

ariel

Master of all she surveys

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Masterstroke at the core of production

by Cathy Loughran

THE NEW MASTERS programme launched this week by the BBC Academy and Bournemouth University is the first professional recognition of the production management skills at the very heart of content creation.

Open to anyone in the industry with several years of production management experience, the post graduate programme can be studied to certificate, diploma or full masters level.

It offers both online modules and face-to-face training at the BBC Academy and Bournemouth University, with units and academic credits built up towards the different levels.

The programme is free to BBC staff on a continuing contract and people on a fixed term contract with nine months to run. Fees for external applicants are £3000.

Production managers, co-ordinators, executives and heads of production could all be eligible. An initial 30 places are offered and, despite the title, a first degree is not a prerequisite.

What is required, says BBC college of production manager Angela Roberts, is 'significant operational experience and enthusiasm'. She might add stamina: each one of the three units to be completed at every level represents 200 hours of study. The full MA qualification requires a substantial piece of research.

Line manager support is required for anyone wanting to take part, she says. And though the programme can be stretched over five years, the time commitment means it's not for everyone.

'There is a high degree of personal commitment, but we would like to see line managers being as supportive as possible,' Roberts says.

The impetus for a professional industry standard, and a portable qualification with currency in a largely freelance sector, came out of the BBC production review, which sought to define job competencies and required training, as well as raise the profile and status of the production management community.

That's something that strikes a chord with Claire Asbury, production executive for Come-



dy North, already a fan of the post grad scheme: 'It's about time that the backbone of content creation was accorded proper attention and respect,' says Asbury.

'It has always been the less glamorous side of programme-making but it's even more crucial now that we can offer the right levels of support to our content-making colleagues, at a time when they are having to produce content for Red Button and for online.'

Asbury also welcomes the professionalisation of production management. In her role in Manchester, she says she currently only employs freelancers, 'who have often learned on the job but received little formal training'.

Nikki Melton, a production co-ordinator in Bristol factual, is keen to apply: 'It would be great to have an industry recognised qualification,' she told Ariel.

Deadline for applications is midnight on February 15. Download the application form via the Production Uncovered site on Gateway.

FRONT COVER: Claire Asbury on the set of BBC Comedy North and Baby Cow's co-venture Ideal in NBH Manchester, with colleagues Lindsay Hughes, of Baby Cow (background left), and producer of the Johnny Vegas comedy Gill Isles.

Thompson backs strong in-house base

AS HE PREPARES to publish the first details of his strategic review, Mark Thompson has reassured staff that the BBC will still need a strong, in-house production base, post 2012.

Interviewed by production resources controller Dorothy Prior for the production management conference, the director general backed the existing mix of in-house and independent production.

Asked what the review might have in store for the BBC production community, he said: 'It is obvious that we should have a strong production base', where people could continue to 'learn their trade'.

He said he believed in 'the idea enshrined in the charter of a balanced economy' – a strong BBC production base, independents and competitive production in the Wocc: 'It is a model to last,' he told the conference.

Public value

Weekend press reports speculated that an option being looked at as part of the strategic review was to commission more programmes outside and shed BBC production jobs.

The BBC says it will not comment on the ongoing review. But Thompson said that it was 'right to focus on what people do...and what we have traditionally done' to test whether it all added value to the public. Cuts to central overheads were also likely.

Thompson expects to publish his first recommendations in late February/early March.

Don't run a mile from supporting Sport Relief

by Claire Barrett

♦ **YOU DON'T HAVE TO** kayak down the Amazon to play a part in this year's Sport Relief campaign. But *Blue Peter* presenter Helen Skelton's impressive efforts to paddle the river's 2010 mile course, battling bugs, heat and sickness, is surely inspiration enough for BBC staff to line up for a measly one mile dash – or dawdle – for the charity.

A network of champions across the corporation have been tasked with chivvying colleagues into action over the next few weeks, while the BBC North leadership team is sporting arresting tee-shirts promoting the 16 flagship miles that will take place on Sunday, March 21, alongside the hundreds of other mile events that are being organised across the UK (www.sportrelief.com).



Peter Salmon and the BBC North leadership team get kitted out

Runners can opt to complete a single mile or challenge themselves with a three or even six mile trek. All money raised through sponsorship will go towards the most needy here in the UK and

in the world's poorest places.

BBC people are already limbering up for the big day, with a group in Manchester having set up its own running club,

Northern Soles, to whip themselves into shape and to start raising money. The BBC North leadership team are also on their starting blocks.

There will also be a repeat of the BBC Sport Relief Mile on Friday, March 19. West London staff are encouraged to do a runner from the office and to complete a course weaving around the Media Village. Register for this run with hannah.booth@bbc.co.uk.



Extend an invitation to a new colleague

IF YOU WOULD LIKE to see a talented person with a disability working in your department, this is your chance.

Extend, the BBC-wide work placement scheme for people with disabilities, is on the hunt for a fresh batch of host departments. Now entering its 13th year, the scheme is designed to enable qualified people with disabilities to gain paid work experience and to improve their chances of getting a job.

And this year's deadline is fast approaching. Extend is hoping to offer 25 placements in a range of roles and departments, so proposals need to be in by February 9. Go to tinyurl.com/Extend-scheme

In addition to the standard grade 4-7 positions, Extend will be inviting managers to submit proposals to recruit more experienced disabled managers at grade 8-10 level.

While there are no guarantees of a permanent position, the majority of last year's Extendees have se-

cured further work at the BBC.

Sarah Yorke, who has rheumatoid arthritis, has been working as a broadcast assistant at 1Xtra and has had her placement extended for a further six months. 'It has been perfect for me as I wouldn't have been able to get this experience anywhere else,' she told Ariel.

Liam Holt, a wheelchair user, is currently working with audience research in Cardiff, including on award ceremonies: 'It's been a brilliant way to extend my career opportunities. Initially it was just a job but now I've a real aspiration to remain in the BBC. It's healthy on both sides. People coming into the workplace bring a fresh perspective.'

Extend project co-ordinator Sarah Hamill says the feedback has been high. 'It's not unusual to blow host managers' preconceptions of disability out of the water,' she says. 'Quite often managers have commented positively on the level of talent we attract.'



Cardiff-based Liam Holt thinks the long running BBC placement scheme is winner

Baker to open College doors

JONATHAN BAKER, deputy editor of newsgathering, who is to take over from Vin Ray as head of the College of Journalism, hopes to raise the college's profile.

It is 'a fantastic resource' that now needs to get itself 'out there', he says. 'We've got all this expertise and it's just a question of unlocking it. Those who know it and use it think it's great, but a lot of people don't know much about it.'

So he plans to try to make the college a more regular place for journalists to visit and access.

As head of the college Baker, previously world news editor, will lead in all aspects of the design, delivery and evaluation of skills training and development, and will be responsible for ensuring the provision of continuous learning for every BBC journalist.

'Vin has done a remarkable job establishing the college,' he says. 'It's clear that there are some really big things coming up like Salford, W1 and JPT [journalism production tours] and each of these will put a lot of extra demand on the system for training.'

CBeebies leader leaves

CBEEBIES CONTROLLER Michael Carrington, who has commissioned some of BBC children's biggest hits, including *Charlie and Lola* and *In The Night Garden*, is stepping down.

He will leave on February 26 to become Turner Broadcasting's chief content officer for Europe, Middle East and Africa. His appointment means that he will not join BBC colleagues when they move to Salford in 2011.

Under his leadership, CBeebies has enjoyed great success, winning the channel of the year title at the 2007 Bafta Children's Awards.

'CBeebies is in great shape,' he says. 'I've loved every minute of my time working here with a great team of talented people. Now feels like the right time for me to return to the commercial sector.'

Director of Vision Jana Bennett described Carrington as an 'inspirational creative leader'.

'We will be moving ahead ... to ensure we find the right person to continue building the brand and to lead the creative team up to Salford.'

Brown delay doesn't stop first tv debate from Downing Street

by Adam Bambury

Lyse Doucet may have hosted the first ever televised Q&A session from 10 Downing Street, but the event - bringing Gordon Brown and Afghan President Hamid Karzai together to take questions from students - almost didn't take place.

The presenter told Ariel that even up to an hour before the debate, the assembled BBC team 'were still holding their breath as to whether it would happen', due to Brown being delayed in Belfast at Northern Ireland crisis talks.

The session was the idea of World Service and

World News correspondent Doucet. 'I just thought we should do something different that would show another side of the leaders,' she said.

Despite difficulties in the relationship between the Afghan government and the BBC after last year's controversial election, Doucet says she managed to get the President on board relatively quickly. Downing Street took longer, but eventually agreed.

World Service director Peter Horrocks gave the green light, so debates producer Anna Horsburgh Porter from the World Service and Afghan producer

Shoaib Sharifi found a representative sample of both British and Afghan students (who were studying in the UK) that was balanced in terms of gender, geography and political views.

'It finally went ahead,' said Doucet. 'All the resources were committed, and we basically moved in to part of 10 Downing Street. Then we woke up in the morning to hear on Radio 4 that Gordon Brown was staying in Ireland...'

Eventually the leaders arrived - with 35 minutes to spare for the debate rather than the planned hour.' Doucet said she was surprised by the student's



Next question: Lyse Doucet with Gordon Brown and President Karzai at Number 10

views, and that there were some 'tough questions'. Gordon Brown made headlines by offering his support to Afghanistan's plan to open discussions with non-extremist Taliban, while President Karzai had to defend the

plan against criticism from an Afghan student who felt it could undermine hard-won Afghan freedoms.

The Q&A, edited by Carey Clark, was broadcast on World, Arabic, Persian, the News Channel, News-

night, domestic radio and World Service.

Mary Hockaday, head of the newsroom, congratulated Doucet for 'bringing to fruition a fantastic first-ever debate inside Downing Street'.

Presenters to the fore in BBC World News refresh

by Sally Hillier

Eighteen months after being renamed, BBC World News has had a further refresh, rebranding some of its programmes and introducing a more feature-driven schedule at weekends.

Most significantly, the commercially funded international 24 hour news and information channel, previously known as BBC World, has changed its flagship *World News Today*, which goes out at various times each weekday.

Zeinab Badawi will continue to present an edition called *World News Today* but other editions have been renamed and tailored to suit viewers in different parts of the world.

For example, *GMT* with George Alagiah (Mon-Fri

12.00-13.00 GMT) is aimed at people watching in the evening across Asia Pacific and on the east coast of the US at breakfast time, while *Impact Asia* with Mishal Husain (Mon-Thurs 13.00-14.30 GMT) also has the Asia Pacific audience in mind.

