

ariel

ARCHIVE LEAVES PAST BEHIND AS IT SHOWS OFF ITS RICHES
Pages 8-9

High fliers

VJs Louise Ready and Laura Blair put new light-weight HD cameras through their paces on Helicopter Heroes – Page 4

◆ **If you've got talent come and work for BBC North** [Page 3](#)

◆ **A helping hand for Haiti from Creole language service** [Page 4](#)

◆ **BBC magazines stay ahead in the consumer titles race** [Page 10](#)



Room 2316, White City
201 Wood Lane, London W12 7TS
020 8008 4228

Editor
Candida Watson 02-84222

Deputy editor
Cathy Loughran 02-27360

Chief writer
Sally Hillier 02-26877

Features editor
Clare Bolt 02-27445

Broadcast Journalists
Claire Barrett 02-27368
Adam Bambury 02-27410

AV Manager
Peter Roach 02-24622

Art editor
Ken Sinyard 02-84229

Digital Design Executive
David Murray 02-27380

Guest contributors this week

NICK MILES, World Service producer, on building a lifeline service for the people of Haiti. **Page 4**

LUCY ADAMS, director of BBC People, joins Blue Peter at the coal face. **Page 14**

Ariel mail
claire.barrett@bbc.co.uk

Ariel online explore.gateway.bbc.co.uk/ariel

BBC Jobs 0370 333 1330

Jobs textphone 028 9032 8478

BBC Jobs John Clarke 02-27143
Room 2120, White City, London W12 7TS

Advertise in Ariel
Ten Alps Media 020 7878 2313
www.bbcarielads.com

Printing
Garnett Dickinson Group
Rotherham 01709 768000

Subscribe to Ariel
Six months: £26, £36, £40
Twelve months: £50, £60, £68
(prices for UK, Europe, rest of world respectively)
Cheques to: Garnett Dickinson Print,
Brookfields Way, Manvers,
Wath Upon Dearne, Rotherham S63 5DL
Tel 01709 768199

INFORMATION IN AN EMERGENCY
Telephone 0800 0688 159
Ceefax Page 159 www.bbc.co.uk/159
Ariel is produced by Internal
Communications for people at the BBC



PLEASE RECYCLE YOUR COPY OF ARIEL



Older listeners to be stronger focus for R2

by Claire Barrett

CONTRARY to commercial radio concerns, Radio 2 is distinct from other stations and its current audience suitably mature. These were among the conclusions reached by the BBC Trust in its review of the service published this week.

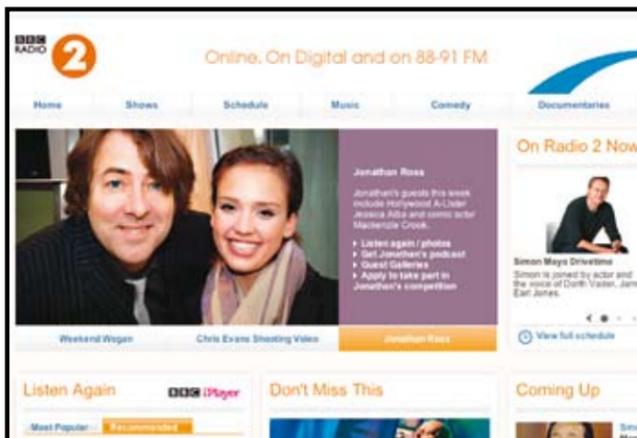
The trust learned that the huge and loyal Radio 2 listenership felt, overwhelmingly, that the network offered distinctive content – particularly in music, news and current affairs – that it couldn't get easily elsewhere. 'We found that Radio 2 offers a wider range of content and musical genre than any other station,' the trust said following its own analysis of the output.

It did recommend, however, that Radio 2 was bolder in its non-music programming – particularly in peaktime for which, it suggested, non-peak comedy and arts could be repackaged or more imaginative social action campaigns delivered.

The trust also found that Radio 2's audience largely fell within its remit – 82 percent are over 35 – but urged the network to guard against any fall in the average age of listeners, currently standing at 50.

There had been an increase in listeners under 35, but this trend had stabilised, said David Liddiment who led the review. 'The trust has asked Radio 2 management to minimise audience appeal to under 35s,' he told Ariel.

The network has also been told to protect its declining



number of listeners over 65 and over 75. 'We've asked management to investigate this and put it right.'

The trust had sympathy with commercial radio's complaint over the cost of Radio 2. While high costs were consistent with some of the station's more ambitious programming, the trust acknowledged, it felt there was potential for savings in talent and production costs.

'Some points made by commercial radio stations we have taken on board; others we have chosen not to,' Liddiment said. It was important not to ignore R2's 'huge public support'.

Digital sister station 6 Music was also examined in the review which Liddiment distanced from Mark Thompson's forthcoming strategic review: 'Our review is against the service licence, taking into account what the audience is telling us.'

6 Music was also deemed distinctive by its listeners – there just weren't enough of

them with reach at 1 percent of adults. There was clearly a job to do, said the trust, in raising awareness of the station, being clearer about its mission and broadening its appeal, particularly among older listeners.

The 6 Music service licence has now been amended so that it refers specifically to 'a service that celebrates the alternative spirit in popular music'. 'It's helpful that the calling card is more tightly focused,' Liddiment believed.

The review had been an 'insightful and illuminating process which has allowed us to identify elements that we need to improve', said Bob Shennan, controller of both networks.

Plans were already in train to build bridges between Radio 2 peaktime and evening schedules: 'We also remain committed to our target demographic of over-35s and will work hard to keep our older listeners entertained and informed,' Shennan added.

NEWS BITES

BBC SHOWCASE, BBC Worldwide's annual international television market in Brighton, will offer 1400 hours of programming to view from February 21-24. Top titles include new dramas *Married Single Other* and *Strike Back* and buyers from iTunes and Nokia will attend for the first time.

SEESAW, a new online tv aggregation service, launches on Wednesday, offering the largest selection of content from UK broadcasters, thanks to partnerships with BBC Worldwide, Channel 4, Five and several indies. It has built on technology developed for on-demand service Project Kangaroo, which was blocked by the competition commission last February.

THE CHURCH of England synod has urged broadcasters to show greater commitment to religious content. Members backed an amendment by the Bishop of Manchester to a motion criticising the BBC for the 'marginalisation' of religious broadcasting.

IN A week-long series from Scotland, Radio 3's lunchtime concert will present four live performances from the Royal Scottish Academy of Music and Drama between March 2-5.

CERYS MATTHEWS is to return to BBC 6 Music with her own weekend show. The singer/songwriter will launch her programme on April 4 (Easter Sunday) at 10am. It follows her stint covering for Nemone in the weekday 1-4pm slot last year.

BBC TWO will be showing viewers how they can invest in second hand, vintage and antique furnishings in a new series, *Cracking Antiques*. Presented by interior designer Kathryn Rayward and antiques expert Mark Hill, it will be on air this Spring.

Pressure on over expenses and talent costs

by Cathy Loughran

◆ **THERE WERE NO SILVER BRACELETS** or cashmere socks, but the latest expenses claims of the BBC 107 top decision-makers – including a £600 taxi ride and business class flights to Korea – garnered a week's worth of column inches and 'outraged' headlines.

Throw in the disclosure that the BBC spent £229m on unidentified talent last year, including £54m on its highest-paid stars (on £150k or more), and weekend revelations that 382 BBC staff earn more than £100,000 – information contained in last July's Annual Report – and commentators and politicians had a field day.

The aggregated talent bill represented 6.5 percent of the licence fee with the top earners claiming 1.55 percent of licence fee income. But half the bill for artists, presenters, musicians and contributors, a total of £115m, goes to people paid less than £50,000. In the £50k-£100k salary bracket the bill is £44m and those earning £100k to £150k cost the BBC £16m.

Licence payers expected the corporation to hire quality performers, who were at the heart of programmes and 'added to the credibility,



expertise and creativity of the BBC', said Caroline Thomson, chief operating officer.

Culture select committee member Philip Davies was one critic renewing calls for the BBC to reveal individual artists' salaries, so that 'the public can decide whether our licence fee is being well spent or not'. Writing in the Independent on Monday, Philip Hensher labelled the BBC's talent costs 'fantasy mon-

ey...not fuelled by market demands, when the BBC constitutes most of the market'.

And before the Public Accounts Committee, Mark Thompson was again challenged about revealing individual stars' pay, arguing that such disclosure would be 'deleterious... and would put prices up'.

Overall, senior staff expenses for July to September 2009 were £188,284 – up £13,000 on the previous quarter – over a period taking in trips to screenings in LA and events like the Edinburgh tv festival. Business flights to Korea and Japan by Mark Thompson (£5616) and FM&T director Erik Huggers (£7514) inevitably attracted attention – as did Huggers' £627 single taxi fare in the US.

He and Thompson travelled to the Far East to meet with technology organisations and international broadcasters, a BBC spokesperson explained: 'In line with BBC expenses policy, given that the flight was long haul and they were working immediately when they landed, they travelled business class.'

The cab fare, meanwhile, reflected typical day rates for the hire of a car with driver, the BBC said, maximising working time en route.

Licence fee boost to northern economy

The search begins for new staff for BBC North as BBC links up with students and offers training to develop relevant skills

by Candida Watson

A dedicated website to find staff for BBC North has been launched, along with a training scheme to develop production skills.

Announcing the initiatives at Teesside University last week the director general Mark Thompson said the jobs would be open to candidates from around the UK, who can register to have their skills and experience matched to opportunities as they arise. The job opportunities will range from admin, through finance to journalism and technology.

Comedians Vic Reeves and Bob Mortimer, and director of BBC North Peter Salmon joined the dg at Teesside University for the launch. The comics talked about their early careers, offered tips on how to get into the business and announced the winners of the BBC partnership awards.

