – a bit expensive,

but it was for a good cause.

But the £5 note was taken from me and put in the till along with my food purchase. I questioned this and asked how the £5 would get to Children in Need but the cashier didn't know.

I asked the canteen management and they said they weren't sure if it would, but that some money would probably be given to Children in Need by Aramark.

This isn't good enough. I don't want a few pence of my £5 going to charity and the rest to line the pockets of Aramark management.

I want it all going to charity full stop. If it isn't then surely they are making money for themselves from Children in Need.

Can we have some clarity please...

**Julian Lines**

*broadcast engineer, World Service*

**Kate Smith**, *customer service director, BBC*

**workplace, replies:** I can assure you that all profits from the sale of these mugs go to BBC Children in Need. We've added a button for these items to our tills to ensure that we have a full audit trail. Workplace are making a huge effort to raise our target of £150,000 for the charity by a range of activities from a gala event at TV Centre on Thursday to sponsored walks, cake sales, moustache-growing, and Pudsey parades in Westfield. Learn more at [www.bbc.co.uk/blogs/spacesandplaces/](http://www.bbc.co.uk/blogs/spacesandplaces/)

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**Commissioning Editor, Radio 4**  
London  
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11D/Ref: 22123909  
01-Dec-09

**Broadcast Journalist, Newsnight**  
London  
TV Centre  
7D/Ref: 22231509  
29-Nov-09 05 months

**Assistant Producer Archive**  
London  
Yalding House  
5/7D/Ref: 22159209  
02-Dec-09

**Production Co-ordinator, Sport**  
London  
5D/Ref: 22344609  
08-Dec-09 2.5 years

**Broadcast Assistant 1Xtra**  
London  
Yalding House  
4D/Ref: 22159409  
02-Dec-09 12 months

**Post Production Assistant, BBC Switch**  
London  
2D/Ref: 20996009  
29-Nov-09 06 months

**Commissioning Editor, UKTV**  
London  
160 Great Portland Street  
Under Review/Ref: 22350809  
04-Dec-09 03 months

JOURNALISM

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Jerusalem  
8/9S/Ref: 22215209  
02-Dec-09 2 years

**Location Manager, Newsgathering**  
London  
8/9D/Ref: 22150109  
02-Dec-09 12 months

**Senior Broadcast Journalist (Week-ends), BBC Radio Lincolnshire**  
Lincoln  
8D/Ref: 22105709  
07-Dec-09

**Broadcast Journalist, Magazine, News Website**  
London  
TV Centre  
7D/Ref: 22221809  
02-Dec-09 03 months

**Broadcast Journalist, Content & Channels Team**  
Multi Location  
7D/Ref: 21966309  
02-Dec-09 Various

**Broadcast Journalist BBC Jersey**  
Jersey  
5/7D/Ref: 22072009  
04-Dec-09

**Production Co-ordinator, General Election Programme**  
London  
TV Centre  
5D/Ref: 22221909  
04-Dec-09 06 months

**Foreign Affairs Researcher**  
London  
TV Centre  
5D/Ref: 22221609  
30-Nov-09 03 months

BUSINESS SUPPORT AND MANAGEMENT

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London  
TV Centre  
SM2/Ref: 21897609  
01-Dec-09

**Head of Press & Media Relations**  
London  
TV Centre  
SM2/Ref: 21897509  
01-Dec-09

**Head of Communications, Audio & Music**  
London  
Henry Wood House  
11D/Ref: 21897409  
01-Dec-09

**Programme Manager, MC&A**  
London  
White City  
10D/Ref: 22324909  
30-Nov-09 12 months

**Process & Performance Manager**  
London  
White City  
10D/Ref: 21938509  
07-Dec-09 06 months

**Senior Adviser, Performance, BBC Trust**  
London  
10D/Ref: 21856709  
30-Nov-09

**Social Media Manager, Digital Communications**  
London  
Broadcast Centre Media Village  
9D/Ref: 21994809  
01-Dec-09