The Hub with Nik Gowing (Mon-Fri 16.00-17.30 GMT) will serve as a news 'nerve centre' for South Asia, providing both headlines and detailed analysis of key issues. Gowing is the channel's longest serving presenter.

Business Edition with Tanya Beckett (Mon-Fri 22.00-22.45 GMT) will examine the inner workings of business and translate complex financial stories.

A further programme, to be fronted by Lyse Doucet, featuring 'untold' stories



Rearranging the furniture: Richard Porter

from around the world, is in development and will join the line-up later this month.

'Each of these new programmes is built more authentically around the presenter,' explains Richard Porter, the channel's director of news content. 'These programmes want

to make the best use of their presenters and play to their strengths.'

Porter describes the changes, which include a new viewers' feedback show and more documentary/lifestyle content at weekends, as a 're-arranging of the furniture, rather than a relaunch', and points

out that: 'News is still the spine of the schedule.'

The new look follows two surveys that produced good results for BBC World News, which is now broadcast in more than 200 countries to an estimated weekly audience of 76 million.

The Synovate PAX survey shows that, year on year, the channel has gained 230,000 viewers a month in the Asia Pacific region (an increase of 25 percent), while the EMS survey reveals that the BBC service has overtaken CNN in Europe in peak breakfast and evening slots.

'If you look back at our viewing figures ten or 12 years ago, we were nowhere near CNN, so this is an astonishing – and deeply symbolic – result,' says Porter.

Trust resists topslicing for broadband

The BBC Trust is reserving judgement on Conservative proposals to use licence fee money to fund superfast broadband, although it remains opposed to topslicing.

The Tories' broadband policy, announced at the weekend, would be to end BT's local loop monopoly by allowing other operators to use their ducts and poles, so encouraging competition in the superfast market.

Where the market doesn't deliver, perhaps in rural areas, the party would consider using the £3.5m of the licence fee that currently goes towards digital switchover to pay for superfast broadband roll out, creating a £130m a year 'digital fund'.

The trust said it awaited more detail but added: 'We are opposed to top slicing if it means licence fee funds moving away from the BBC and public purposes for which they were intended.'

Trustees remained open to discussions about how the licence fee might be used to support universal broadband access in the way it had the digital switchover help scheme.

'However, we must be able to demonstrate that this is what audiences want and we must be careful not to compromise either the BBC's independence or its ability to fulfil its remit, by setting a precedent for longer-term diversion of licence fee income away from the BBC and towards other government policy objectives,' a spokesperson said.

NAO report on big events is good result, says Mosey

by Sally Hillier

The BBC spent £250,000 on a studio in Vienna for Euro 2008 and £90,000 a day on talent and staff at that year's Glastonbury music festival. It also sent more than 400 people to cover the Beijing Olympics.

Even so, speculation that a review of the corporation's handling of big sport and music events would identify large scale waste and extravagance has 'turned out to be way off the mark', says Roger Mosey.

A review by the National Audit Office of six BBC events in 2008 – The Beijing Olympics, Euro 2008, The Proms, Glastonbury, Radio 1's Big Weekend and Wimbledon – found that all but one finished either under budget or no more than one percent over budget.

Wimbledon was the exception, coming in at £0.7 million over the original budget of £2.5m.

'There is not a single criticism of our staffing or of our overall expenditure, and after all those months of investigation there is nothing that suggests these major events don't deliver what our audiences expect and require,' says Mosey, former director of sport and now in charge of the BBC's 2012 Olympics operation.

Lyons and trustees claim fewer expenses

Michael Lyons has cut his expenses claims by 15 percent, the latest report into BBC Trust expenses shows.

Compared with the previous period, from October 2008 to March 2009, when the trust chairman claimed £19,116,

he put in for £16,111 for the six months ending Sep 2009.

Lyons claimed £8484 on accommodation, £1025 on cars but nothing on flights – running up a rail bill of £5540 instead.

The trust's total expenses bill was down by 20 percent, from

£78,567 to £63,045.

Lyons's hospitality bill included £6415 on events for stakeholders and guests at the party conferences. A BBC pass for Glastonbury and Test match tickets were among hospitality perks the chairman enjoyed.

NEWS BITES

FOR THE first time, every Six Nations match will be broadcast in high definition, starting with Ireland versus Italy on February 6 on BBC One and BBC HD. Every game is live on BBC One apart from France v Italy, which will be broadcast on BBC Two on March 14. In addition, all matches will be streamed live on the Sport website and will be available on the iPlayer.

STAFF PENSION contributions will increase on April 1 from 6.75 percent to 7.50 percent of pensionable salary. Since 2003, the BBC has seen its contribution rise from 4.5 percent to its current level of more than 18 percent of pensionable salaries, to reflect increased life expectancy and lower investment returns.

THE BBC Performing Arts Fund, in association with Making Music, which supports amateur musicians, has awarded more than £200,000 to choirs and singing groups through its Choral Ambition scheme. Almost 100 choirs – with around 6000 members between them – will receive funding.

TOP GEAR won the international programme sales category in the Broadcast Awards. Other BBC winners included *A Short Stay in Switzerland* (best single drama), *Later Live...with Jools Holland* (best music programme) and *Land Girls* (best daytime programme).

THE FIRST ever midweek chart update is to be launched by Radio 1 and the Official Charts Company, starting on March 10. It will be the focus of Greg James's Wednesday afternoon show.

BBC WORLDWIDE and National Geographic Channel have announced a co-production, *Space Dive*, about an attempt by base jumper Felix Baumgartner to freefall from 125,000 feet. The documentary will be shown on National Geographic Channel and the BBC and globally distributed by Worldwide.

MUSIC WRITER and producer Pete Waterman is to produce the UK entry for the Eurovision Song Contest, to be held in Oslo in May.

AN EXTENDED lunchtime magazine programme, a new afternoon entertainment show and more shared content with Radio Ulster are part of a 'refresh' announced by Radio Foyle. The changes will be phased in over time.

KEVIN BURCH of *Look East* was named tv journalist of the year at the EDF Energy East of England Media Awards. The Ray Clark breakfast show at BBC Essex was radio news programme of the year and Nikki Fox from Radio Norfolk was radio journalist of the year.

RADIO MANCHESTER is seeking 100 couples to 'celebrate their love' in a mass public show of affection in a Valentine's Day event in the city centre, hosted by ex-*Coronation Street* actress Sally Lindsay.

HOW TO DEAL WITH HAW-HAW? ALL IS REVEALED

by Adam Bambury

You are a British citizen in late 1939. Germany invaded Poland in September, Europe is officially in a state of war, but still an uneasy calm prevails in the West, with neither side willing to commit to a major offensive. This 'Phoney War' will last until 1941 and at home tensions are running high.

You reach for the wireless (tv services have ceased) looking for some news, or at least a distraction. All you find are bland government-censored bulletins, or even blander organ muzak – which you've heard three times today already. Your favourite programmes, the entertainment classified as Variety, has been deemed 'non-essential' and cancelled.

The cry goes up from your partner in the chair opposite: 'Let's see what Hamburg has to say.' With a twinge of forbidden excitement you reach for the dial and twist, cutting through the fuzz until you hear the familiar nasal tones of the English-speaking announcer from Nazi Germany.

You are uncertain who he is, but The Express has tagged him Lord Haw-Haw on account of his bizarre upper-class accent and the name has stuck. What you do know is that what he says – mocking Winston Churchill, assuring that Germany mean no harm, twisting events to make the British and French sound foolish – is scandalous, frightening and very exciting. Certainly he seems to reveal more than the BBC ...

Haw-Haw, who came to be identified as former British Union of Fascists member William Joyce, is now the subject of the latest collection from BBC Archives. It tells the story of the Nazi propagandist's broadcasts and influence through radio programmes and documents from 1939 to 2008.

While many at the time viewed Haw-Haw as harmless, when more and more people began tuning in – six million at peak times – the authorities became concerned about his influence. As the state broadcaster, it was up to the BBC to see off this sinister media rival.

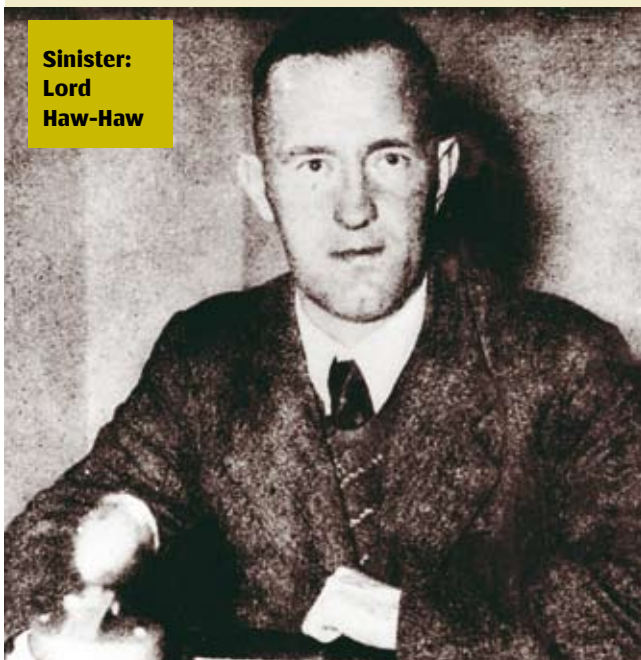
The collection from BBC Archives includes previously confidential documents sent between the military and the BBC discussing just how to do this. One suggestion was to employ a counter Haw-Haw played by someone with a similar voice, who would broadcast immediately after the original and repudiate his claims with 'wit and intelligence'.

The then dg Frederick Ogilvie rebuffed this idea, arguing it was impractical and would draw attention to the original broadcast. 'Rather than stoop to his level they decided to counter Haw-Haw with comedy, entertainment and intelligent discussion about propaganda,' says Emma Papworth, assistant content producer in the Archive Collections team.

William Joyce was captured by British forces in Germany as the war ended, and hanged for treason a year later.

The Archive team has obtained his final recording before the German surrender, which was probably never broadcast. In it, he slurs his words and sounds drunk, though still repeats his unreal platitudes even as the Third Reich crumbles around him. This time, nobody was listening.

bbc.co.uk/archive



Sinister:
Lord
Haw-Haw

Is the Foreign Office really like Hogwarts? **Clare Bolt** meets a man who knows...

To quote The Sunday Telegraph, 'you're nobody in politics until you've been Cockerelled'.

Journalist Michael Cockerell has made an art of political portraiture, producing 20 in as many years: from Ted (Heath) to Tony (Blair), he specialises in teasing out the 'human side' of politicians.

But this time around, it's not just the ministers who are wrenched into daylight. In his series *The Great Offices of State*, Cockerell slips behind the scenes at the Treasury, the Exchequer and the Foreign Office to discover who wields the real power.