Salmon told Ariel: 'We have had a lot of interest in BBC North, a lot of demand, so we are letting people register with us.'

He points out that no jobs will be available until 2011, but says: 'You only have to give us your details once, we'll reflect on them and retain them and when we come to offer specific types of jobs we'll look at what you've told us and get back to you.'

Asked why Project North didn't just use the main BBC jobs site Salmon explained they had had feedback that the site was difficult to navigate, so they decided to pilot a new approach. 'In many ways this is a test,' he said.

Mark Thompson also announced a new 'Step Up' training scheme to develop production skills, with the best content broadcast on tv, radio and online. He said the BBC would help the wider creative industry grow in the north by 'building a world class pool of media talent', not just at MediaCity but across the region. He told his audience: 'We can only deliver the outstanding quality programmes the public wants and expects if we draw on the best skills and talent from right across the



Reeves and Mortimer share a joke with Peter Salmon

country. Future producers of *Match of the Day*, editors on BBC Radio 5 live, or even *Blue Peter* presenters could be in this room.'

Salmon told Ariel the BBC is currently in touch with a thousand students in northern England, who are studying a variety of subjects, and the company will need to offer a range of ways in to match that range of experience. There will also be older people looking to re-train, or adapt skills, and school leavers who'd like to go straight to work without formal further education.

Even though it is early days Salmon said the initial response has been 'wonderful'. He said: 'It's a real boost. But it's also a responsibility because you are dealing with people's hopes and aspirations. We're trying to have the licence fee really stimulate the northern economy.'

Join a 'talent pod' online

Project North will act as its own recruitment consultancy, thanks to the new jobs website designed exclusively for Salford.

Potential employees will fill in a single online assessment, which is partly skills-based and partly to check that they are 'aligned' with the BBC values.

Candidates, both internal and external, who don't know exactly which area of the BBC they would like to work, but are keen to join the operation in Salford, will upload their CV and be placed in any number of 'talent pods'.

'We looked at roles that share the same skill set,' said senior resourcing manager Fiona Wright, joking that the site is so specific that a

BBC manager could dip in and search for 'journalists with green eyes and two years experience'.

It's also a one stop shop where candidates only have to apply once. 'It makes it quicker for us to hire and slicker for them to apply,' Wright says.

Early estimates suggest that of the 4000 people the BBC hires each year, one quarter will be for Project North.

As Wright says: 'It's about making sure that Salford Quays is fully staffed from day one.'

You can register your details and interest at www.bbc.co.uk/jobs/north

Northern myths examined

With titles like *The Road to Wigan Pie Shop* and *Eddie Waring and the Story of Rugby League*, BBC Four's new northern season might sound like it's steeped in stereotype – but prepare to be surprised, says controller Richard Klein. Tentatively titled *The Great Northern*, the channel's factual season this autumn will celebrate the culture, history, life and architect-

ture of northern cities. Unveiled by Mark Thompson during last week's visit to Teesside, it includes a showcase for Leeds, Manchester and Liverpool's most striking historic public buildings, and the men who commissioned them, in *The Golden Age of Civic Architecture*, presented by historian Jonathan Foyle.

Andrew Hussey's *The Road to Wigan Pie Shop* is an attempt to debunk some of the myths about northern cuisine and the Eddie Waring documentary examines his sport through the legendary commentator's experience of

class and money.

Klein promised an 'eclectic' collection of films that did not set out to position north against south but to examine the myths and stereotypes by delving into region's history: 'In the best tradition of BBC Four, it will be an intelligent and witty collection of programmes that aim to shine a light on the best of British culture.'

The programme titles nevertheless raised a few northern eyebrows around the BBC last week, with the consensus summed up by one editor in the north: 'Sounds intriguing, but the proof, as ever, will be in the (black) pudding. As long as it's authentic it will be a success.'

Eddie Waring on rugby league



A different day at the office

Lucy Adams spends a day as a runner on *Blue Peter* – see P14

Making Connections for Haiti

World Service producer **Nick Miles** explains how he set up a bespoke radio programme for earthquake survivors, in less than a week

The brief was simple. Create a daily radio programme for Haitians, broadcasting vital information in the local language, Creole, to help the survivors of the earthquake.

The catch was that we only had four days to put it all together, four days from the first ideas jotted down on a piece of paper to the programme going on air. But it had to be quick. The need for information in Haiti was, and remains, acute.

We had a name, Connexion Haiti, and we knew where we were broadcasting from, Florida. If that sounds bizarre, bear in mind that after the earthquake, phone lines in Haiti were working sporadically at best so Miami, with its fully functioning BBC



Help at hand: Nick Miles joins listeners to the information packed Connexion Haiti

radio studios and large migrant Haitian community, seemed like a good base. Miami also provided us with our two Creole speaking presenters, Carline Faustin and Simone Degraff.

So before my colleagues Emilio San Pedro, Henri Astier and I had landed in the States everything we needed to broadcast was in place, even a 20 minute slot on Radio France Interna-

tional stations across Haiti. What we hadn't figured out was what would actually be in the programme.

All three of us are dyed in the wool news journalists. We look for new angles to stories, and try to give audiences context and analysis. Connexion Haiti was not about news, it was about giving people information they needed to survive. Where to get food, ad-

vice about how to make a shelter that also collects rainwater, how to recognise if your child is suffering from post-traumatic stress and what to do about it, in short an endless stream of urgent needs. All the issues that, to be frank, many news journalists often dismiss as being 'worthy but dull'.

So, with a clear idea of the remit, we then set about building the first programme, pulling together information from our BBC correspondents in Haiti along with the main aid organisations and the US military. We got together a list of Creole speaking humanitarian aid experts living outside Haiti, people we knew we'd have no problem contacting if the lines to Haiti remained down. When we got through to people in Haiti we'd immediately record interviews with them. But whenever we did, at the forefront of our mind was this: If a Haitian is listening to this will he or she come away any better off?

With that in mind I headed to Haiti with Lisa Robinson from the BBC World Service Trust. Our aim was to employ a Haitian journalist who could provide the programme with radio packages which would fulfil the humanitarian remit of the programme.

We spoke to several journalists but in the end employed Andy Limontas, an experienced radio journalist who'd sent a text to the programme several days before. His house had all but collapsed during the quake and like so many other Haitians he was sleeping under a makeshift tent in the street.

But like so many others he has proved to be incredibly resilient. In the four days we spent together visiting refugee camps, and clambering over rubble with workers from local NGOs, he was tireless, patient with my less than perfect French and filled with excitement about what the programme could achieve. He demonstrated all the dignity that was so evident in all the Haitian people we met.

Their needs are still great and even with the thousands of international medical and reconstruction staff it's impossible to meet them. Likewise it's been impossible for Connexion Haiti to give Haitians all the vital information they need. Like the aid operation, the future of the programme is still uncertain. Bids are in for long term funding but, as yet, nothing is finalised.

Skelton sinks world records on the Amazon

Blue Peter presenter Helen Skelton, who is paddling the length of the Amazon river in a kayak to raise funds for Sport Relief, has passed the half-way mark of her journey and broken two Guinness world records already.

Skelton tripled the previous record for the longest solo journey by kayak, clocking up more than a thousand miles in three weeks. She also set a record for the longest distance in 24 hours in a kayak by a woman by paddling 75 miles of the river in just one day.

She said: 'Every single day here is tough, so all I can do is take each one at a time and get through it. I have been suffering with the heat, my shoulders are sore, and my legs are covered in mosquito bites, but I'm battling on.'

Skelton set off on January 20 from the geographic start of the Amazon, near Nauta in Peru, and her finish point is 2010 miles downstream at Almerim in Brazil. Her target is to do the journey in six weeks, which means she must paddle at least 60 miles a day, with just one rest day a week.

Blue Peter is carrying weekly updates on Skelton's progress, and the full story of her gruelling journey will be shown in two special episodes on March 16 and 17.



HD takes off with 'Heroes'

Dramatic air-to-air shots, remote locations and close-up human drama make daytime's *Helicopter Heroes* a natural for the BBC HD channel.

Using lightweight HD cameras the English regions programme team leap in and out of Yorkshire air ambulances, filming the emergency response. The video journalists use Sony EX1 and EX3 cameras and edit, back at their Leeds-Bradford Airport base, on Final Cut Pro kit.

'It's been not so much a learning curve as a learning Matterhorn,' says series editor Ian Cundall. 'A high intensity, fly-on-the-wall series... leaping out of helicopters into snow drifts this winter has to be one of the toughest environments in which to use HD. But the results are stunning.'

For example, vj Louise Ready [see cover picture] joined, and filmed, paramedics slogging up an icy hillside to reach a man who'd been seriously injured while trying to use a dinghy as a sledge.

HD executive producer Ian Potts says the smaller, lighter, cameras are opening the door to HD for low cost daytime shows, although bit rates are slightly low for full HD broadcast quality.

'The solution is a device called a nanoFlash box, that attaches to the camera and records digital pictures in high quality onto compact flash cards,' Potts says.

Series four of *Helicopter Heroes* will be simulcast on BBC One and the HD channel this autumn.

R4 comedy goes from group therapy to the fish market

BBC Radio 4's spring comedy season starts this week with *Sarah Millican's Support Group*, in which the winner of the Edinburgh Fringe Best Comedy Newcomer Award in 2008 dishes out 'real advice for real people'.

Millican will seek the advice of the studio audience to solve fictional situations, with the help of a 'support group' played by Simon Day, Helen Atkinson Wood, Tim Key, Emma Fryer, Janice Connolly, Nick Mohammed, Ruth Bratt and Mark Heap. The series starts on Thursday February 18 at 11pm.

On March 8 a comedy veteran returns to the airwaves. *Rory Bremner's International Satirists* finds him talking to performers from other countries, including Holland and Switzerland, who shed light on the national sense of humour in their homelands.