**Communications Manager, Childrens & Learning**  
London  
TV Centre  
9D/Ref: 21994709  
01-Dec-09 12 months

**Strategic Communications Manager**  
London  
TV Centre  
9D/Ref: 21897809  
01-Dec-09

**Financial Adviser, BBC Trust**  
London  
8D/Ref: 22160809  
06-Dec-09 12 months

**Category Manager, Transport & Logistics**  
London  
White City  
8D/Ref: 17457209  
03-Dec-09

**Publicist, BBC Arabic**  
London  
Bush House  
7D/Ref: 22146509  
06-Dec-09 12 months

**Analyst, Performance , BBC Trust**  
London  
7D/Ref: 12916409  
08-Dec-09

**Assistant Media Planner**  
London  
White City  
5D/Ref: 22255009  
02-Dec-09

**Management Assistant, A&Mi (Part Time)**  
London  
Henry Wood House  
5D/Ref: 22221409  
08-Dec-09 06 months

**PA to Head of CBeebies**  
London  
TV Centre  
4D/Ref: 22203009  
01-Dec-09 12 months

**Management Assistant, News Programmes Operations**  
London  
4D/Ref: 22149709  
01-Dec-09 12 months

**Production Management Assistant, Sport**  
London  
3D/Ref: 22344509  
08-Dec-09 2.5 years

**Partnerships Assistant, BBC Learning**  
London  
Media Centre  
3D/Ref: 22104009  
29-Nov-09 03 months

**Talent Management Assistant, BBC Learning**  
London  
Media Centre  
3D/Ref: 22101609  
29-Nov-09 06 months

NEW MEDIA

**Interactive Editor, Radio 3/Classical**  
London  
Henry Wood House  
10D/Ref: 22204609  
08-Dec-09

**Editorial Executive (Indies), Multiplatform Commissioning**  
London  
TV Centre  
10D/Ref: 22186009  
06-Dec-09 06 months

**Business Analyst, BBC ONLINE**  
London  
Broadcast Centre Media Village  
7D/Ref: 21136309  
26-Nov-09 12 months

**Junior Designer, Audio & Music Interactive**  
London  
Henry Wood House  
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26-Nov-09 12 months

**Technology Project Manager/Rheolwr Prosiectau Technegol**  
Cardiff  
8D/Ref: 21970509  
30-Nov-09

**Media Operations Support Specialist**  
London  
TV Centre  
7D/Ref: 22277609  
03-Dec-09 06 months

**Junior Java Developer**  
London  
Broadcast Centre Media Village  
6D/Ref: 22180909  
30-Nov-09 12 months

**Broadcast Technician**  
London  
Bush House  
4D/Ref: 20172509  
29-Nov-09 12 months

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London  
Broadcast Centre Media Village  
Under Review/Ref: 22174309  
30-Nov-09

BBC WORLDWIDE

**Engineer, BBC World**  
London  
Media Centre  
1W/Ref: 2338909  
29-Nov-09 06 months

**Senior Media & Presentation Planner**  
London  
Media Centre  
1W/Ref: 22340909  
06-Dec-09

**Operations Manager, Channels, EMEA**  
London  
Media Centre  
1W/Ref: 22246809  
29-Nov-09 06 months

See Attachment

We told Ozzy off

There were plenty of new experiences when Gary Butcher swapped Essex for the Midlands

LIKE MANY OF US, I keep a sly eye on the attachment opportunities that pop up. BBC WM was looking for someone to launch a new mid-morning programme, with a presenter who they hoped would be the West Midlands answer to Lorraine Kelly.

I'm not sure if Lorraine Kelly has ever dangled from wires dressed as a fairy, but that was how I first encountered my presenter Joanne Malin... in panto.

Fast forward 12 months and we've had a mistress with five men on the go; a man who has lost half his body weight and a woman drinking her own pee in the studio. We've trialled cellulite-busting knick-



ers, dated a millionaire, told Ozzy Osbourne off for owing money to a listener, tap-danced for John Barrowman, produced nine outside broadcasts, taken over the Bullring shopping centre with a dance event and helped BBC WM raise £1.5m for Birmingham Children's Hospital.

Personally it has been just as exciting, Birmingham is an amazing city, I've met many new friends, made the most of what the city has to offer and had some memorable experiences best left out of print.