Originally commissioned by Janice Hadlow to make a programme about Whitehall and Westminster politics since the war, his remit changed when Richard Klein arrived at BBC Four: he wanted a slightly different twist – a 'Hogwartian' series that would delve into the dark and hidden secret corridors of the institutions and 'get the essence of the place'.

'The permanent secretaries are professionally discreet'

'I knew it wasn't going to be easy,' Cockerell recalls over lunch. 'But this is not an observational documentary, it's more a sense of the three great offices – their history, their specific culture and ethos. I wanted to look at the kinds of people who choose to become Foreign Office diplomats or Treasury mandarins.'

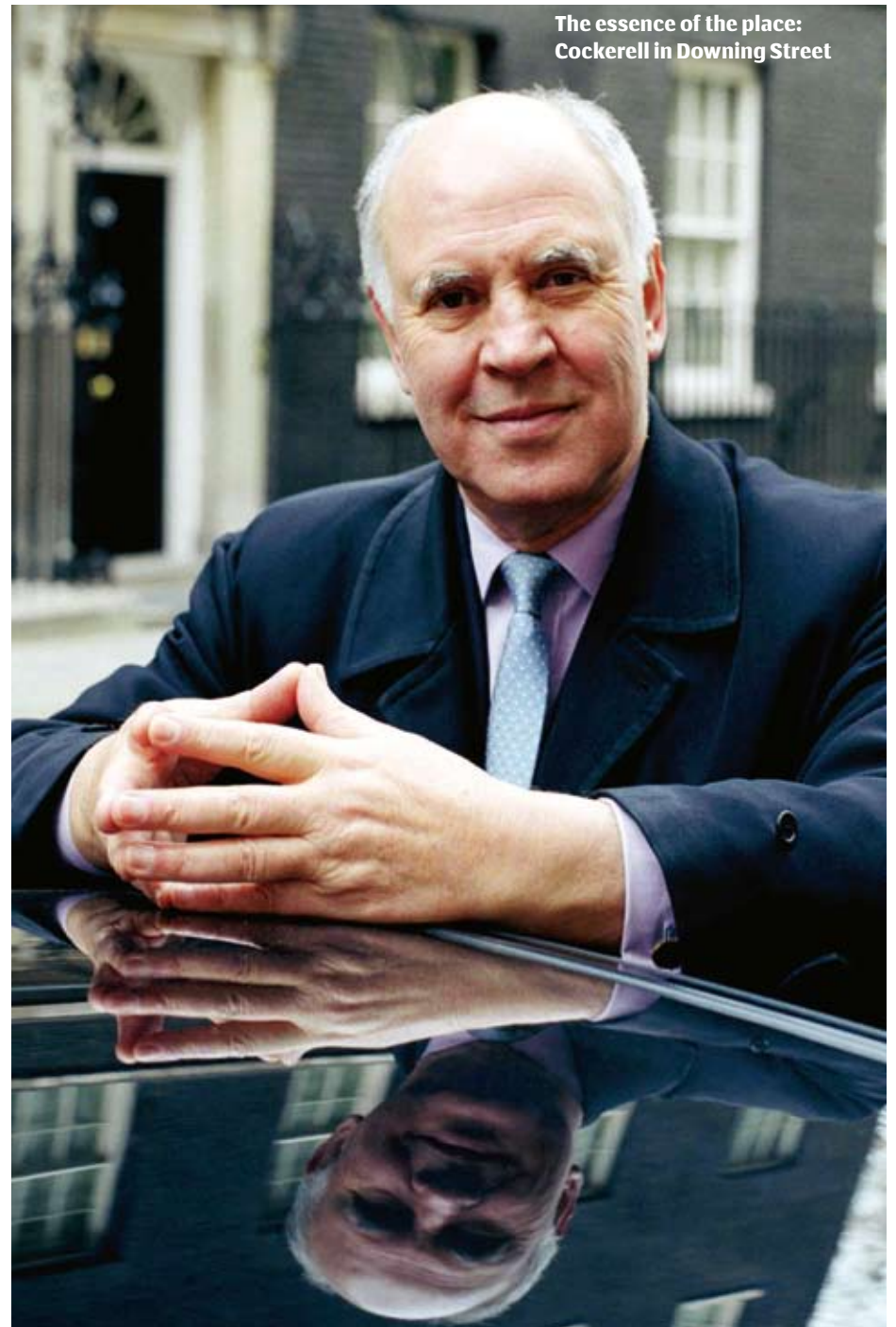
The working title, *The Chamber of Secrets*, was particularly apt, given the camera-shy nature of mandarins.

Take the permanent secretaries who inhabit a world behind the scenes. 'They're the people for whom discretion is like calcium in their bones,' Cockerell says. 'They are professionally discreet. What I try to do is to get people to speak candidly; if you talk to anyone about the place they work they will have a view.'

Is it true that ministers get moulded by their permanent civil servants? 'One diplomat said to me that the Foreign Office tends to view the arrival of a new Foreign Secretary as an oyster regards the intrusion of a piece of grit,' he smiles. 'Likely to prove an irritant and of little lasting value.'

Roy Jenkins told him that at the Home Office 'things come at you out of a clear blue sky', while the Treasury more closely resembles 'a long winter'. What he learned was that each office has a different history and different characteristics: each has to deal with a different set of problems, which in turn causes them to behave in distinct ways.

The series also takes in their prove-



The essence of the place:
Cockerell in Downing Street

INSIDE THE SECRET CORRIDORS OF POWER

nance: the Home Office, for instance, was formed in 1782 on the back of the Gordon Riots. 'It came out of the barrel of a gun and hasn't really changed' – while the FO was built in Victorian times, an edifice which expressed Britain's status at the height of its imperial power.

The FO, he says, traditionally saw itself as the Queen's representative abroad and liked to think that it recruited the cleverest people in the country, more often from a more narrow social class than the other civil services (the old public schools like Eton and Winchester were favourites).

'The interesting question for the Foreign Office is how Britain comes to terms with our reduced circumstances,' Cockerell says. 'One US Secretary of State said the British had lost an empire, but not yet

found a role. The story of the FO is the story of how successive diplomats and ambassadors have come to terms with that.'

The programme takes us to the present day, where Cockerell gets a lucky break. 'I knew that Jacqui Smith was standing down and a reshuffle was pending,' he recalls. 'So I rang Alan Johnson and said, I hear you might be in the frame for getting one of the great offices – could we be with you when you go to your new office?'

'He said, 'Not for the first time Michael, you seem to know more about it than me. But yes, you can be put on alert.' We were there filming when he arrived and when he was introduced to his permanent secretary, Sir David Normington.'

**The Great Offices of State,
BBC Four, February 11**

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Sally Hillier reports



Get set, go: skeleton, bobsleigh, skiing, snowboarding, speed skating

It's SNOW TIME, FOLKS

IT HELPS, WHEN INVOLVED with covering winter sports, to know the difference between a salchow and a lutz – and Barbara Slater does.

Many years ago, as a trainee assistant producer with Sport, she worked at a figure skating event where her commentator colleague couldn't tell one jump from another.

Slater, herself a former Olympic gymnast, promptly went to London's famous Queensway ice rink where an instructor explained the intricacies of the salchow, lutz, axel and toe loop (in case you're wondering, it's all to do with the edge on which you take off).

At the next skating OB, the newly-informed Slater scribbled the jumps on a piece of paper which she flashed before the clueless commentator.

Glide forward to 2010 and, as director of sport, she is presiding over the coverage of the Winter Olympics which start in Vancouver on February 12 (early evening local time).

Get set for 17 days of high speed competition with bobsleigh, luge, skeleton, skiing and snowboarding, as well as the not so high speed, although not necessarily unexciting, curling (remember Rhona Martin who 'threw the stone of destiny' to claim gold for Great Britain in 2002?).

This time round, viewers and listeners are promised 'the most comprehensive and compelling Winter Olympic experience ever' with around 160 hours on BBC Two and 2000 hours of interactive coverage on the red button.

'There will be more hours of terrestrial coverage, all in HD, and the red button will have a selection of extra live action, all of which will be streamed on the sport website,' says Slater. 'In addition 5 live and the News Channel will provide the latest stories.'

The big change in Vancouver, compared to Turin four years ago, is the scale of the multiplatform operation. As well as live streaming of content, bbc.co.uk/winterolympics will have text commentary featuring text and emails from readers and catch-up video highlights.

The site will also include blogs, photos, medal tables, competitor biographies and behind-the-scenes audio and video footage.

BBC Mobile will provide live streaming of network tv along with a selection of the best on-demand clips.

'It's fascinating to look at the step change in multiplatform,' Slater observes. 'At the Sydney Olympics in 2000, for instance, there was nothing – we didn't even have a proper sports

website. And the idea of using your mobile to access content wasn't even conceived.'

'Four years later it was Athens, and that was where the red button started to make an impact when ten mil-



'Video on the web took off in Beijing and that journey continues'

BARBARA SLATER

lion viewers used it to access coverage. Although we'd provided a red button interactive service for Wimbledon, the Athens Olympics marked a phenomenal advance.

'Then at Beijing the whole video on the web idea started to take off, and that journey will continue at the Winter Games.'

Slater hopes to make a brief visit to Vancouver but these are busy times for the director of sport. The first woman to hold the post, she took up the job in April 2009 and describes the last ten months as 'challenging but exhilarating'.

The division's move to Salford – in 2011 although a core team will remain in London to plan the 2012 Olympics – is the focus of much activity.

'Migration planning involves a lot of work,' Slater explains. 'The move north will happen in phases, fitting in with the sporting calendar and the events we have to cover.'

Around 57 percent of Sport staff have signed up for Salford among which, she says, is 'a core of talented and experienced people'.

She continues: 'The industry average for relocating is around 23 percent, so 57 percent speaks volumes about people's passion for working

for the BBC.'

In some, cases of course, it speaks volumes for people's concern that if they don't move, they will find themselves without work, although Slater points out that these days there are plenty of other opportunities in broadcast sport. 'There has been a proliferation of providers.'

Indeed, a recent disappointment for her division is losing out to Channel 4 for the contract to cover the London Paralympics.

'They are rights we would love to have had, and we were very ambitious in the bid we put on the table, but we didn't get it,' she notes. 'That said, the contract has gone to a free-to-air broadcaster, which is important for disability sport.'

Ahead of the London Olympics is this year's World Cup from South Africa, the coverage of which will be shared, as is customary, with ITV.

The daughter of former Blackpool and Wolves player Bill Slater, the director of sport has both a professional and personal interest in football and is looking forward to bringing what she predicts will be 'a huge global celebration from Africa' to UK living rooms.