Tom Basden has adapted the play which won him a Fringe First in Edinburgh last year into a four part sitcom. *Party* follows a group of young idealists trying to set up a new political party, satirising their ambitions and combination of hypoc-

ris and naivety as they try to change the world for everyone else. The first episode is broadcast on March 10 at 6.30pm.

Further into the spring, former fish market labourer Micky Flanagan explains how he became a stand-up and changed his lifestyle in *Micky Flanagan: What Chance Change*; American humorist and author David Sedaris's live performances at the Radio Theatre are broadcast, and Ronnie Corbett plays a landlord whose family want him to get rid of his tenant in *When the Dog Dies* in late April.

'I DON'T FEAR RAJARS'



He's all over it: Jamie Cullum serenades the Togs

Winning hearts and flowers

BY SUE LLEWELLYN

YOU COULD feel the love in the BH Radio Theatre on Sunday morning as Terry Wogan kicked off his new live show with the immortal words: 'God it's been hell without you.'

Arriving on a walking stick following his recent knee operation, the Togmeister was greeted with huge appreciative cheers from the fans. Around 30,000 of Terry's Old Geezers and Gals had applied for 300 tickets to the first *Weekend Wogan* and many had queued for hours to be sure of a good seat.

There was an upbeat, jazzy start to the show, with the lively house band led by musical director Elio Pace and performances from singer-songwriters Jamie Cullum and Norah Jones.

Wogan announced the arrival of special guest Ian McKellen with a trademark



Two for one: McKellen brought a gift

quip ('you get two knights for the price of one') and was rewarded with a bunch of red roses from McKellen, presented with a theatrical flourish and a kiss on the hand.

'It was like sitting in someone's living room listening to two old friends having a chat,' newsreader Alan Dedicoat said. 'Absolutely spot on and a brilliant start.'

The new show combines the best bits of Wogan's radio and tv shows, mixing live performances with chat and hilarious emails from 'listeners' such as Connie Mara, Don E Gall and Sally Forth. Newsreader John 'Boggy' Marsh joined Wogan on stage for some rollicking innuendo in the latest instalment of Janet and John, which drew appreciative snorts of laughter from the audience.

'It was a good mix of banter and guests,' Marsh said afterwards. 'It's been a long time since there's been anything like this live in the Radio Theatre and I think it's going to work.'

At the end of the show Wogan expressed his heartfelt thanks to his adoring audience. If the warm fuzzy feeling in BH was anything to go by, it's a love affair that looks set to continue.

bbc.co.uk/programmes/b00qx2ts

As Wogan returns to Radio 2 for a Valentine's day show, the station controller Bob Shennan tells Claire Barrett about his first year in music radio

'I DON'T FEAR THE RAJARS,' declares Bob Shennan in a shrewd pre-emptive strike. 'I've experienced enough brilliant and enough disappointing Rajars not to let them worry me. You just have to back your judgement, back your talent...'

Even if that talent has delivered an upper cut to the BBC's reputation or thrown in the towel while 8.1m listeners bay for more.

One year since he arrived at a bruised and battered Western House – the epicentre of all those Brand/Ross shockwaves – the Radio 2 controller is both assured and optimistic. He accepts that short term figures are likely to take a hit with Terry Wogan's departure from the breakfast show and that doubts over his replacement will rise if a million or so listeners switch off next quarter.

'When someone who has dominated the broadcasting landscape for so long steps down, they clearly leave a big gap,' acknowledges Shennan, who returned to the BBC following a doomed Channel 4 radio venture. 'The loss of one broadcaster with one value set, one tone and one style is a massive shock to the audience. It's a major moment, but it's also a bit of a privilege to be in charge when you have to make the transition.'

The former 5 live controller calls the move of Chris Evans to mornings and Simon Mayo to drivetime 'the biggest single change in Radio 2 history – possibly UK radio history – and firm foundation for a new era of success. While Mayo, who Shennan also recruited to 5 live – 'I've been called Harry Redknapp to his Jermain Defoe' – is 'a natural communicator, with great pas-

sion for music and instinct as an entertainer', it is Evans's acceptance on which more rides.

'Chris is a warm, engaging and inviting broadcaster. He's outgoing and demonstrative and, like Wogan, he's very fond of his audience. I'm certain that over a period of time, even if we lose some of the current audience, we'll grow a new one.'

The end of Ross

There will be another hole to fill, of course, come July when Jonathan Ross hands back his BBC ID card. Inextricably linked with silly money salaries and a propensity to breach the boundaries of good taste, will Shennan sleep easier with the loss of Ross? 'I wanted him to carry on,' insists the controller who presided over the decision last May to pre-record Ross's Saturday morning show. 'He's a brilliant broadcaster who is especially good on radio. He feels, though, that a clean break will be good for him and for us and I accept and respect that. When we part company in July we will do so amicably.'

Getting on with her star signings was something former Radio 2 controller Lesley Douglas excelled at, with many of them openly distraught when she resigned. Shennan also endeavours to 'understand what makes them tick', but says the fact that his presenters 'want to be at the BBC and value and share its agenda' makes things simpler. Whether they share the corporation's commit-

Liverpool FC: Former head of sport Shennan admits he is 'still obsessed' with football

ment to cut talent costs remains to be seen, although for his part, Shennan says he's 'always striven to get the best possible deal for the BBC'. This has to be balanced, however, with R2 audience expectations to hear the best in the business. 'Radio 2 has most of the greatest music radio practitioners of the last 20 years,' he claims. 'Steve Wright, Chris Evans, Terry Wogan... they're giants of music radio.'

Throw in respected voices like Mark Radcliffe and Paul Gambaccini, heritage specialists David Jacobs and Brian Matthews and there's still room in the mix for entertainers such as Paul O'Grady, Dermot O'Leary and Alan Carr.

His backstage team is also littered with 'the best at what they do in the business'. Shennan credits head of music Jeff Smith and head of programmes Lewis Carnie with easing his transition from talk to music radio. Not that a lack of music radio pedigree impedes his progress. 'It's my job to provide leadership and guide the station towards a shared vision, not to try to do everything.'

Shennan may sit in on playlist meetings but exerts no influence – 'that's ruled by Jeff with a rod of iron,' he chuckles. But he likes what he hears. 'I'm prime Radio 2 fodder and there are a lot of people like me with a broad array of musical interests who enjoy finding all those genres in the same place. You wouldn't hear T Rex next to Nat King Cole, or Matt Monro after Heaven 17 on any other station.'

Faith in his senior team means Shennan isn't required to second guess every decision, while the new processes installed post Sachsgate and pre his arrival at Radio 2 have served to 'maintain confidence and creativity, not, overall, inhibit it'. Yes, staff were shocked by what had happened but not cowed. 'They were getting on with making programmes and were pragmatic and philosophical about the new procedures.'

And they still run risks. Shennan points to *Rap Revolution* – a Goldie-fronted three parter with strong content, lyrics and language. It would have been the easiest thing in the world, he says, to spike this potentially offensive series but, rather, it was a first year highlight. 'It was a pleasure to comply what was a great piece of work and, with great confidence – with all the checks and balances in place – to broadcast it last October.'



Clearing out time at Kingswood

Technology reporter Zoe Kleinman meets the broadcast technologists packing up some 'erie chambers'

WHEREVER YOU ARE IN THE WORLD, the chances are that at least some of the technology in your living room started life in a sprawling gothic mansion house in deepest darkest Surrey.

HDTV, Nicam digital stereo Teletext and international standards for digital television were all developed at Kingswood Warren, home to the BBC's crack team of broadcast technologists since the 1940s.

February 28 marks the start of a whole new chapter for both the tech team and the building, when the BBC hands over the keys to Kingswood's new owner, property developer Octagon.

The broadcast experts are moving to new premises in refurbished Centre House in west London – and some will head on to the corporation's new HQ in Salford in 2011.

Last week they were busy packing away 60 years worth of kit – everything from FM radio and colour tv to the interactive red button and RDS text was painstakingly perfected in the calm surroundings of leafy Kingswood's wood-panelled offices and labs.

Production magic

Graham Thomas, head of production magic, is boxing up his 'office' – the studio he first saw when he visited Kingswood Warren for a job interview in 1983.

The studio is notable for the black

Technologists at work in 1953, engineers of the Aerial section carry out experiments with model aerials in the grounds of KW



and white circles resembling targets which hang from the ceiling – used by cameras to locate 3D virtual graphics that are not visible to the human eye.

Back in 1983 it contained a giant rotating drum plastered with scenery from Hornby model railway kits. Thomas's predecessors were testing out a 'hacked' black and white camera to run at different image capture speeds – early work in the field we now know as HDTV. Kingswood built

its first HD recording and edit suite five years later in 1988.

His work since then has brought to life the inimitable Swinometer used by the BBC on election nights, and the on-pitch graphics favoured by *Match of the Day* in its post match analysis.

He's now focused on bringing his unique blend of studio camerawork and special effects to the Olympic coverage in 2012.

'We try to do blue-sky,' says Andy Bower, head of R&D operations. 'In general consumers are used to a greater pace of change. Televisions used to last 10 to 15 years – now they're used to changing them every five years, maybe less.'

Eerie anechoics

Kingswood's anechoic chamber will be left behind intact because it is no longer in great demand. The room is a haven of near-perfect silence, thanks to the thousands of metre-long wedges of polyurethane foam which line the walls, floor and ceiling. It is used to test equipment such as microphones and speakers, as there are no external factors which could distort their performance.

One of the chamber's more unusual jobs involved testing the rustling sound levels of a colostomy bag at the request of its manufacturer.

Andy Bower won't miss it much. 'I personally don't like it,' he says.

'It's so quiet in here, you can almost hear yourself thinking. It's an eerie experience.'