It's difficult leaving a station that you love, and BBC Essex was and is a fantastic place to work, with a great team. As I was driving up the M1 to the Midlands, I did wonder what I was doing. But attachments are a great way to try something different, with the knowledge that if it doesn't work out, you can always go back.

I've learned many new skills this year: presenter training, producing outside broadcasts, tv trailing, liaising with press and tap dancing... to name but a few. It has been a steep learning curve, and remains to be as we're still developing the programme, building an audience and raising our profile. But it helps to work with two of the most positive and creative people you could meet in Jo and my right-hand woman Anna Winkles.

The attachment comes to an end next month, but I'm pleased to say I'm staying here. And while 2010 won't be quite as unpredictable as this year, no doubt it will be just as challenging.

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



### What did you want to be when you grew up?

I wanted to be Philip Schofield. I always knew I wanted to work at the BBC and he was in the Broom Cupboard when I was growing up so I just wanted to be him.

### How did you go about it?

When I was little I used to make tapes for my grandmother who lived in South Africa. I'd play songs, add a bit of gossip and some news so she would know what was going on back home. I've also done all kinds of local radio. Hospital radio allows you to work at 12 so, literally, on my 12th birthday I was down at the station saying can I have a show please? Then when I was 16 the community radio station launched and I was there and I had a show.

### How did you make the leap to the BBC?

It was work experience that got me started. I think when people do work experience they can just sit around and waste opportunities. Luckily I took advantage of it and offered to do things like editing and organising videos alphabetically.

### What happened next?

My first job was on the National Lottery and from that I got to be a judge on the Eurovision song contest the year Katrina and the Waves won. After that I did more work experience with a week on the Radio 1 Roadshow where I met Chris Moyles and this led to me becoming his *Big Brother* correspondent.

### What's it like working on the Chris Moyles Show?

It's a dream come true. I've been with Chris now for about nine years and it's great. It was hard work for the first couple of years but we've found our stride now. There are good days and bad days depending on your mood, and when the alarm goes off at ten to four some days you look at it and think 'no way'.

### Early starts aside, what are the good bits?

There's some stuff you almost get used to, like being backstage at the Brits and meeting people as they come off stage; but every now and then you just stop and say wow. I got to be on 24, the American tv show, and spend time in Portugal for Euro 2004 and Germany for the World Cup. I've travelled the UK for Comic Relief doing the show in the morning and karaoke at night and you feel like a rock star.

### Is it always fun?

With so many listeners there's a lot of pressure. One reason the Chris Moyles show is so good is because it's very open, honest and real. It's not scripted so there are risks. Yesterday Jimmy Carr and David Walliams texted Chris and said they were outside and could they come in. As the producer that day I stopped them and gave them a full briefing to within an inch of their lives about what they could and couldn't say on a breakfast show but then I was on pins for the rest of the show. That kind of pressure can be exciting.

### On the show you can come over as a bit dippy, but is that really you?

Yes. I have a serious side and a dippy side. I can be good at being very serious and knowing the rules but I do say a few stupid things.

### Are you a bit of a hero in your home town?

I wonder how I'm being perceived in Aberystwyth because of my dippy nature and I'm not sure if they want to own me



**ALED HAYDN-JONES**  
PRODUCER OF THE CHRIS MOYLES  
SHOW AND PRESENTER OF THE  
SURGERY ON BBC RADIO 1

or not. I think they're proud that someone from Aber has got to Radio 1. I am the Honourable Vice President of Aberystwyth football club and went once. At half time they swapped sides and I didn't realise they did that so when a goal went in I was the only one cheering.

### Tell me about your other radio show

I've been doing the *The Surgery* on Radio 1 for just over a year now and it's great. It gives young people an opportunity to talk about problems, like exams, stress, depression, self-harm, bodies, sex stuff. At the moment we're

### That must have been tough. What sort of feedback have you had from people?

It has been very touching. Bullying has so many stigmas. It's not all physical. Bullies more often than not are just feeling low about themselves and feel better by having a laugh at someone else. One girl was in floods of tears because she had been bullied and felt dreadful about it. Bullying happens in every single class, school, every college or university and place of work.