For now though it's on with the snow show.

THRILLS GALORE BUT WHAT ABOUT THE WEATHER?

JONNY BRAMLEY, EXECUTIVE PRODUCER of the tv coverage, arrived in Vancouver two weeks ago to find a decidedly unsnowy landscape.

'Not only is this the largest city to host the Winter Olympics, it's also the warmest,' he says. 'It was ten degrees when I got here.'

Problem is, while the main Olympic ski events will be held in the famous winter sports resort of Whistler, two hours' drive away, the snowboard and freestyle competitions are due to take place on Cypress Mountain just outside Vancouver.

'The weather is a big concern for the organisers and, if conditions don't change, they might have to bring snow in from the mountains, which would be a huge logistical challenge,' Bramley explains.

There are no such difficulties at Whistler, which has had record snowfall this season and where it is possible that further dumps will upset the schedule.

'We will be incredibly lucky to get through the fortnight without some kind of delay due to bad weather,' says Bramley, whose first experience of

covering the Winter Olympics was Lillehammer in Norway in 1994.

The eight-hour time difference with Vancouver means that some of the most popular events, such as figure skating, will be in the middle of the British night, although downhill skiing takes place early evening UK time.

Despite limited medal prospects for Team GB, whose best chances are in the bobsleigh and skeleton, Bramley expects plenty of viewer interest.

'Some winter sports are televised only once every four years, so there's a curiosity about them. And of course some events are visually stunning.'

Not to say exciting, dangerous and unpredictable. Who can forget the women's snowboard cross race in Turin in 2006 when Lindsey Jacobellis of the US, with what seemed an unassailable lead, fell and was overtaken in the last few metres.

This time there's an addition to the Winter Olympic line-up: ski cross which, Bramley believes, will have plenty of thrills and spills of its own.



Scenic spot: Jonny Bramley in Vancouver



WHATEVER GETS YOU THROUGH THE WEEK

RYAN MORRISON, NEW MEDIA PRODUCER ON BBC.CO.UK/JERSEY AND PRESENTER BBC JERSEY INTRODUCING

1 SOCIAL MEDIA Twitter has to be the first item on my list of things that get me through the week. I know it doesn't do much to dispel the myth of a BBC Twitter addiction but I can't help it. It is a tool that truly and instantly shows just how small the world is now we're all connected by the internet. Along with local message boards, Facebook and blogs, Twitter is a great way of finding stories, or insights into stories I wouldn't get in any other way.

2 BBC JERSEY This is going to sound cheesy to an extreme, but this includes the people I work with. We're in a small office with online, tv and radio working together on stories and sharing resources, contacts and information. It would be a lot harder to get anything done without this closeness.

3 CHIPS AND PEPSI Waking up at 6am to take two children to school

FACT OF LIFE

For the first time since its launch, BBC iPlayer has had more than 100 million requests within a month, with the final *Wake up to Wogan* and the Christmas Top 40 pushing radio requests to record levels

before coming into work might not sound like a hard thing, but when you couple that with a Nintendo Wii/Civilization IV addiction you soon see the need for caffeine and eating at my desk.

4 MY IPOD This goes everywhere with me; I choose my clothing based on whether the top has a pocket I can put my iPod into easily. It's full of podcasts and Audiobooks that I listen to as I walk to work and to help me get through the washing up.

5 SPOTIFY Part of my job involves listening to a lot of new music. Much of it comes via the brilliant BBC Introducing Upload tool (see bbc.co.uk/introducing), but I also discover music through Spotify, which is a tool that allows you to listen to almost any song or version of a song that's ever been recorded – legally – streamed. It's really useful in a noisy newsroom environment when trying to write a story – or a list of five things!

in the week commencing December 14. One in eight of all tv requests now comes from either a Nintendo Wii or Sony PS3 console – an increase of 74 percent since November 2009.

week@work

ENVIRONMENT TEAM focuses on travel

BBC ENVIRONMENT has launched a campaign that focuses on reducing CO2 emissions and transport costs by encouraging staff to say 'no' to travelling to meetings and to say 'yes' to conference calls or video conferencing instead. Called 'Should I stay or should I go?' it's part of the goal to reduce the carbon footprint of every member of staff by 20 percent.

There are already approximately 50 video conferencing facilities set up around the BBC. In addition to these, Workplace, FM&T and Siemens have been working together to set up dedicated rooms in nine hub buildings (TV, BC, BC, HWH, Manchester Oxford Rd, PQ, Belfast, Birmingham, Bristol, Cardiff). These rooms (due to launch in March) will be used solely for video conferencing, with a simplified booking process via Outlook. BBC Worldwide has already managed to cut long haul travel by 50 percent since it launched its 'Travel Less, Travel Light' policy a year ago, and by investing in Gold Standard carbon offsetting projects it has been carbon neutral for buildings and travel since May 2009.

If you can't avoid travelling, then ask yourself whether it is possible to opt for trains rather than planes and take advantage of some discounted ticket deals that are available via Gateway. For example, if you've recently flown between London and Glasgow and still have your boarding card (dated up to December 31) you can

swap it for a first class return trip on Virgin trains – free!

BBC Environment has also set targets for transport suppliers to cut their carbon emissions by 10 percent year-on-year by using cleaner fuels and investing in hybrid cars. If you're hiring a car through the Transport and Travel bookings site you can make your choice based on the carbon emissions of the vehicle, too.

Eloisa Noble, team management assistant, BBC Vision,

and PMA Charlotte Lee, who also works in Vision, have produced a short film called Green Encounter as part of the joint drama/factual and environment training scheme Green Shoots. You can watch this on Ariel online from today.

If you want to find out more about reducing your carbon footprint, log on to the Environment pages on Gateway: <http://explore.gateway.bbc.co.uk/environment/>

ROGER BARA moves from breakfast to fill Corden's shows as the new sports producer...

Reporter **SARAH CORKER** leaves Cumbria to begin a new BBC job on the Isle of Man...

CHANGING PLACES

◆ **HELEN BLABY** (pictured) leaves 5 live, where she has been the voice of travel for 13 years, to present the weekday drivetime show on Radio Northampton...

◆ **Midlands Today** tv news presenter **SATNAM RANA** is to be the new voice of the English Regions radio programme *Desi Download*...

◆ **TALIA HULL AND NICHOLAS CALEY** take on strategic communication roles in Audio & Music comms and Journalism comms respectively...

◆ BBC Jersey's **DANIEL CORDEN** leaves his role as sports producer to travel the world for the



◆ **OLIVER INGS** is the new station sound producer for Radio Devon, replacing David Sheppard who has moved to the drive time programme...

◆ BBC Lincolnshire senior broadcast journalist **LES SHEEHAN** is leaving after 35 years at the BBC.



BBC IN ACTION



PHOTOGRAPH: JAMES FLETCHER

BBC INTERNATIONAL development correspondent Mark Doyle (pictured right) and Washington-based producer James Fletcher were part of the radio crew within the wider BBC team in Haiti. Fletcher arrived the day after the earthquake, with Doyle joining him a day later.

One early decision they made was,

where possible, to avoid the airport where the American troops were arriving, and the United Nations base where most aid workers were. They guessed other reporters and agencies would follow those angles and that they should focus elsewhere.

'We thought the best way to reflect the reality of the disaster was to spend as

much time as we could with ordinary Haitians,' says Doyle.

He adds that they went into shattered areas in Port-au-Prince, filing despatches and packages for domestic radio and World Service. 'Every day we ended up finding something amazing and original. Our producer Nick Springate [from World

Affairs] allowed us to roam and I believe it led to some original reportage.'

Back at their bases in Washington and London, the duo turned round a feature called *Ten Days in Haiti*. It was a mixture of new, unused radio actuality and some of the best of the packages used by Radio 4 and World Service.

SPEECH PATTERNS 'REAL-TIME REVIEWS'

REVIEWS, once the arena of port-drinking, highly paid and bearded critics, are everywhere. In the second hand daylight that is the internet, all is there to be rated or slated in a moment – and reviews just got real-time. No longer do theatre producers wait nervously for the first editions – with the advent of Twitter, the audience is tapping their way through the performance. And, according to Trendwatching.com, the process is going to become ever more ubiquitous. One mobile app even lets you review your airline flight while you're on it. It all points to one thing: viewers of the future will watch 3D tvs, wearing augmented reality glasses that overlay instant reviews onto their field of vision. Programme makers – perhaps it's time to develop a thick skin?

LEARNING CURVE

Frank Gardner fronts a new online course called *Disability Confidence*, which is designed to challenge assumptions that are often made about disabled people and enable more informed editorial decisions to be made.

The new three-part online course focuses on working with disabled people, both as colleagues and guests, and the way in which they are portrayed in BBC output – on tv, radio and online. It's a collaboration between the College of Journalism, Online Learning and the College of Leadership.

Although not a mandatory course, it comes highly recommended, especially for people working in news.