He has a novel suggestion for the site's new owners: 'It could be used as an immersion tank for a therapeutic centre type thing.'



▲ The gothic mansion began life as a family home in the early 18th century

This feature originally ran on the BBC Technology homepage – bbc.co.uk/technology. To watch Zoe's accompanying film, visit ArielOnline

Not for chickens: Learn English on your mobile

by Kate Arkless Gray

IT COSTS AROUND 3 TAKA (about 3p) to buy a cup of tea from a Dhaka tea stall – and for the same money people living in Bangladesh can learn to speak English through their mobile phones, thanks to BBC Janala.

Janala – the Bangla word for window – was launched by the World Service Trust in partnership with BBC Learning English last year with the aim of putting education in the hands of relatively poor people. 'We knew demand for English was strong in Bangladesh,' says Sarah Chamberlain, head of interactive for the BBC World Service Trust. 'But the response to BBC Janala has been nothing short of phenomenal. The growth of mobile has created an opportunity for us to provide access to education

in a way simply not possible before.'

With over 50 million SIM cards in use in the country – almost half the adult population – the service is proving to be hugely popular, with over a million lessons accessed in just three months.

While 84 percent of Bangladeshis consider English essential to securing a good job and educating their children, many have had a bad experience of learning English at school. Text books are of a poor standard and tuition, they say, is too expensive.

'Around 95 percent of young people want to learn English,' says David Prosser, head of programmes and exec producer for the WST Bangladesh. 'We want to change people's perception of language learning and reduce the barriers that exist to learning English.' An advert for the serv-



Janala: as easy as chicken catching

ice, which features a young village girl chasing and eventually catching a chicken, has apparently taken the nation by storm. The Janala team explain the message behind it: 'if you can catch a chicken, you can learn English'.

With new lessons available dai-

ly, people can choose different levels, from 'Essential English for beginners' to 'How to tell a story' for those who are more advanced. The lessons last no more than three minutes and have been carefully thought out in response to research into how and when people use their phones. There is no background music which makes them easier to listen to wherever you are.

In a little over two months, BBC Janala received more than 1.5m calls, from over 1m unique users. In addition to the mobile service, there is an interactive learning website (bbcjanala.com) which is specially designed to load easily, even with a poor internet connection. The site has over 17,000 registered users from all over the world and is complemented on television by a youth entertainment show,

BBC Buzz. Later this year a new drama, shot between the UK and Bangladesh launches, with an accompanying language learning programme.

The project is funded by the UK's Department for International Development through English in Action, an educational initiative which hopes to raise the language skills of 25m people in Bangladesh by 2017.

Given its success so far, the mobile industry is watching to see if BBC Janala can provide an economically viable model for learning technology in the developing world.

'When Bangladesh appears in the bulletins it is rarely to report good news,' Prosser says. 'But it has an incredibly vibrant media scene and it's great to see it leading the world with an innovative use of technology like this.'

week@work

BBC IN ACTION

FACT OF LIFE

Although much fanfare has been made of the power of on-demand tv, you may be interested to know that the latest information suggests it is enhancing, rather than replacing traditional schedule-based viewing. Here's a taster of some of the interesting facts that Justin Bairamian, head of audiences for Vision, has rounded up on the subject...

FACT 1: MOST CATCH-UP IS CLOSE TO FIRST BROADCAST

The bulk of PVR and iPlayer viewing is in the first 24 hours after live transmission – suggesting that the bulk of 'on-demand' is in fact catch-up and still anchored to the live channel schedule.

FACT 2: YOUNG PEOPLE STILL 'DO' LIVE TV

For 16 to 24s, live viewing still accounts for over 90 percent of the tv they watch. In fact, for the whole audience, catch-up viewing (including PVRs, VCRs and iPlayer) only accounts for five percent of the tv we watch. This is growing, but very slowly.

FACT 3: IPLAYER IS NOT THE MAIN CATCH-UP DEVICE

50 percent of all BBC time-shifting is via the PVR compared to 15 percent via PC iPlayer. For 16 to 24s, iPlayer usage rises to 31 percent of all time-shifting and PVRs is 46 percent.

FACT 4: TIME-SHIFTED VIEWING GETS HIGHER AIS

The ability to view content you want at your convenience has led to AIs for all programmes going up, and especially for those programmes that audiences have time-shifted, by approximately five percentage points.

FACT 5: WE STILL LOVE OUR TV SETS

10m people watch online video in the UK but only 0.2 percent of the population watch tv through online alone.

If you'd like to read more on this subject, see Justin Bairamian's full article at: tinyurl.com/audienceindex



Putting on the pounds – Becky Want gets ready to experience life as a clinically obese person

With the aid of a 'fat suit' and prosthetic make-up, Radio Manchester presenter Becky Want ballooned from a size ten to a size 18: 'In rough terms, if I was this size I would have gained six stone,' she says. The aim of Becky's radical makeover was simple: to discover whether people's attitudes towards her changed with her size. Although there were some redeeming fea-

tures – 'joy of joys, I finally have a magnificent bosom!' – she ended the day feeling 'weary, cold and upset'. A trip to the gym and to the shopping centre also proved unnerving. 'I didn't want to make eye contact with people because I didn't want to see them judging me,' she told w@w. 'I would never have thought that people who are overweight would feel unhappy eating in pub-

lic – but a lot of people told me that was the case. I wanted to have crisps with my sandwich, but I felt a bit guilty buying them and I didn't enjoy my lunch at all.' With a quarter of Greater Manchester's adults meeting the definition of clinical obesity, the station decided to run a special day of programming to look at all the issues of being overweight. Becky did her

show live from the Trafford Centre, in the fat suit, on Friday afternoon, alongside a GP, a nutritionist, a fitness instructor and listeners who wanted to share their own experiences of obesity. You can still catch the show on the iPlayer until the end of the week and hear first hand what life is like for the overweight. tinyurl.com/BeckyWant

OFFER

BBC staff can get one licensed copy of **MICROSOFT OFFICE 2007** for use at home for just **£8.95** via the Home Use Program. For more information, see tinyurl.com/MS-Office7

CHANGING PLACES

BBC Radio 1Xtra news presenter **TINA DAHELEY** joins The Chris Moyles Show on Radio 1 as the regular sports presenter, taking over from **CARRIE DAVIES** who is on maternity leave...

DIANE MCGREGOR (pictured) moves from being lead technologist, FM&T, to become departmental manager, CIO team, FM&T

PATRICK RAYNER, head of radio drama in Scotland, and the man behind the current Smiley season of plays on Radio 4, has decided to leave the BBC later this year and will be replaced by **BRUCE YOUNG**, editor radio drama...

RAMAA SHARMA moves from her role as multimedia trainer at the College of Journalism in Bristol, to take on a similar role for World Service training...

Radio 7 has hired **NICK BRIGGS** – voice of the Dalek and the Cybermen – to present the 7th Dimension strand, while 5 live's **PHIL WILLIAMS** joins the station to present the *Comedy Club* on Sunday nights and the brand-new *Comedy Club Catch-Up* on Sunday afternoons... Research manager for Journalism/Nations and English Regions, **DEAN MATTHEWSON**, is taking a career break to go to Canada and study French...



THE I.T. CROWD

Do you find yourself getting frustrated with your computer taking an age to log you in? You could speed things up by clearing up the clutter on your PC desktop. One of the reasons for slow log-in times, especially if you log-in to a variety of PCs, is having a large desktop profile, and the cause of this is storing large items on your desktop.

With a bit of simple spring cleaning you can speed up your system. Make sure that large files are saved in folders on the server and use shortcuts on the desktop to point to the files for easy access. (You can tell a shortcut icon by the little arrow in the corner.)

SHAMELESS PLUG

ALAN JAMES, HEAD OF MEDIA PLANNING, MC&A

◆ Much to the surprise of many (including myself) I signed up to do a 550km charity cycle ride from the foothills of the Andes in northern Patagonia, Argentina, to the Chilean Pacific coast. It's about six or seven days of cycling on what is likely to be quite challenging terrain.

I've put myself up for this challenge in order to raise money for MenCap.

I have a son with high functioning Asperger's Syndrome, and although he doesn't require anything like the 24/7 care that others need, it has made me appreciate the challenges faced by many carers who support people with learning disabilities.

I fully appreciate the financial difficulties that many people are experiencing right now, but hopefully for most of us the economy will change again and our concerns will diminish.

Unfortunately this will not be the case for around 1.5 million people in the UK with lifelong disabilities which may require high levels of support.

By the time you read this I will, I hope, have survived the long flights and started the first leg of my journey, a 92km ride between Bariloche and the Argentinean village of La Angostura.

On that day we'll be riding at approximately 3000 feet above sea level around the mountain lake of Nahuel Huapi, but across the week we'll climb to about 6000 feet. If I can get a signal I'll be tweeting my progress at www.twitter.com/aj63

It would be terrific if you felt able to sponsor me at justgiving.com/alan-james63 or perhaps, at least, send me a message of encouragement via Twitter to keep me going!



PHOTOGRAPH: JON SUPER

WE'LL KEEP ROLLING BACK THE YEARS

The move to Windmill Road will help preserve 4m pieces of media – and from this 'buried treasure' the BBC is releasing its most significant archive collection yet. Clare Bolt and Adam Bambury report



Late reflections: John Read filming with Henry Moore in 1978

Right: Read, cameraman John Baker, Henry Moore and an assistant cameraman in 1967



'He valued literature above sculpture'. **Clare Bolt** meets the researcher who pulled together the Henry Moore collection

Portrait of an artist on the air

YOU CAN FIND A HENRY MOORE in 32 of Britain's cities: the monumental bronze sculptures recline in stately homes and stations as well as parks and private gardens, undulating female forms encapsulating the artist's modernist aesthetic.