### Why do you think you were bullied and how did you cope?

I think it was about being different and how you cope with that. I was bullied for my sexuality but I don't think it was homophobic, it was more the way I reacted. Bullies identified my weakness. They'd say he reacts best when I call him poof, but if I hadn't reacted to that then it might have been sticky out ears or nose or anything. If you're reacting in a certain way then you're a victim and being picked on. Until

you feel good about yourself things won't change. The media aren't to blame but they are very good at focusing on certain aspects – for example, you are only someone if you make it and if you can't sing and be famous then you feel worthless.

### Well you've certainly made something of yourself. What do you do outside work?

Oh I'm a geek. Radio, tv, gaming, social networking, internet, technology, gadgets. I could talk about this for hours. I get very passionate 'geeking out' over phones and gadgets. In fact I've just bought something amazing ....

Interview by Sue Llewellyn

# foreign report



**EMILY  
KASRIEL**

EXEC PRODUCER OF THE  
FORUM GOES TO AUSTRALASIA

**ON THE ENDLESS FLIGHT TO SYDNEY,** there was time to think about the challenges of making three *Forum* shows with five partners in one week. It was a little daunting. Our partners: The Festival of Dangerous Ideas at the Sydney Opera House, the Melbourne Arts Festival and the Te Papa Museum in Wellington, New Zealand, as well as the Australian and New Zealand Broadcasting Corporations, which regularly broadcast *The Forum*.

After arriving in Sydney rather bleary eyed, Bridget Kendall, presenter of *The Forum*, the World Service ideas discussion show, senior producer Radek Boscetty and I greeted our superb ABC co-producer Sue Clark, who took us across to the waterfront to meet the team behind the Festival of Dangerous Ideas. The team, who were ferreting about the internal maze of the Sydney Opera House at an extraordinary speed, led us to our venue – the stunning Utzon Room with a glass wall overlooking Sydney Harbour, and a giant woollen tapestry with bright swathes of colour.

On the show we talked about Australian stereotypes. Singer and writer Robyn Archer challenged the phrase 'down under' which Bridget had used in her introduction. From whose perspective she asked? Bridget established a warm rapport with our lively, 200 plus audience.

## We met the team behind a radio station run out of a beach house

Buoyed by the success of Sydney, we flew to Melbourne where guests included the writer Kate Grenville, whose novel *Secret River*, about a journey to the penal colony of New South Wales, had coloured my outlook on Australia. Though we were part of the Melbourne Arts Festival, the main events had not yet begun, so there was less of a buzz. Yet here too the audience shone and we met a keen *Forum* listener who had visited our Facebook page and felt thrilled to be taking part in a *Forum* show recorded in his city.

Then it was back on the plane and a stunning descent into Wellington Airport with rocky edges of land protruding into a dark luminous sea. After recording another illuminating show at the Te Papa Museum, we drove up the coast to meet the team behind Kapiti Beach 106.3, a community radio station run out of a suburban beach house equipped with a studio and a 1950s kitchen that looked like it came from a film set. Some 70,000 locals rely on the station for neighbourhood news, and for many World Service programmes including *The Forum*. It certainly gave me a vivid image of some of our listeners to keep in mind back at Bush House.

[www.bbcworldservice.com/forum](http://www.bbcworldservice.com/forum)  
*The Forum from Melbourne will be broadcast on Jan 3*



# green room



Pudsey embraces BBC London's Abba-themed fundraiser in a fetching one-piece suit. The station's performance of Mamma Mia raised £45,885.50.

**There was a distinct lack of baths, but staff still found unusual ways to bring in the beans for CiN...**



Telephonist Tim Kingsley now has a fabulously smooth pair of pins and back after being waxed in front of colleagues at Belfast's Broadcasting House. He raised £720.

Radio Manchester presenter Heather Stott was forced to shave off her hair after telling listeners she'd reach for the clippers if someone donated £1000. Stott, who is also a weather presenter on North West tv, was shorn live on air.