<http://tinyurl.com/disabilityconf>



Confidence: Frank Gardner

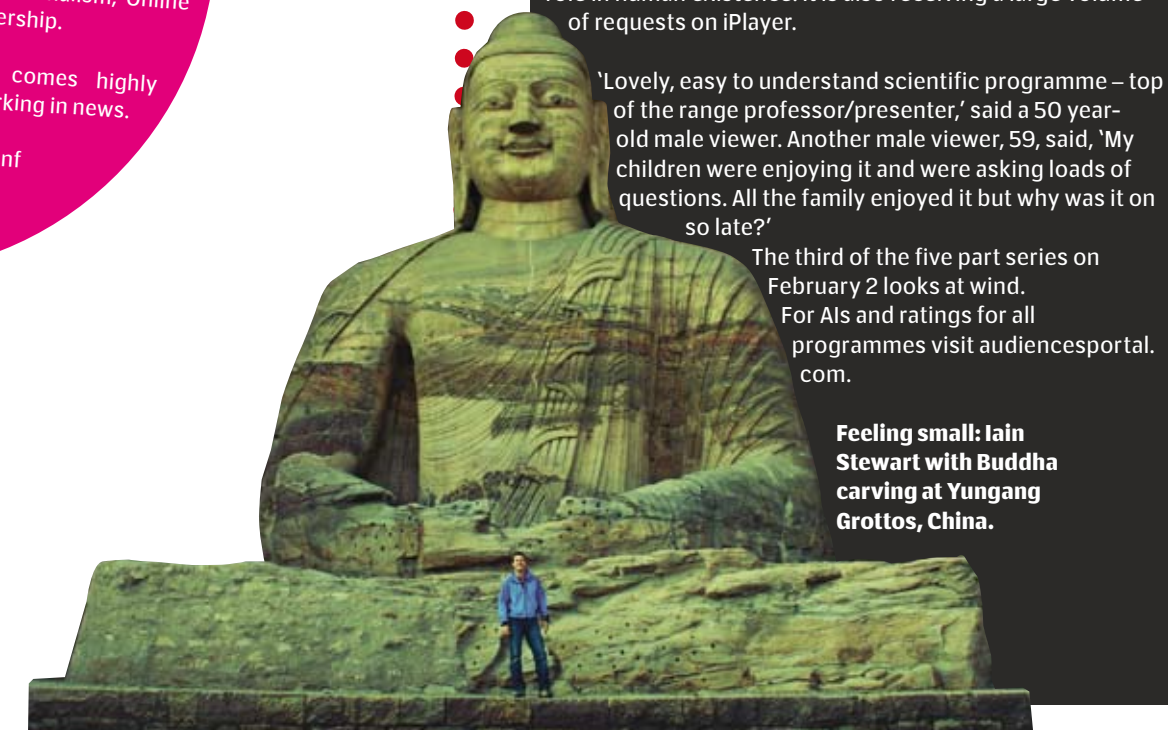
AI SCORES

HOW EARTH MADE US got off to a great start on BBC Two. Its 3.5m viewers and 13.3 percent share for the first episode made it the highest performing science programme for the channel in four years. The second episode last Tuesday also had more than a million viewers more than is usual for the timeslot on the channel (Tuesdays, 9pm). And the AI score has been high, at 88 for the first episode focusing on deep earth and 87 for the second which examined water's central role in human existence. It is also receiving a large volume of requests on iPlayer.

'Lovely, easy to understand scientific programme – top of the range professor/presenter,' said a 50 year-old male viewer. Another male viewer, 59, said, 'My children were enjoying it and were asking loads of questions. All the family enjoyed it but why was it on so late?'

The third of the five part series on February 2 looks at wind. For AIs and ratings for all programmes visit audiencesportal.com.

Feeling small: Iain Stewart with Buddha carving at Yungang Grottoes, China.



blogbites

What we've found while trawling the blogs this week

Inside the Iraq Inquiry

His face was stretched taut with nerves. His top lip appeared to be locked solid. As the Iraq Inquiry's chairman, Sir John Chilcot, told the world that this was not a trial, the witness's hands opened a bottle of water, his hands visibly shaking. Tony Blair clasped both hands together in front of him to steady himself as Sir John expressed the hope that the inquiry could go about its business in an orderly way without disruption. A burly security guard sat in the room just in case. The former prime minister stared straight ahead, barely blinking.

Nick Robinson, political editor
http://www.bbc.co.uk/blogs/nickrobinson/2010/01/inside_the_iraq.html

Listeners opposing the opposition of Obama

Usually listeners to *Over To You* get in touch after they've heard a programme – but over the past few days we've had a number of emails from people complaining on the basis of what they've heard in a trail. Opposing Obama is a two-part series, presented by Gary Younge, which will run in the Monday documentary slot on the World Service on 1 and 8 February. But the title of the programme – and the on-air trails – have been enough to get people leaping to the defence of the American president. Cathy Packe, producer, *Over To You* http://www.bbc.co.uk/blogs/overtoyou/2010/01/listeners_opposing_the_opposit.html

Reporting Afghanistan Casualties

In our coverage of Afghanistan, we at BBC News do not generally report the numbers of Taliban or insurgent casualties and fatalities, because there are no reliable or verifiable source figures available. Without accurate figures, any estimates or reports would be speculative – and likely to be inaccurate. Caroline Wyatt, BBC defence correspondent <http://www.bbc.co.uk/blogs/theeditors/>

Nokia's quiet comeback

Who is the biggest noise in the mobile world? In what looked like a moment of hubris during his iPad keynote on Wednesday, Steve Jobs claimed it was Apple. That raised eyebrows, because Apple has a tiny share of the mobile phone market, compared with Nokia. It may have reached around 2% by now, while Nokia has for many years had between 30 and 40% of the market. Ah, but Mr Jobs was talking about more than phones, he was chucking in laptops and iPods in his campaign to convince us that Apple is now a mobile business – and the biggest in the world. But then came the latest figures from the Finnish company. Nokia's fourth-quarter figures appear to show that the wounded mammoth of the mobile world has come charging back.

Rory Cellan-Jones, technology correspondent
<http://www.bbc.co.uk/blogs/thereporters/rorycellanjones/>

Is BBC television pushing religion to the margins? Not on my watch, says Ahmed

A Church of England Synod debate that will challenge broadcasters' commitment to religion on tv, echoes concerns raised at last month's BBC News Festival. **Cathy Loughran** reports

ONE OF Aaqil Ahmed's earliest commitments as the BBC's new head of religion and ethics, was to deliver 'one of the most Christian Easters for a long time'.

It's too early to unveil the whole schedule, but it will be a mix of documentaries, music and worship, including BBC Two's new *Easter at King's*. A far cry, Ahmed argues, from the picture painted by Nigel Holmes, a former BBC producer whose motion to the Church of England Synod next week will criticise the decline and 'marginalisation' of religion – specifically Christianity – on BBC tv.

The BBC failed to mark Good Friday on television last year and scheduled Fern Britton talking to Tony Blair about his faith to signify the Advent season, Holmes says. He also claims that overall output has fallen from 177 hours to 155 in a decade.

Lack of religious literacy

Of the two regular programmes on the main channels (*Songs of Praise* and *The Big Questions*), the 'adversarial format' of the Nicky Campbell discussion show treated religion as a 'problem'. And when it tackled religion at all, BBC Three did so 'from the angle of a freak show'. Holmes is even more critical of ITV's output, which he said had been reduced to 'next to nothing' and Channel 4's programmes about Christianity, compared to

those about other faiths, were 'sensationalist' or 'unduly critical'. By contrast, religious content on BBC radio and online was 'impressive'.

Six months into the job, Ahmed insists that, under him, BBC television is 'committed to providing high quality religion and ethics programming that really engages our audiences'.

'Nigel Holmes does not paint an accurate picture of our output – in hours and programming change from year to year – and there is no downward trend,' he told Ariel.

'Last year we transmitted 164 hours across all our tv channels. That included marking the Christian significance of both Christmas and Easter with a diverse range of content on tv, radio and online, and also, on BBC Four, showing the critically acclaimed six-part landmark series *A History of Christianity*, now being repeated on BBC Two.'

He adds: 'We have lots of programming planned for Easter this year, including the new BBC Two commission *Easter At King's* and two documentaries on BBC One to mark Holy Week and Good Friday, special editions of *Songs Of Praise*, the documentary *Private Life Of An Easter Masterpiece*, and a range of live worship and celebration.'

Holmes, a former Radio Cumbria senior producer, does not speak for the Church of England, although his motion, to be discussed on February 10, has attracted a record 171 signatures.

He rehearsed his concerns as a panellist at the recent BBC News Festival, arguing that exceptional programmes like BBC One's *The Passion* and *Around the World in 80 Faiths*, on BBC Two, proved that high quality productions, well scheduled, could attract big audiences.

The festival debate centred on whether the BBC was ignoring Christian audiences as some critics believe.

Last month, Radio 2's Simon Mayo raised his own concerns, telling the Daily Telegraph that 'religion is increasingly driv-

BBC Four's acclaimed series, *A History of Christianity*, presented by Diarmaid MacCulloch and now re-running on BBC Two, was a landmark contribution to religion on BBC television in the last year



'BBC Three tackles religion from the angle of a freak show'

NIGEL HOLMES

en to the margins' of BBC broadcasting. He criticised use of the words 'rebirth of Christ' in an Easter bulletin as proof that some BBC journalists had no understanding of the concept of resurrection.

The issue of language and the degree of religious 'literacy' among journalists and producers was a key focus of the news festival discussion.

Graham James, Bishop of Norwich thought that there needed to be 'a bit more religion, sociology and theology in newsrooms', so that stories relevant to a wide audience would not be missed. George Stack, Auxiliary Bishop of Westminster, had specific concerns about how networks would cover the forthcoming visit to the UK by Pope Benedict – that his words would be 'trivialised and distorted'.

Journalist and former cleric Mark Vernon identified a 'fear factor' on the part of religious people about speaking to the media, and on the media's part about causing offence.

He cited an article he had written for the BBC News website magazine, about churchgoing at Christmas: 'There was a tremendous amount of nervousness about causing offence – about whether you go to a high church or a low church. I had to put the words 'Anglo Catholic' in inverted commas because it was somehow thought to be an offensive word – but putting it in inverted commas is going to cause offence in itself.'

BBC religious affairs correspondent Robert Pigott believed that 'literacy' among some colleagues was 'impressive'. Jon Leyne's reports from

Tehran, for instance, had been enhanced by his 'considerable' knowledge of Shia Islam. The churches might want greater religious literacy among everyday journalists, he agreed, but the idea that the BBC could alter its 'news values' to suit religious faiths was unthinkable.

News values can't change

'There is a case for including religion in our international coverage perhaps more than we do, but we can't change our news values in order to incorporate religion, beyond it being a legitimate part of the immediate story,' he told the news festival.

In the time-pressured bulletins schedule, there was no legitimate claim for religion to be explored in detail – something the churches found frustrating. 'But I think our news values have to be immutable, because our duty is to report news to people and not to report religion.'

At the internal debate at least, the last word went to agnostic ex-Church of England priest Mark Vernon. In a world where looser beliefs exist alongside dogmatic faiths, recognised 'labels' for religion have shifted too, he observed: 'In our plural world, religion is quite often present [on the airwaves], it's just not called religion.'

BBC Two keeps it simple in upcoming series

IN ADDITION to the special commissions for Easter, two major BBC Two series – building on the success of *The Monastery* and *Around the World in 80 Faiths* – are due later this year.

Anglican priest Peter Owen-Jones gives up globe-trotting to get back to basics in *How To Live a Simple Life*.

Filmed over eight months in Sus-

sex, the in-house series, produced and directed by Graham Johnson and Rob Cowling, will see Owen-Jones living without money in 'voluntary poverty'. It will Tx this Spring.

In Tiger Aspect's three-part documentary series *The Silence* – devised by *The Monastery's* Abbott Christopher Jamison – five volunteers

try out the quiet life at a retreat in North Wales. Commissioned by Aaqil Ahmed, it is exec produced for the BBC by Maxine Watson.

And this summer, a new Sunday morning religious show, now in development at BBC Northern Ireland as part of the network tv supply strategy, will launch.

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

Epic proportions

Jonathan De Souza (January 26) misses the point about criticism of our coverage of U2's launch for No Line on the Horizon last year.