But while his artwork is very much on display, for the last few decades Moore the artist has been buried (figuratively speaking) in the BBC vaults.

That is, until now. To chime with Tate Britain's spring retrospective of Moore, BBC archive is releasing its back catalogue of interviews and documentaries about Moore online, making them available to anyone with an interest in the sculptor.

Director of archive content Roly Keating believes it is the most significant collection his team has put together so far, both for what it represents in terms of innova-

tion, and for the three way partnership between the BBC, the Tate and The Henry Moore Foundation.

He called all the shots

Assistant content producer Emer O'Reilly has been trawling the BBC archives since October, searching for interesting programmes which could be relevant for the online archive collection (released on February 24 at bbc.co.uk/archive). She's narrowed it down to 15 pieces, including radio interviews and television documentaries about Moore dating back to the 1950s.

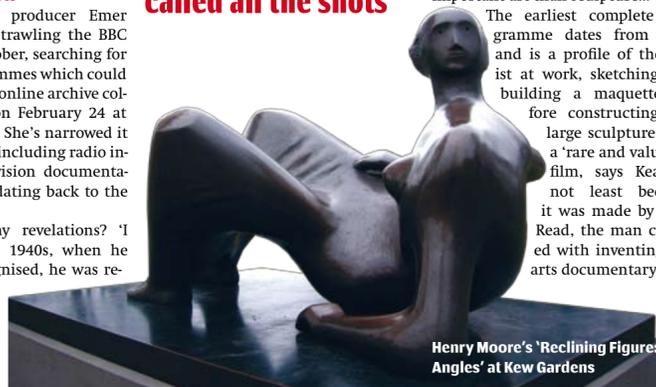
Were there any revelations? 'I know that in the 1940s, when he started to be recognised, he was reluctant, a bit shy.

In the 1950s he got into his stride with the media, but he was very

'He was very controlled and he called all the shots'

controlled and he called all the shots – it was hard to draw him on anything personal,' she says. 'He also said he thought that literature was a more important art than sculpture...'

The earliest complete programme dates from 1951 and is a profile of the artist at work, sketching and building a maquette before constructing the large sculpture. It is a 'rare and valuable' film, says Keating, not least because it was made by John Read, the man credited with inventing the arts documentary.



Henry Moore's 'Reclining Figure: Angles' at Kew Gardens

He argues that the Read films are significant both for art-lovers and for people who care about the history of television. 'You have a fantastic, valuable portrait of an artist growing old and reflecting in front of BBC cameras; at the same time you can see how the different approaches to film-making and different styles evolve over the years.'

The relationship with The Henry Moore Foundation, which has given the BBC the rights to all programmes on Moore, has been critical. While Keating talks about the broader strategy behind the partnership – 'surfacing archive content with public value' and 'testing the cultural value of the archive as an artistic resource' – for O'Reilly it has had a practical benefit.

'It took me a long time to pull the collection together because of the number of artworks which feature in

the films,' she recalls. 'Every time a sculpture is in the background, you have to check to see if we have clearance. In terms of releasing archive onto online, rights are a big issue and we couldn't have made it without the Henry Moore Foundation.'

The BBC has released the original Moore documentaries for a taped retrospective once before, in the 1950s, and they will form part of the Tate exhibition. Keating says they have 'taken up the story for the digital age' and hopes it will pave the way for other museums and galleries to use BBC content in a similar way in the future.

'There's a real sense of this being buried treasure,' he says. 'We've got a chance to bring it back to life. It's been well curated and well presented and it feels incredibly contemporary.'

Henry Moore at Tate Britain, February 24 – August 8

Broadcast **critical**

Need a tape from BBC Archive? Just make sure the courier has the right address...

BY ADAM BAMBURY

The BBC Archive is moving home after 41 years. It's only a four mile jaunt to the new premises, but with around 100 staff, four million valuable pieces of media on myriad fragile formats and a vast array of antiquated machinery to play them on, this is more than just a change of scenery.

It currently lives off Windmill Road in Brentford on a trading estate hidden behind a row of terraced houses. At first solely dedicated to film storage, facilities had to be expanded to contain the burgeoning and increasingly multi-format archive. Within its huge, dimly lit storage rooms lurk rack after rack of media, from huge film canisters to brittle shellac gramophone records in yellowing paper cases dating back to the turn of the century.

To save space, these racks are on movable hand-cranked shelving. Workers with trolleys and lists

spin them back and forth to open a gap big enough to walk into and find the piece of media that has been requested – anything from audio of a rock band to clips of a famous figure urgently required by News.

Above them lurk occasional rain traps – plastic tarpaulins attached to the inside roof with pipes leading to assorted buckets on the floor. The roof was designed to open in case of fire, and occasionally rain makes its way in through the cracks. 'We're in the lap of the gods here as the buildings aren't sealed properly,' says Paul Doherty, my guide to the archive and a senior media manager at I&A, who is organising the move.

'Windmill Road is wholly unfit for the stuff that's inside it,' confirms services manager Peter Skinner, when I speak to him in Broadcast Centre the next day. 'It's too damp, it can't hold the temperature and it can't hold the humidity levels for any of the content. Consequently material deteriorates faster, we

have to preserve it quicker, and spend more and more money just to get it ticking over.'

An alternative location to Windmill Road had been sought for 'a long time' and the availability of suitable premises in nearby Perivale means it will finally become reality.

The interior of the new premises has been purpose built to I&A's needs, and the current byword is digital. 'It's about new technology, new ways of working, and getting hold of content more quickly. We're going to have better line connectivity and digital storage,' says controller of I&A Sarah Hayes. 'We'll have more content that's digital, so of our 4000 loans a percentage will be sent down the line digitally – we won't have to send out the tapes.'

During the move the archive will remain 'operationally live', with people kept up to date with progress made with a 'traffic light' themed three-part poster campaign (below). 'We're going to have processes whereby we can intercept the migration and get it to a customer if it's broadcast critical,' Peter says.

Back at Windmill Road, we grab cups of tea at the Sound Bites Café, a

sparse room enlivened by a donated jukebox and a pin board with a map of the Perivale development. Staff have mixed feelings about leaving a place where they've worked for decades and where a sense of community has inevitably developed.

The Perivale premises are a very different proposition. Outside the new 'I&A Archive Centre' resembles an aircraft hanger: inside it is spacious, clean and 21st century – three things that, for all its creaky charm, Windmill Road definitely isn't.

Different media will be stored in different vaults, each sealed and temperature controlled to ensure optimum conditions for whatever is inside. One vault contains motorised racks which span two floors and glide effortlessly along the rails at the press of a touch sensitive button. Fire extinguishing comes from internally released nitrogen gas rather than open windows.

There is still free space here – a novelty for the team. A vault is to be left empty, to provide room for storage systems still to come. Whatever esoteric new storage formats the future holds, it seems I&A will be ready for them.



Keeping it real: Paul Doherty in the vaults of Windmill Road. The move will be completed in early 2011



Investment in content, not quick wins, sees BBC Mags ride recession

Latest ABC circulation figures show Worldwide's magazines business is bucking a wider downward trend to increase sales

by Cathy Loughran

ALL TIME RECORD SALES in an economic downturn is a neat trick if you can pull it off.

Some BBC Magazines titles achieved just that in the last half of 2009 and overall, the mags stable under MD Peter Phippen increased sales by nearly three percent and took subscriptions to an all time high over a period when the performance of most competitor companies was down, some by six or seven percent.

'The recession has had an impact on advertising revenue but on demand for magazines, at the newsstand and through subscription, there's been no discernible impact at all,' Phippen says.

'Our share in nearly every market increased, and that's down to strong brands - we're market leaders in almost every sector - and investing in making great magazines, for sustainable performance, not short term tricks.'

Take Top Gear Magazine, now under new editor Conor McNicholas. With monthly sales of over 200,000, it has almost as many as all the other motoring mags put together and circulation remains stable while competitor titles have declined.

It's just clocked its 16th year as number one in the motoring sector, has 23 international editions and, interestingly, is now the UK's third highest selling men's mag (behind Men's Health and FHM) as male buyers ditch Zoo and Nuts for a different kind of read.

Similarly, monthly science and technology title Focus, from BBC Magazines Bristol, has shown steady growth to a record 71,000, now outperforming the likes of Loaded in the men's market. Its stablemate BBC History Magazine also put in a best ever performance with 64,000 monthly sales and upmarket food title olive is threatening to break into six figures next period, with its own record sales at 93,000.

Stalwarts BBC Good Food and Gardeners' World retain their positions as market leaders (for their 20th and 19th years respectively). And Radio Times - up four percent and back over the 1m mark - claims its 11th successive period in which its share of the 'premi-



Read all about it: Peter Phippen whose stable of UK consumer titles are still leading traditional markets and breaking into new ones

PERFORMANCE MEASURES

- Overall copy sales up 2.8 percent and looking stable compared with last year's total of 90m;
- Subscriptions at an all time high at almost 830,000, making BBC Magazines the UK's number two subscription business;
- Radio Times sales are back above the 1m mark for the UK's biggest selling weekly title on subscription;
- Top Gear ranks number three in men's magazines market;
- Lonely Planet increased sales by 10.7 percent a year from launch;

- Good Food magazine still the market leader (351,430) and olive sales up five percent to a record 93,000;
- Gardeners' World down slightly year on year but celebrating 19 years at number one in the market;
- Bristol titles Focus and History Magazine win record sales and Homes and Antiques up 11 percent after a dip last year;
- Bob the Builder up 21 percent year on year;
- New children's titles will launch in the next 12 months.

um listings market' has increased, although in truth, it is so far upmarket of any competitor it's in a market of one.