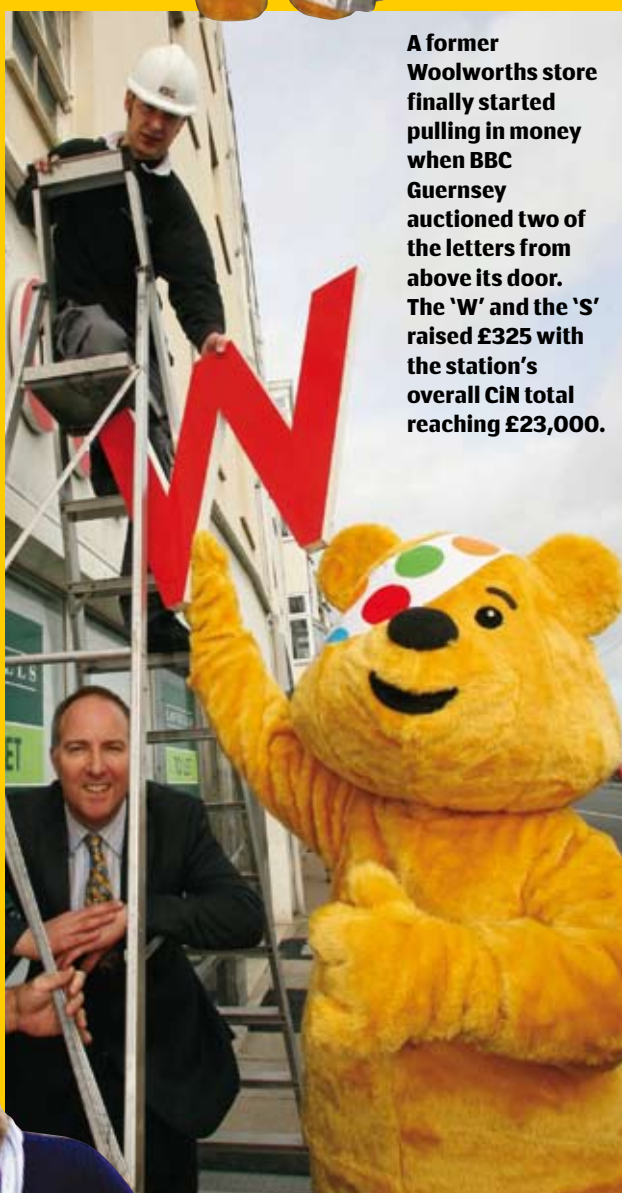
One Show viewers helped raise money for CiN by voting for the presenter they wanted to see gunged. No prizes for guessing Adrian Chiles lost.



Spotlight presenter Victoria Graham plays with an otter at BBC South West's fundraising OB at Weymouth's Sea Life Park.



PHOTOGRAPH: GEOFF MOORE



A former Woolworths store finally started pulling in money when BBC Guernsey auctioned two of the letters from above its door. The 'W' and the 'S' raised £325 with the station's overall CiN total reaching £23,000.



Pudsey and head of workplace Chris Kane relax at Workplace's gala fundraising event. This year its initiatives have pulled in more than £100,000.



Radio Leeds presenter Graham Liver cycled from Leeds Castle in Kent to base, broadcasting from local studios on the way. His 250 mile adventure raised more than £16,000.



Alison Ferns, Nick Wallis, Danny Pike and Neil Pringle struggle with a chocolate soufflé as part of BBC Sussex and BBC Surrey's charity version of tv series Come Dine with Me.

## EARWIGGING OVERHEARD AT THE BBC

...I'm not in the mood....there we are, an executive decision...

...Psephologists do not grow on trees...

...You can't project foot-work love...

...I don't understand why Siemens can't make it simple...

...Can I go ring my two year old? They've just done a poo on the potty...

...I put my grapes under the spotlight and now they've gone funny...

...The God Channel. What's THAT all about?...



## See In the Night Garden on the big screen

**WORLDWIDE HAVE** launched Your Child's First Cinema Experience, an event designed for parents and their little 'uns to watch a special episode of *In the Night Garden* at their local cinema. For a list of participating cinemas and dates visit [inthenightgarden.co.uk](http://inthenightgarden.co.uk)

**ARIEL HAS** three family tickets (two adults, two children) to give away for any of the screenings being shown nationally.

**TO ENTER** to win a family ticket answer this question: Why are the three Tombliboos called Unn, Ooo and Eee? **EMAIL ARIEL** competitions with the answer by December 1.