Of course we should report on new material from acts in a way that reflects their status, but U2 virtually colonised chunks of the BBC.

Yet front man Bono was reported as 'disappointed' with sales and none of the singles released from the album reached the UK top ten. Never mind the media exaggerating the popularity of Joe McElderry – the BBC certainly exaggerated the popularity of U2.

By all means let's have epic coverage. But let's save it for those occasions for when it's warranted.

Ian Wood
Radio WM

Keeping us guessing

It was disappointing to hear Nicholas Witchell's final line on the BBC News (January 27) to the effect that, according to a former White House legal adviser, Lord Goldsmith had had his mind changed about the legality of the Iraq War by pressure in Washington.

Putting aside the fact that the quote had been denied by the man said to have made it, by ending his report in this way Witchell was leaving viewers with his own pithy little spin on what Goldsmith had spent six hours telling the Chilcot Enquiry.

This isn't news reporting, it's surmising. There's a difference.

Ray Connolly
freelance



Sorry tale

All user generated content on the BBC has a facility for users to complain about a story or post and it's especially pertinent for My Story to have it as we are inviting 'true', authored stories from members of the public (January 26). That leaves us open to publishing defamatory material so we have put in place a mechanism to allow users to easily contact us if they feel aggrieved.

Give us a slot when someone might watch

The encouragement that English regions gets from network schedulers always astounds. For years *Inside Out* has been placed against *Coronation Street* at 7.30pm on a Monday. The Super League Show in four north of England regions has had more slots than a Vegas casino. And the latest effort by controllers to prove that regional programmes cannot garner an audience, comes with the shabby treatment of the multi-English regional football show, *Late Kick Off*. For weeks one and two of the programme's run, the slot went through the witching hour. The show inherited the audience from a documentary repeat. This week, *Late Kick Off* was graciously granted a slot 15 minutes earlier in the

evening (though still past most viewers' bed-times) following that famous audience grabber, the Dimpleby Lecture.

The nations in Scotland, Wales and Northern Ireland have their own presentation and scheduling teams. They have also got into the terrible habit of providing reasonable time slots to local programming, and giving these programmes a higher profile.

One wonders what is the point of English regions producing seven bespoke programmes, if they are always going to be allocated a transmission time where nobody watches?

Neil Morrow and Howard Booth
producers, Late Kick Off NW, Manchester

If your correspondent had clicked the link, he'd have been told that: 'This form is only for serious complaints about specific content that breaks the House Rules. The message you complain about will be sent to a moderator, who will decide whether it breaks the House Rules.'

We do not foster a culture that encourages My Story authors to apologise for their work; in fact we celebrate the work by publishing it in the first place – that's the whole My Story raison d'être. But we do foster a culture whereby people who are defamed can request a review. And for that I do not apologise.

Mark Elkins
editor, adult skills

Watt's going on?

You report that managing the environmental impact of ever-increasing amounts of technology is 'a tricky one' (Ariel, January 26). It certainly is if those who have the ability to make a real difference show no inclination to do so.

R&D is shortly to move to Centre House Block D, after major refurbishment works. These include a large computer room consuming half a megawatt of power, and replacement of the heating and air-conditioning systems.

A bit of joined-up thinking would have resulted in the new heating and air conditioning being designed to take advantage of the equivalent of 150 kettles boiling away contin-

uously all year round in the same building. But no, a completely standard gas boiler and electric cooling system has been specified instead, while all that lovely heat is being-blasted out over White City station by yet more air conditioning units.

Not a single watt will be re-used, even as hot water for the paltry single shower put there as a sop to the cyclists who try to reduce their environmental impact by using a sustainable mode of transport.

The BBC's environmental policy says that environmental impact must be a 'key concern' in business cases. This was obviously ignored for Centre House. Meanwhile, BBC Environment frets about switching off mobile phone chargers and sends out cotton bags saying 'I choose to make a difference'. Greenwash.

Matthew Marks
Kingswood Warren

Carbon crisis

BBC staff are constantly being fed the corporate line on environmental issues. However, it is BBC Workplace themselves who actually have the power to act to make drastic improvements but they appear to choose to ignore the glaringly obvious solutions.

TVC, for example, is heated to a truly epic temperature in the winter and air conditioned down to oblivion in the summer, but all is literally lost because radiators can't be controlled meaning windows are wedged fully

open in the winter and doors to the outside don't have automatic closer hinges meaning chilled air simply escapes into the summer breeze.

In some areas, as pointed out by Jeremy Paxman some years ago, there's the bizarre situation of both air conditioning and heating pumping away side by side at full tilt.

Clearly, some very cheap, very simple and very common sense measures could be implemented to cut TVC's ridiculously high energy bill and needlessly large carbon footprint at a stroke.

So, perhaps before preaching to staff, BBC Workplace should literally get their own house in order first?

David Larnar
audience services

Who knows best

It was interesting to read Mark Thompson's continued assertion that executive pay at the BBC must be kept high in order to attract the 'best' people, in the same article as Helen Boaden's admission that 'we are learning the hard way that if you don't invest in the right infrastructure, it all goes go wrong' with regard to VOIP phone catastrophe



(Ariel, January 26).

I'd imagine that most 'lesser' people earning a fraction of an executive salary would have learned this long ago. In fact, I would even argue it was not something that needs to be learnt at all.

What price does common sense fetch in today's market?

Paul Brown
monitoring journalist, supra-geographic

Figured it out

'We've learned the hard way that outsourcing everything is not the solution,' says chief technology officer, John Linwood.

Shame it took so long for management to come to this conclusion; it's been self evident to those who do the work for some considerable time.

Nick Serpell
NEC broadcasting rep, NUJ

Apple of our eye

Chatting to a colleague about Apple's new release they expressed confusion about all the fuss surrounding the iPad. So imagine trying to use the Siemens voicemail system. Consider your emotional response to it. Now imagine a piece of technology that invokes the opposite response.

They understood.

Matt Seymour
Radio York

False code

Does anyone know why, when you type in Television Centre's post code W12 7RJ on the Royal Mail online address and post code finder, the kids programme *TMi* always comes up as the business name?

Paul McGrath
project technician, training

Home truths

Accuracy and impartiality are everything when the BBC reports on the Middle East, even for Ariel. So maybe last week's cover story, *West End Girl*, could have done with a second pair of eyes before publication.

The writer refers to 'the forced expulsion of an estimated six million Palestinians from their homes'. Whether hyperbole or ignorance, that's a pretty inexcusable error.

Paul Kirby
radio newsroom

OBITUARY

ALISTAIR BLACK

Alistair joined the BBC in 1968 as a technical operator and in the subsequent 42 years worked in a range of vision engineering roles. He had an excellent work ethic, with a strong sense of responsibility towards his work, and embodied the established values of the BBC, believing

that technical standards were paramount.

He worked to the standards set by the BBC which he joined, and didn't have much time for what may be described as the compromised practices which have emerged over the years. Alistair was respectful of rules, except when he had a healthy disrespect for them.

It will be forever un-documented just how many mini-crises were averted by Alistair turning up hugely

early for his shifts, spotting a problem and sorting it out before anyone else ever knew about it. There was never a problem Alistair couldn't solve, nor a fault he could not explain.

Alistair was a gentleman in every sense of the word. He would always take the time to explain things to colleagues and made a point of sharing his substantial knowledge with anyone needing help and would often be found working co-operatively with maintenance colleagues to

ensure that problems could be most efficiently resolved.

He was enthusiastic about amateur radio and had extensive knowledge of the subject, but moved on to amateur television, often recounting stories to colleagues of his visits to the hills establishing links. This was a pursuit which sat very comfortably with his love of Ayrshire.

Electronics were obviously in his blood and, with his wry sense of humour, he would tell tales of boyhood

experiments often involving huge voltages and explosions.

He worked extensively on the development of broadcasting systems in the Pacific Quay studios which will be a robust legacy for many years to come.

Alistair epitomised a generation of dedicated and hugely knowledgeable staff who will be sadly missed by many past and present friends and colleagues.

Bill Ward

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PROGRAMME MAKING

Production Co-ordinator, Music Entertainment
London
TV Centre
5D/Ref: 255105
C 09-Feb-10 A 06 months

Production Management Assistant
London
TV Centre
3D/Ref: 255102
C 09-Feb-10 A 04 months

Broadcast Assistants, Radio 3
London
Broadcasting House
3D/Ref: 254590
C 09-Feb-10 Various

JOURNALISM

Regional Multimedia Editors (Americas), WSNCA
London
Bush House
9D/Ref: 255907
C 15-Feb-10 A 12 months

Presenter/Producer (Senior Broadcast Journalist), BBC Look East
Norwich
8D/Ref: 254369
E C 15-Feb-10 A 06 months

Executive Producer, World Olympic Dreams
London
8/9D/Ref: 256004
C 14-Feb-10 A 2 years

Senior Broadcast Journalist (Presenter/Reporter), 60seconds
London
TV Centre
8/9D/Ref: 255164
C 12-Feb-10 A 06 months

Assistant Producer, BBC Sport
London / Salford Quays
7D/Ref: 256415
C 15-Feb-10 Various

Broadcast Journalist, Newsbeat
London
Yalding House
7D/Ref: 252255
C 05-Feb-10 A 06 months

Broadcast Journalist, Radio Manchester
Manchester
5/7D/Ref: 255770
E C 10-Feb-10

Broadcast Journalist, BBC Radio Derby
Derby
5/7D/Ref: 254371
C 12-Feb-10

Broadcast Journalists, BBC Tees
Middlesbrough
5/7D/Ref: 252260
E C 10-Feb-10

Broadcast Journalist
Multi Location - Scotland
5/7D/Ref: 252585
E C 14-Feb-10 A 12 months

Producer (Dari) Kabul Office, Afghan Stream
Kabul
N/A/Ref: 255133
E C 12-Feb-10 A 12 months

BUSINESS SUPPORT AND MANAGEMENT

Programme & Project Support Office Manager
London
Broadcast Centre Media Village
11D/Ref: 256747
C 15-Feb-10

Service Delivery Manager, TV Operations
London
10D/Ref: 256027
C 10-Feb-10

BBC PMO Manager - Standards
London
Broadcast Centre Media Village
10D/Ref: 255171
C 09-Feb-10

BBC PMO Manager - Delivery Support
London
Broadcast Centre Media Village
10D/Ref: 255168
C 09-Feb-10

Financial Planning Manager / Rheolwr Cynllunio Ariannol
Cardiff
10D/Ref: 254935
E C 08-Feb-10 A 05 months