Expect more surprises and reinvigoration under 'outstanding' new editor Ben Preston, Phippen says. The former Independent executive editor has already brought in new writers, including the Guardian's Tim Dowling and novelist Julie Burchill, as well as new consultant editor Gill Morgan, formerly Times magazine editor.

Perhaps most eagerly awaited last Thursday were the figures for the newest and most controversial kid on the block, Lonely Planet Magazine. Launched a year ago, after Worldwide's £89m purchase of a 75 percent stake in the travel publisher, Lonely Planet's mag sales have grown 11 percent to 45,000 and the title has already won a

clutch of industry awards.

Published under licence to Lonely Planet, the magazine has launched editions in Brazil and India with plans to launch in five more countries this year, including France and Spain, as well as a pan-Asian edition.

After the BBC Trust's commercial review, chairman Michael Lyons made clear in November that there would be no future acquisitions of the type and scale of Lonely Planet, although he said Worldwide should exploit the brand to get the best possible returns.

Phippen is determined to do just that: 'We want it to be biggest actively purchased (by individuals at newsstands or by subscription) in the market,' he says.

'We have argued very hard as to why it fits with our overall remit. It's the strongest travel brand in the world,

with great multiple media opportunities. Worldwide is completely committed to doing what we said we'd do - create value from the acquisition we made. The worst possible thing would be to do nothing with it.'

The push to prove Lonely Planet a prime investment includes the website lonelyplanet.com and Worldwide/Lonely Planet ambitions for a branded travel tv channel outside the UK - more of which in coming months.

The flip side of the division's international expansion is an aspect of the 50-50 joint venture it struck in India with the Times of India, to distribute magazines like Top Gear and Lonely Planet, but also some magazines under licence to other companies, including Grazia and Hello. The trust said they were anomalies, asking BBCW to divest itself of those interests.

'We've been asked to address that and we will,' Phippen says. 'We've been given the time to do so in a way that is commercially efficient.'

In the fickle children's market, Bob the Builder has made a big comeback and new pre-school fortnightly title Waybuloo made a respectable debut at almost 50,000. Some children's titles have closed since the summer and restructuring in that area, and across BBC Magazines to take account of ad revenue losses, has meant the closure of 40 posts, out of a total of 450, with some redeployment.

'Every magazine business has had to respond to that and it means we are now in a very strong position,' says Phippen, also now MD of BBC Worldwide's Children's and Licensing busi-

ness, whose empire stretches way beyond print.

Radiotimes.com is now the destination for 1.42m users and the Radio Times iPhone app has sold more than 43,000 units. Goodfood.com has 2m users, up 80 percent on last year, and the brand is licensed to UKTV for the Good Food tv channel. Good Food has also sold thousands of its first two iPhone apps. And unstoppable topgear.com is in pole position with 2.9m unique users.

Last year, although revenue from sales was up, profits were down by 31 percent to £11.5m, partly due to new investments like Lonely Planet and the Indian joint venture. This year, there have been some restructuring costs, Phippen says, but otherwise profits look 'very strong'.

It is a matter of weeks before we know the first recommendations of Mark Thompson's strategic review, and Worldwide's own three year business plan will be finalised this Spring, reflecting the company's tighter new remit to focus on core BBC intellectual property.

Thompson has said that the BBC's continued 100 percent ownership of Worldwide is up for discussion and there has been plenty of press speculation as to where the axe might fall, including on BBC Magazines.

Understandably, Phippen doesn't join that speculation but, armed with last week's ABCs, says unreservedly: 'BBC Magazines is a great business with great magazines and whatever the outcome, it will remain a great business.'

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

Look at it differently

Last week's lead letter misses the point about what the Extend scheme is trying to achieve.

It is not about setting quotas, a practice which is unlawful in the UK. Placements are offered on a competitive basis, not merely on the basis of disability, as the letter suggests. Individuals have to undergo a rigorous application process and many are not successful, hence it is not just about 'ticking boxes' and 'filling quotas'.

Yes, divisions are encouraged to increase their diversity through offering placements and why not? It makes good sense to do so.

Extend offers an opportunity for talented people, from a section of society that is currently under-represented in the UK workforce, to gain valuable experience and an insight into working at the BBC. It also benefits the BBC as disabled recruits bring a diverse perspective which helps to make the corporation a richer, more inclusive and more creative environment. We know we need to reflect this section of our audience more often, and in an authentic and sensitive way, and benefit from the informed perspective our Extend recruits offer.

The scheme is designed to level

the playing field in the recruitment process, by overcoming the specific barriers faced by disabled applicants so that we don't miss out on the business and creative benefits their recruitment can bring.

Amanda Rice
head of diversity

Tongue in cheek

I have just used the Gateway 'Web Kiosk' service to book some annual leave. Delighted to see that it offers users a choice between 'BBC language' and 'English language'.

I guess I really should do more to learn how to speak the former.

Paul Moss
reporter, The World Tonight

Means to an Ender

A friend recently reminded me that one of the secrets of succeeding at the BBC was to employ the practice of vigorous backscratching to boost the esteem of colleagues wherever and whenever possible. Do something nice for them and you'll store up credit for the future was the advice I took away from our meeting.

With this in mind – and with no real idea of how, when or why I might need the help of the *EastEnd-*

ers team in the future – I'm keen to express how smashing the artwork was on last week's Ariel. The composite shot is a nice piece of work. It draws the eye over all of the characters and tells a story. Sure, they may not have all been in the shot at the same time, but that doesn't matter to me. It underlines *EastEnders'* continuing success.

Jon Jacob
web manager, College of Journalism

Matching pair



Isn't actor Kenneth Branagh a look-a-like for the departing controller of entertainment group, Jon Beazley (Ariel, February 9)?

Naomi Mourra
consultant, BBC Worldwide

Seven deadly sin

I was delighted to see you had squeezed in no fewer than 13 BBC

Radio 7 logos in your image taken at our recent OB at Leicester Comedy Festival, and enthralled that you had mentioned BBC Radio 7's excellent Q4 Rajar results on the page opposite (Ariel, February 9).

Despite this, Ariel carried on its noble tradition of calling us 'BBC7' underneath our logo-heavy image.

The station changed its name in autumn 2008 – perhaps one day 'the BBC newspaper' will choose to reflect this. We'll keep feeding you headline-grabbing stories until then.

Simon Jordan
senior presentation producer, Radio 7

Foot fault

I read with interest the BBC Sport online article on Ashley Cole's latest injury (February 12). Cole's battle for fitness apparently mirrors the situation in 2002 and 2006, when the nation was kept on tenterhooks as David Beckham and then Wayne Rooney attempted World Cup comebacks after suffering broken feet.

I wondered which nation the article referred to? Furthermore, I thought the plural of foot was feet.

Carys Westphal
BBC Wales

OBITUARY

STEPHEN GEORGE

Stephen George joined the busy BBC costume department in the 1970s. With his meticulous attention to detail and charming smile he was in demand to look after leading actors on productions such as *The Devil's Crown*, *Prince Regent*, *The Gathering Seed*, *Bergerac*, *A Perfect Spy* and *As Time Goes By*.

Initially a quiet and shy member of any team, Stephen had a great sense of humour, while remaining kind and thoughtful. He was always stylish, swooping in to work in his Loden coat and snazzy scarf.

Stephen adapted to changing times and latterly was equally valued as the sole wardrobe master on *Chucklevision*, dressing a large cast of teenagers on *Grange Hill* or as part of a small costume team on *The Armando Iannucci Shows*.

He greatly enjoyed travel with his partner, Richard Wells, and the theatre, particularly musicals.

Sadly, about two years ago, Stephen was diagnosed with Alzheimers Disease. Cared for tenderly by his friend and neighbour Marilyn Chaherli and her family, he died aged 61.

Ros Little and Rosalind Ebbutt



Affordable healthcare for only **£1.50 a week**.
Think of it as a perk of your job.

As you work for the BBC, you can take control of your healthcare for just **£1.50 a week** by joining Benenden Healthcare. With no medical required and no exclusions due to age or pre-existing conditions, you'll have access to a range of valued discretionary services including our 24/7 GP Advice Line, £300 towards physiotherapy costs—and treatment at specially selected, superbuy-free hospitals across the UK.

As a mutual, not-for-profit society, our members are at the heart of everything we do. That's probably why we already look after the healthcare needs of over 940,000 people.

We'll welcome you, your partner, family, friends and anyone else that you'd like to benefit.

If you think this sounds too good to be true, call us on

0845 052 5757*

Please quote ref: ARIEL

visit www.joinben.org/ariel

For just
£1.50
per person
per week



*Calls cost a maximum of 4p per minute for BT customers. The price of calls from non-BT lines will vary. Lines open 8am to 8pm, Monday to Friday. Calls may be recorded. Benenden Healthcare membership is initially only available for current or former employees of the Post Office, Civil Service, BT, registered charities, public sector bodies and other approved organisations whose aims and objectives are deemed compatible with those of the Society. Some services have a statutory qualifying period. The Benenden Healthcare Society Limited is an incorporated friendly society, registered under the Friendly Societies Act 1992, registration number 4806. The Society's contracted business (the provision of subscription benefits) is authorised by the FSA. The membership of the Society's business is restricted on a discretionary basis. The Society is subject to FSA regulation for prudential management. Registered Office: The Benenden Healthcare Society Limited, Holgate Park Drive, York, YO26 4EG.