Commercial Manager, BBC Factual
London
9D/Ref: 254630
C 08-Feb-10 A 09 months

Portfolio Analyst, English Regions
Manchester
9D/Ref: 253061
E C 15-Feb-10

IT Specialist Investigator
London
White City
8D/Ref: 256763
C 11-Feb-10

Brand Executive
London
TV Centre
7D/Ref: 256657
C 10-Feb-10 A 06 months

Senior Research Executive, Vision Knowledge
London
TV Centre
7D/Ref: 256140
E C 11-Feb-10 A 12 months

Marcomms Co-ordinator - Midlands, East & London
Birmingham
5D/Ref: 255778
C 09-Feb-10

Marcomms Co-ordinator, Knowledge
London
TV Centre
5D/Ref: 255092
C 08-Feb-10 A 12 months

Indie Co-ordinator
London
5D/Ref: 254088
C 09-Feb-10 A 09 months

Management Assistant, Newsgathering
London
4D/Ref: 256688
C 11-Feb-10 A 07 months

PA to Head of CBBC In-House Production
London
4D/Ref: 254086
C 10-Feb-10 A 09 months

Tour Guide, BBC Manchester
Manchester
2H/Ref: 255791
E C 15-Feb-10 Flexi12 months

TECHNOLOGY

Manager, Transmission Operations
London
Bush House
11S/Ref: 256499
E C 07-Feb-10 A 12 months

Manager, Transmission Developments
London
Bush House
11S/Ref: 256496
E C 07-Feb-10 A 12 months

Business Manager
London
Henry Wood House
9D/Ref: 254334
C 09-Feb-10

Technology Manager, BBC World Service
London
Bush House
9D/Ref: 252862
E C 07-Feb-10

Specialist Engineer (Video Edit and Playback)
Birmingham
8D/Ref: 254628
C 10-Feb-10

Senior Usability & Accessibility Specialist
London
8D/Ref: 254076
E C 07-Feb-10 A 12 months

Senior Web Developer (Homepage)
London
Broadcast Centre Media Village
8D/Ref: 252196
E C 09-Feb-10

Web Developer (Homepage)
London
TV Centre
7D/Ref: 252195
E C 09-Feb-10Continuing06 months

Broadcast Support Technician
London
TV Centre
6H/Ref: 254777
E C 10-Feb-10 A 06 months

DMI Office Support
London
White City
4D/Ref: 254343
C 08-Feb-10 A 06 months

See Attachment

Time out to teach

During a career break from Look North Polly Sharpe took a sabbatical in Tanzania

I HAD SPENT SIX YEARS working as an sbj at Look North in Yorkshire and Lincolnshire, and travelling was aways at the back of my mind. So when my manager gave me a six month career break, I was delighted...if extremely apprehensive.

Leaving behind fast-moving stories, deadlines and technology, I found myself in a remote village called Milingano in Tanzania, living in a tin-roofed mud hut with no electricity or running water...or indeed any mobile phone signal. I arrived there via a small charity called Village Africa and was one of four volunteers based at the primary school teaching English. It was hugely different from day to day life in a newsroom.



Thankfully, not all the 117 children registered in my class showed up, which meant facing only around 50 students aged 11-12, all with nothing but a battered old exercise book and – if they were lucky – a pen or pencil. Sitting four to a bench, they looked at me expectantly on my first day. My blackboard was cracked and fading, and when I walked around their desks I had to remember to step over the hoes they had brought to school with them.

But over the next three months, my class and I developed a strong relationship. They constantly pushed my boundaries and I was forever surprised by what they knew, their way of life, and what was deemed important or unimportant.

It sounds clichéd, but things we take for granted can be priceless in a place like Milingano: a tennis ball (their balls are scrunched up plastic bags tied together with string), a balloon, a sticker on some work they've done well – all brought such simple joy.

The career break benefitted my work in ways I could never have predicted, making me more resourceful and less willing to give up so easily. I often had to work around significant problems using the most basic of resources.

I feel I have returned a much better communicator – making myself understood by 50 children who don't speak English has given me confidence that I can communicate with all types of people, in all kinds of ways. Overall, I have returned to my job in Hull with a renewed confidence; as with any challenge, like an attachment or new experience, this confidence comes when you are pushed out of your comfort zone – and survive.

Been anywhere nice? Send your attachment stories to Clare Bolt

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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

Where do you come from?

I was brought up in Cornwall and my parents still live in the house I grew up in. Dad was a fisherman in Newlyn and got approached to be a fisheries consultant so we went to the Bahamas for a couple of years and had a couple of stints in Trinidad. This sparked a huge interest in other cultures.

Would you call yourself Cornish?

I'm very proud of being from Cornwall, which is one of the reasons I'm pleased to be doing a documentary [to go out shortly] that tries to explore the psychological and cultural impact of mass tourism in the three places I grew up. Each place seems to have reacted very differently to having hundreds of thousands of people coming into their county or country every year.

What exactly is World Have Your Say?

It's a news discussion programme that tries to take the topic we think is being talked about the most around the world. This week we talked about Tiger Woods, climate change scepticism, the Afghanistan surge and that woman in Glamour magazine in the US with a tiny roll of fat on her tummy.

How do you know these topics are popular talking points?

We look at stats from the BBC News website and listener response to World Service. We also use social media and base our conversation through our blog, Flickr, YouTube videos, Twitter and Facebook. We get quite a few contributions this way and I spend a great deal of my day communicating with people around the world.

Would you say your listeners are very involved with the show?

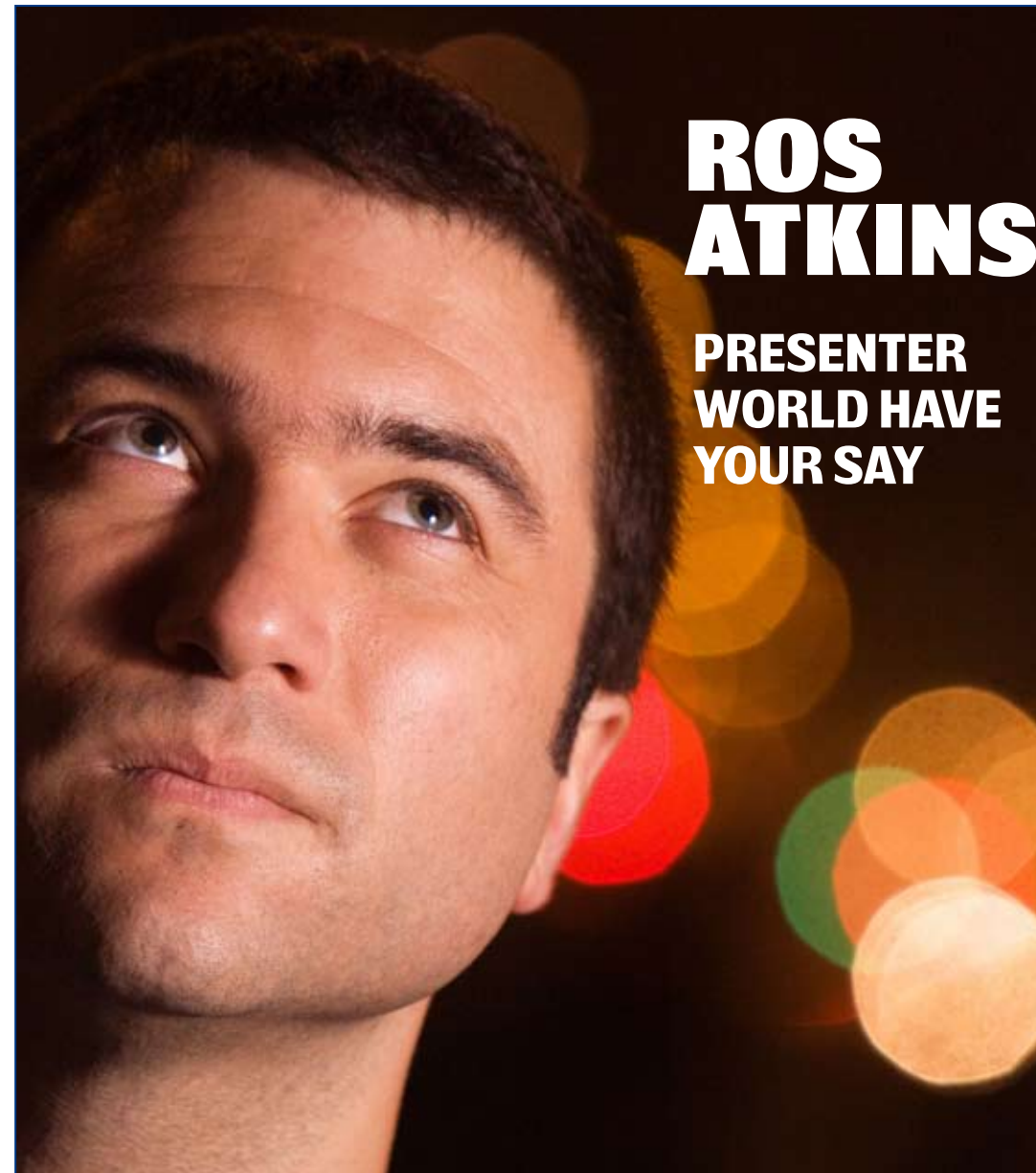
Yes. Whenever we're going on a trip I'll invite listeners to come along or suggest where to go and what to talk about. This helps us in all sorts of ways. For example, in Uganda we wanted to do a programme from a listener's house so we went to a guy called Issa's house in Kampala, hired a generator and made it happen.

Any other colourful examples of where you've been?

We ended up in a pancake house in rural Oregon in June. We'd asked for suggestions of where to go and a guy called Steve said go to Mamma Jane's pancake house because that's where everyone goes to sit around a big table, drink coffee and talk about today's news – so we did.

What sort of response do you get in these places?

We had a lovely moment in Portland walking along a tow path full of keep fit fanatics. One of us was wearing a *World Have Your Say* tee shirt and as we passed a young couple sit-



ROS ATKINS

PRESENTER WORLD HAVE YOUR SAY

PHOTOGRAPH: MARK BASSETT

ting on a bench they said, 'Are you Ros?' It's amazing to have a relationship with people in places we've never been to before.

Do you have regular listeners?

Yes, lots and some probably know more about the show than we do. When we went to Abuja, people travelled hundreds of miles over two or three days to attend the show. One afternoon I sent an email looking for help with something and got emails back from more than 30 countries. That's both exciting and humbling in equal measure.

Is it difficult broadcasting to so many different countries and cultures?

You need to be aware but not let it get in the way of asking what your listeners want you to ask. I am forever trying to imagine what different listeners are thinking and what they might want to know. We speak to people who many of our listeners might think are pretty unpleasant, like the Ku Klux Klan, David Irving, Nick Griffin and The Taliban, but it's important to be polite and treat them and everyone else respectfully.