ADAME/SW/26/02.10V1

PROGRAMME MAKING

Executive Producer
London
11P/Ref: 262127
C 24-Feb-10 A 09 months

Script Editor, Holby City
Elstree
7P/Ref: 262143
E C 21-Feb-10 A 2 years

Post Production Editor, Gaelic / Neach Deasachaidh (A' gearradh)
Glasgow
7H/Ref: 256418
E C 17-Feb-10 A 12 months

Learning Manager
London
7D/Ref: 260302
E C 01-Mar-10 A 06 months

Mandarin Chinese Producer, Learning English
London
Bush House
7D/Ref: 253476
E C 21-Feb-10 A 06 months

Events Coordinator, Radio 3
London
Broadcasting House
6D/Ref: 264749
C 26-Feb-10 A 06 months

Trainee Script Editor, Holby City
Elstree
5P/Ref: 262145
C 21-Feb-10 A 06 months

TV Proms Music Production Co-ordinator
London
White City
5D/Ref: 264748
C 01-Mar-10 A 04 months

TV Proms Music Production Co-ordinator
London
White City
5D/Ref: 264747
C 01-Mar-10 A 04 months

Ymchwilydd, Radio Cymru Bangor
Bangor
5D/Ref: 264366
C 21-Feb-10 A 06 months

Runner/Driver, Rhedwr/Gyrrwr
Cardiff
3D/Ref: 261692
E C 21-Feb-10 A 04 months

Production Management Ast, Sarah Jane Adventures
Cardiff
3D/Ref: 261690
E C 21-Feb-10 A 04 months

3rd Assistant Director/3ydd Gyfarwyddwr Cynorthwyol
Cardiff
3D/Ref: 261689
E C 21-Feb-10 A 04 months

Production Office Runner/ Rhedwr Swyddfa
Cardiff
3D/Ref: 256526
E C 21-Feb-10 Casual 05 months

Cynorthwy-ydd Darlledu (Bangor)
Bangor
3/4D/Ref: 236114
C 21-Feb-10 A 06 months

Specialist Factual Talent Pool
Glasgow
Open/Ref: 262220
E C 21-Mar-10 Freelance
Various

BBC North Job Opportunities
London / Salford Quays
Ref: NTP207351

JOURNALISM

Commissioning Editor, World News
London
Media Centre
SENEX/Ref: 245120
E C 28-Feb-10

Wales Correspondent/Gohebydd Cymru
Cardiff
10D/Ref: 261589
C 21-Feb-10 A 2 years

Middle East Bureau Producer (SBJ)
Jerusalem
8/9S/Ref: 264887
C 26-Feb-10 A 12 months

World Duty Editor (SBJ), Newsgathering
London
8/9D/Ref: 264840
C 26-Feb-10 A 06 months

Senior Broadcast Journalist, Radio Current Affairs
London
White City
8/9D/Ref: 264684
C 01-Mar-10 A 06 months

Change Co-ordinator, Newsgathering
London
8/9D/Ref: 261691
C 22-Feb-10 A 12 months

Senior Broadcast Journalist Programmes - BBC Radio Devon
Plymouth
8D/Ref: 261681
C 23-Feb-10

Senior Broadcast Journalists (Production), BBC Midlands Today
Birmingham
8D/Ref: 260556
C 25-Feb-10

Business Reporter
London / Salford Quays
7D/Ref: 264868
C 28-Feb-10

Broadcast Journalist
London / Salford Quays
7D/Ref: 263684
C 24-Feb-10

Broadcast Journalist (Reporter) - Swansea
Cardiff
7D/Ref: 261562
C 28-Feb-10

BUSINESS SUPPORT AND MANAGEMENT

Head of Programme Finance
London
White City
11D/Ref: 263418
C 21-Feb-10 A 12 months

Business Systems & Processes Manager
London
TV Centre
10S/Ref: 264550
E C 28-Feb-10

Business Manager and Acting Company Secretary
London
TV Centre
10S/Ref: 264549
C 28-Feb-10

Country Director Nepal
Nepal
10D/Ref: 263948
E C 07-Mar-10 A 12 months

HR Business Partner
London
TV Centre
10D/Ref: 261539
C 22-Feb-10

Executive Product Manager, London 2012
London
10D/Ref: 258733
C 18-Feb-10 A 2.5 years

Senior Multi-Media Journalism Trainer
Multi Location
9D/Ref: 264130
C 23-Feb-10 Various

Regional Manager, Central Region
Multi Location - West Midlands
9D/Ref: 253460
E C 23-Feb-10 A 18 months

Finance Analyst, BBC Finance
London
White City
8D/Ref: 264911
E C 01-Mar-10

Production Manager, Multiplatform
Manchester
8D/Ref: 264785
C 22-Feb-10 A 12 months

Multi-Media Journalism Trainer
Multi Location
8D/Ref: 264129
C 23-Feb-10 Various

Audience Feedback Specialist
London
White City
7D/Ref: 264637
E C 08-Mar-10 A 06 months

Senior Research Executive, Vision Multiplatform
London
TV Centre
7D/Ref: 256139
E C 25-Feb-10 A 12 months

Business Management Assistant, Vision
London
White City
5D/Ref: 264667
C 23-Feb-10

Directors' Assistant and Office Manager (Potential job-share)
London
TV Centre
5D/Ref: 264548
C 28-Feb-10

Team Administrator - BDCR-C
Reading
5D/Ref: 259099
C 22-Feb-10

Management Assistant, Newsgathering
London
4D/Ref: 264838
C 26-Feb-10 A 12 months

PA to Director of Brand & Planning
London
White City
4D/Ref: 264803
E C 22-Feb-10

Programme Services Coordinator
London
Media Centre
4D/Ref: 264685
C 23-Feb-10 A 06 months

Team Assistant, Secretariat and Governance
London
4D/Ref: 264243
E C 22-Feb-10 A 06 months

Box Office Operator/Gweithredwr y Swyddfa Docynn
Cardiff
3H/Ref: 260076
C 18-Feb-10 A 03 months

SPECIALIST TECHNICAL AND DESIGN SERVICES

Senior Designer
London
White City
8D/Ref: 263911
C 24-Feb-10 A 12 months

TECHNOLOGY

Lead Technologist, BBC Studios & Post Production
London
TV Centre
10S/Ref: 264547
E C 28-Feb-10

Project Manager
London
Broadcast Centre Media Village
8D/Ref: 261246
C 23-Feb-10

DMI Office Support
London
White City
4D/Ref: 263651
E C 17-Feb-10 A 06 months

BBC WORLDWIDE

Co-ordinator Media Supplies, Global Channels
London
Media Centre
3W/Ref: 264575
C 21-Feb-10 A 06 months

Sub/Writer, Pre-school Magazines
London
Media Centre
3W/Ref: 264482
E C 18-Feb-10

Sub Editor, Olive
London
Media Centre
3W/Ref: 264153
C 22-Feb-10

Support Engineer
London
Media Centre
2W/Ref: 263267
E C 18-Feb-10

TRAINEESHIPS

Trainee Client Side Developer
London
2D/Ref: 263459
E C 25-Feb-10 A 12 months

See Attachment

Running up ideas

Director of People Lucy Adams tries out some more junior roles with Blue Peter

SEEING ONE OF MY IDEAS go out on such an iconic show made me feel incredibly proud. The *Blue Peter* team are passionate about what they do and they're brilliant at doing it - and I got to be one of them for a day.

I got to do and see so much: from watching AP Dawn Langan create a complex animation in the edit suite, to being a runner on the studio floor with researcher Michelle Ackerley and taking part in an ideas session for the next big competition with development producer Ruairi Curran. I even contributed to the run-through and watched the show go out live from the galley.



Since joining the BBC I've been lucky enough to visit many productions, including *Crimewatch*, *Doctor Who*, *Woman's Hour*, *Pobol y Cwm* and the *Ten O'Clock News*. Understanding how our content and services are produced, and what matters to the people who make them, is a critical part of my job and it's something I'll continue to spend time on.

I joined the BBC because I want to be a part of this amazing creative organisation. My team and I feel that we are helping to get great programmes and services made by providing the best possible people at the right time and in the right ways.

If BBC People is too remote from how these programmes and services are made, how do we make sure the policies and services we provide are fit for purpose?

We've already made a number of changes to make it easier for people to get recruited and booked, get paid and get the advice they need and we have more planned. We know it's not there yet but we are being told by our clients that we are definitely improving.

Thanks to Tim Levell and the *Blue Peter* team for providing me with such a fantastic opportunity and for allowing me to be part of the show for a day. It's through spending time with each other that my team will be able to provide a People service which we can all be proud of.

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/tp1_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.

SAM LEWENS

EXECUTIVE PRODUCER: DRAGONS' DEN



The ten-part, biggest series to date starts in the summer. What are you up to now?

We started on pre-production just before Christmas and are currently casting our entrepreneurs. I love this period – seeing who's out there. For me it's all about the characters. Seeing the time, energy and effort some of these people put into their products or business ideas makes me feel inadequate.

What are you looking for?

We want a good mix of stories, amazing characters, fantastic ideas and good business opportunities for the panel. Slots are few and far between so our entrepreneurs must be worthy of their time. We don't set people up for failure. If we – in production – can spot flaws in their pitches, then the Dragons will do so in seconds. And that's not good tv.

Do you hold open auditions?

No. We sift through thousands of applications submitted via our website, but we also scour the country's business and entrepreneur fairs in search of likely candidates. We have teams in London and Manchester who see around three times as many people as appear on the programme. The pitches are filmed and the series producer, producer and I hold weekly casting sessions.

Do you offer advice to the entrepreneurs on how to win the Dragons over?

We can only give guidance on what's been successful in the past. It's these people's livelihoods at stake and if we give the wrong advice we would be culpable.

This is the third series you've worked on; which entrepreneurs stand out?

The olive oil salesman from series six – a passionate believer in the product he wanted to sell along the lines of a wine club. He'd send you bottles of oil just as soon as the olives were pressed. It was fascinating how Deborah Meaden unpicked this as a viable business opportunity – we love olive oil on our salads in the summer but his bottles would be delivered year round. I love it in *Dragons' Den* when you get down to the nitty gritty of why multi-millionaires won't part with their cash.

And when they do?