You've had some extraordinary experiences, such as in Mexico

We arrived in Mexico to do a programme about the impact of the drugs trade just as the swine flu story broke. We decided to go ahead and ended up doing the programme on the roof of the hotel with guests separated by about 10 metres and all wearing masks – including me.

What happened when you came home?

We weren't allowed to come to work for a week and all started having strange experiences. My daughter's nursery wanted a doctor's note to say I was fine and my wife and parents didn't want me around so I went to live in a motorhome.

What did you do?

I spent a week driving around Kent and Sussex waiting for the incubation period to end and one drizzly Tuesday found myself parked up near Dungeness power station staring out to sea and wondering how it came to this. After that we were allowed back but had to miss going to Indianapolis for Barack Obama's 100th day because it was clear that after Mexico none of the guests would be prepared to speak to me.

But you did broadcast from President Obama's inauguration. What was that like?

Amazing. We thought it would be good to do the whole programme from the middle of the crowd so while 5 live and Radio 4 were doing their stuff from behind the fence, the World Service – traditionally the most conservative producer of news – was right in the thick of it.

How did you do it?

I was on a wireless headset with a Blackberry reading texts and emails from all over the world surrounded by thousands and thousands of people. It sounded very different from anything we'd done before. It's frustrating sometimes that we're doing these wonderful things and, despite the fact that we're completely available in the UK, somehow the awareness of us is still quite low.

Where else is on your 'must visit' list?

I'd like to visit Harare and Tokyo. We just don't get our teeth into Japan as much as we'd like to, partly because of the time difference and partly because of the language.

Have you got any burning ambitions?

I think you have to be careful what you wish for and if anyone had ever said to me that I would be involved in a show like *WHYS* then I would have signed up for a 20 year contract. I'm pretty happy to be honest.

Interview by Sue Llewellyn

foreign REPORT



DENIS NIGHTINGALE

RADIO CORNWALL BJ GOES ON AIR VIA LAPTOP FROM OZ

AS THE RADIO Cornwall jingle sounds in my ear, a little bit of broadcasting history is being made: the first complete breakfast programme presented for the station from Down Under and all through my laptop. It was the idea of station boss Pauline Causey who wanted to take advantage of my trip to Australia to interview Cornish child migrants – and who was I to disagree?

It was all made possible by station engineer Jamie Blake who spent a morning fiddling with my laptop and then announced I could broadcast from any broadband in the world. So off I flew, confident that everything would work.

I was in Australia with *Spotlight* reporter Andrea Ormsby to talk to Cornish child migrants who thought they were being sent to a paradise but too many found instead beatings and abuse. Australian prime minister Kevin Rudd recently apologised for what happened but we were able to prove that Cornwall County

I wondered if the connection to Truro would hold

Council continued sending migrants long after everyone else thought it was a bad idea.

We flew around the country, drove hundreds of miles along hot, gum lined roads and heard some har-

rowing tales from people proud of their Cornish heritage but still wondering what they had done wrong and why Cornwall had sent them away. We took a woman called Jan Barby back to the farm where she had spent her childhood with hundreds of others. It's nearly derelict now, with the only sound that of crickets, but for Jan it was a difficult trip. Standing outside the bashed up dining room where public beatings used to take place, you could hear the anger and pain in her voice. She is still bewildered by it all.

Then I was off to Melbourne to meet two Cornish bards – Libby and Tom Luke. They let me broadcast from their front room and drove me to Bendigo which claims to be the largest Cornish city in the world and is the centre of the gold fields. Certainly there are signs of Cornwall everywhere with, for example, a statue of a Cornish miner in the main square. There I interviewed survivors of last year's terrible bush fires. Male voice choirs in Cornwall are raising money for a monument to the fires and the effects are still there with empty, blackened plots where houses should be.

Back in Melbourne I sent my interviews to Truro and spent a great three hours with live music, lively guests and cups of tea. It was nerve wracking wondering if the broadband connection would hold, but it did. The delay was less than from our sat van in Cornwall and meant I could interview people in Truro and on Scilly. Broadcasting from a laptop has opened up new vistas for lives and two ways. I'm also hoping that Denis Down Under will become an annual event.

CV

Degree: BA history at Jesus College, Cambridge

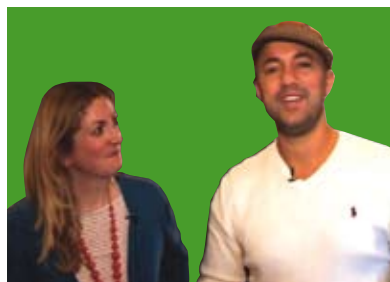
Family: Wife Sara and three year old daughter Alice

Career highlight: Being asked to co-present for the World Service from President Obama's inauguration.

green room

THE ARIELATOR

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



UPSIDE A pop music master class last week for *Newsbeat* reporter turned disco diva **Natalie Jamieson** when she interviewed Lady Gaga producer RedOne (pictured above with Nat). Red is such a hit machine he made a track while being interviewed, and got Nat to add the vocals. 'I was very nervous, considering Kylie Minogue had been in the same booth working on her new album the day before,' she admits. 'In my drunken head I'm amazing at Singstar, but sober, in the cold light of day, my singing isn't exactly wonderful.' Nevertheless the collaboration came good, resulting in a surprisingly polished end product. A Facebook campaign has even been set up to get Nat to number one. It had 103 members at the last count. Look out Gaga... tinyurl.com/natsinging

DOWNSIDE



Sbj **Les Sheehan** is leaving BBC Lincolnshire after 30 years of not making the tea. 'He's the kind of person you cannot do without on a local radio station - a multiskilled producer who can present a show while planning an OB and discussing the Christmas schedules,' says managing editor Charlie Partridge. 'But he is renowned for never, ever making the tea! Paul was part of the team that set up Radio Lincolnshire back in 1980 and has never left, apart from brief stints at Radio Training and Radio Berkshire. Over the years he has been involved with almost every programme on the station, ending up as weekend sbj. Perhaps he's more of a coffee man...

EARWIGGING

OVERHEARD AT THE BBC

...I prefer machines to people. They're more consistent...

...I know you're married but can you take me to the basement and can we go now please?...

...Reporter 1: 'Hey, good to see you, nice tank top.' Reporter 2: 'Ditto'...

...It sounded like he was in a tunnel and was going in and out...

...It's amazing one hat can cause so much havoc...



A VERY HAIRY REVOLUTION

'NOT 'TIL CHILES DOES' is the revolutionary slogan currently circulating around the Radio Sheffield underground, thanks to a campaign by the firebrands in the breakfast team (pictured). 'The controversy over Adrian Chiles's -should he or shouldn't he' - beard spurred our team into an act of solidarity. None of the team are shaving 'til Chiles Does' explains senior producer Katrina Bunker. 'We've been campaigning ever since.'

On Friday comrade Dan Johnson (second from left) was dispatched onto the streets of Sheffield with a sandwich board and set of badges, to gather support for the cause. 'One lady thought Adrian's beard suited him and insisted that he was right to wear it on

television,' says the reporter. 'She was adamant that he should keep up his defiance of the BBC bosses. After this prolonged conversation she ended by asking, 'Who is he?''

But this tireless campaigner is not without his sensitive side, confiding to Green Room that the whole episode has been something of an embarrassment for him due to his slow beard growth. 'Even though it's more than a week since I last shaved, it doesn't look like I'm taking the campaign seriously,' Dan laments. 'There has been speculation that I've been shaving and mockery of my lack of face fur, but I'm determined to continue to support Adrian in my own way. I will not be shaving...not til Chiles does! Vive la revolution!

CRIMSON TIDE

WALES IS CURRENTLY resonating to the distinctive click-clack of knitting needles thanks to the *Jamie and Louise* show. The Radio Wales duo had the idea of challenging listeners to knit a gigantic collaborative scarf to support the Wales team in the

forthcoming Six Nations Championship. It was an idea that proved surprisingly popular...

'Louise started knitting on air and appealed to listeners to send in their own examples - seven inches wide, red wool, any length,' says producer Louise Booker.

'Now every postal delivery brings parcels and parcels of knitting. There was another 45 this morning.'

At the last count the scarf was 212 metres long and growing. The team have now set the ambitious plan of getting it to reach all the way around the Wales Millennium Stadium - a kilometre in length. For now, it's being wrapped around Welsh celebrities' heads for new website feature Scarf Face - Who's backing the Boys?, proving that the scarf is second only to the towel in terms of extreme usefulness.



Louise Elliot (left) knits as the scarf takes over the studio (above)

WE HEAR THAT...

THE BBC'S recent phone problems have prompted a grim determination in the TV Centre newsroom to overcome any further communication breakdowns. Two plastic cups - linked by a length of thick string - are hanging up by the production desk of the *One O'Clock News*. They bear the bold legend 'Emergency Telephones' ...

BECKY HUXTABLE

(right) is funny - it's official. She won the Funniest Radio Sidekick gong at the Loaded LAFTA awards last week for her work with Scott Mills.



EXCITEMENT FOR

Fiona Bruce last week when she linked to the weather report only to find nobody there. After a momentary look of alarm she began filling in: 'I could tell you about the weather myself, actually, as Louise gets ready, but actually I don't really know what it's going to be like,' she improvised. The camera eventually cut to weather presenter Louise Lear buttoning up her jacket. 'Slowly but surely we will get there in the end,' she replied with admirable composure. To be fair, they did - and it was all due to a change in running order caused by JD Salinger's death.

A SNAP poll at Friday's production management conference asked delegates how they would feel about having their expenses published. 'Not ecstatic' got the majority vote and only five percent said 'definitely not'. Interestingly, among a mixed gathering from the production community, 12 percent pressed the voting button that said: 'Don't care; I never claim'. Come on, you're just not trying...

Win a box of cupcakes



NOTHING INSPIRES

offices to the heights of productivity like the moist sponge and sweet, sweet frosting of an authentic cupcake. So, inspired by the anonymous cake deliveries at BBC Surrey last week, we thought it was high time all our readers had the chance to win some. Cate's Cupcakes are based in Yorkshire and make genuine Amer-

ican recipe cupcakes, 'not fairy cakes trying to imitate cupcakes'. Cate sells her cupcakes at a cantina in Harrogate, but also takes orders on the website catescupcakes.com and sends them through the post to anywhere in the UK. She is offering three winners the chance to win a box of 12 cupcakes for them and their team. To enter to win one, just tell us which New York bakery was made famous by the tv series *Sex and the City*? Email ariel competitions by February 8.