We thought that single mum Sharon Wright deserved a slot in the Den and it was great that the Dragons were blown away by what she'd done. She spotted a problem in threading cables between cavity walls when someone came to fit her cable tv. She found a solution, developed her Magnamole

device, sold it to BT and sought the Dragons' help to take it worldwide. She walked off with more money than she asked for.

As exec producer of the series, catch-up programmes and specials, you tend to the talent...

That can be, erm, interesting. All five are very good company, but I wouldn't want to cross them! The most difficult part is finding dates when five incredibly successful, busy people can come together for filming. We expect a lot of them – around 20 full filming days at Pinewood with total access plus the investment of their money in the businesses we put before them.

Do they advise on investing your BBC millions?

They never give me tips about investing, but somehow they do on how to make tv programmes or how to dress or how to call for lunch earlier.

What did you do before Dragons' Den?

I worked out of Manchester's current affairs department, producing films for the *One Show*. One day it would be murals being painted over in Northern Ireland, the next the state of hospital food, then searching for potholes with Phil Tufnell. It was an amazing array of ideas and experiences, which is what makes the *One Show* the success it is.

Before that you made a number of series and docs, including several for BBC Three...

My favourite was one called *Mischief – Is It Cos I Is Black?* We took a Muslim presenter, a wheelchair user and a white guy and filmed them undercover asking for an upgrade in a hotel, or a specific meal to be cooked in a restaurant or applying for jobs. It was entertaining and put Britain's PC attitudes to the test.

So was programme making in your blood?

Well, my dad Alan is a tv producer who made some amazing films in the arts. When I was growing up he'd be off to interview Frank Sinatra or Ella Fitzgerald. I went filming with him and into edits – I loved it. But then I rebelled and became a musician. I played piano/keyboards in pop bands and jazz duos. My first professional gig was in Debenhams in Oxford at Christmas time. White tuxedo, white piano, playing *Walk in the Air*. I'd do whatever it took.

Then the big time beckoned...

I was in a band called Seafruit who NME voted best live act back in the last century. We released an album and thought we'd be the next big thing. We weren't. I went into tv and the rest of the band are now working with Arctic Monkeys or Reverend and the Makers.

Are you still in touch?

Only when I need tickets.

You returned to the spotlight at the Edinburgh Television Festival last year...

I played piano for Jana Bennett in the TV's Got Talent session after my bosses put me up for it. It was one of the more surreal experiences in my seven years at the BBC, rehearsing with Jana in the basement of TVC with Alan Yentob producing. She has a nice voice, so I enjoyed it.

So when you finally opted for tv, did you give your dad a call?

Annoyingly, by the time I'd decided this was what I wanted to do, I'd moved north. Any doors he might have been able to open were in the south. But I'd done bits of running and researching and I always had the belief I could be a producer. I knew the grammar, it wasn't alien, it wasn't scary; I felt comfortable in the edits or on shoots. It is the family business.

Interview by Claire Barrett

foreign report



MATTHEW PINSENT

SITS BACK AND SMILES AS HE REPORTS FROM VANCOUVER

VANCOUVER has already surprised me as host for the Olympics – the contrast with the Beijing experience is perhaps colouring my judgement, but it's nice to be in a city so relaxed with itself around the Games.

The city is both beautiful and approachable: today a resident came up as we were filming to see if we needed help. He wasn't fussy what with – an interview, directions or a hand with our bags. Beijing was a constant strain to make sure that the world saw what China decided it saw. We had a running competition to see if we could get one of the venue security guards to smile at us – here it's a struggle to find one who isn't.

That's not to say that Canadians don't have their hang-ups. They've hosted the Games twice before – in Montreal in 1976 and in Calgary in 1988 – and while both Games had their stand-out moments, neither saw Canadians in the middle of the

If we win two medals of any colour it will be a good result for GB

podium. Several countries have hosted a Games without winning a single event, but Canada have managed the unfortunate trick twice.

This time around they've embarked on a programme of athlete funding and support to rival the best in the world (and they consider the British summer sports to be a model of excellence) and the medals will surely follow. Their programme is called *Own the Podium* – a suitably confident title for the scheme, even though one US snowboarder wryly commented that 'they can own it all they like – we'll just rent it a while'.

It's telling that for almost the first time in a global sports event the Canadians are throwing off the shackles of shyness and understatement to become more like their US neighbours: the clash between the US and Canadian men's ice hockey sides in the middle of the Games will be epic. Canadians see ice hockey as 'their' sport and the prospect of losing the gold, especially to the US, would taint the Olympic experience for many locals.

Let the race for medals be the defining yardstick for other nations – we must take sporting high ground. Primarily because it's the last event before London where we sit impartial to many of the sports, secondly because if we win even two medals of any colour, it will be a good result for Team GB.

It also gives us a chance to sit back and accept one of the gifts of the Olympics. Quite by accident we can be captivated by the sight of people we have never met, competing in a sport we have never watched before. Nordic combined, men's double luge and biathlon, welcome – come on in and let us get to know you.

CV

Degree: Music and Drama from Nottingham Trent Uni

Career landmarks: *Dragons*, obviously. Having one opportunity to get my presenter, Max Flint, to do the opening link when Michael Jackson walked out of court. He did it perfectly. Spending three days in the back of a limo driving around NY with Gloria Gaynor.

Family: Wife and three beautiful, amazing kids (8, 4 and 2). Wife is beautiful and amazing too!

green room

THE ARIELATOR

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

UPSIDE Therese Coffey is set to become the first woman MP in Suffolk. The decision support manager for Workplace was voted in as the Conservative Candidate for Suffolk Coastal on the first ballot, and as the seat is so safe it's looking like MP status can only be three months away. 'I'm very excited indeed,' says Therese. 'I know people chose me because they think I will be the best person for the job, not because I was a woman, but in pioneering terms I will be



following in the footsteps of the first woman doctor Elizabeth Garrett Anderson who was local to Suffolk Coastal.' Therese has assured the party that she'll have moved in to her constituency by Valentine's Day. Suffolk is pretty far from Shepherd's Bush – how's she going to manage? 'I already commute four hours a day, so there's not much difference!' she tells us. There's always the second home option...

DOWNSIDE Everywhere from thefishsite.com to fishnewseu.com has been ablaze with the news that the BBC has been dissing fish. Thank Scottish Nationalist MP Angus MacNeil, who tabled a commons motion to brand BBC Three's *Britain's Really Disgusting Food: Fish* – which set out to find the 'ultimate nasty fish dish' – 'totally irresponsible' for its portrayal of the fishing industry. A BBC spokesman said it featured a 'range of views' but was 'not an in-depth examination of the British fishing industry'. As you might expect from its title...



EARWIGGING

OVERHEARD AT THE BBC

...I'm putting raisins in my purse. Don't ask...

...Do you have an interest in toilets? Are they a hobby of yours?...

...I've eaten his bananas before!...

...You wouldn't think everything was in order if you looked in my drawers...

...If I'm a dolphin I'm going to slit my own wrists...

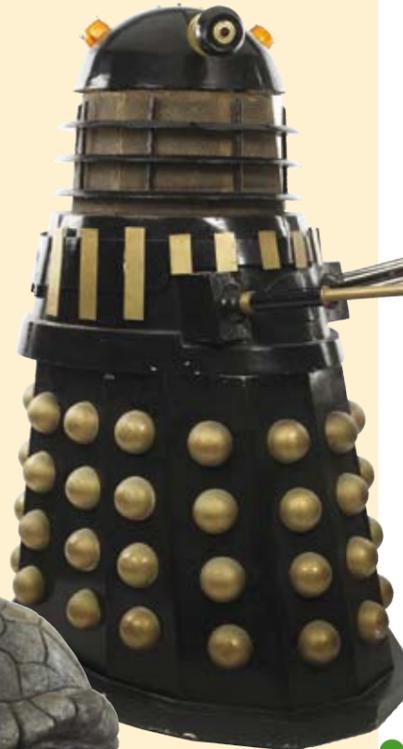
...The sausage pictures don't fit the words. I need a ham sandwich...



WHO WILL BUY?

FROM DAVID TENNANT'S 'iconic pale blue shirt' to the mysterious Time Brain ('of moulded and painted fibreglass, with applied latex veins, having internal wiring, length approximately 127cm') there's plenty on offer at the *Doctor Who* auction. It's taking place at Bonham's in London on February 24 and will provide an opportunity for dedicated *Who* fans (or 'Whovians', as they are occasionally known in America) to flash their cash to obtain a wide variety of items from the show.

Exciting news – but it begs the question, just what do you do with your treasured piece of memorabilia after the endorphin rush of the auction house wears off and you're sat next to an Imperial Dalek Mk 1 with its egg whisk in your face in the cab home? Surely not everyone is equipped with a glass cabinet and rumpus room suitable for displaying the assorted Haemovores, Navarinos and Gastro-pod Invaders in the manner which they have become accustomed on their home planets.



It made us think that there must be other, more practical uses for these items than just sitting on the mantelpiece and causing domestic arguments. Take the huge collection of clothes up for auction. Who could resist a man who turns up to a date in a two-piece dinner suit, insists on only being referred to as 'the Doctor', and proclaims that he's clad in 'the complete costume worn by tenth doctor David Tennant in the *Voyage of the Damned* episode of 2007'? If you know your Paul McGann from your Sylvester McCoy you might even get to see his sonic screwdriver...

New owners of a Cyberman suit could instead utilise this most terrifying of *Who* foes as an effective form of child control, rather than just putting it in the shed to get dusty. Kids getting out of hand at little Jimmy's birthday party? Surreptitiously don the costume, then emerge from the bushes trilling 'emotion is a weakness!' and watch those children (and their parents) quiet down.

These entirely plausible suggestions are just two uses for items in the auction, and we're sure you can come up with more. Take a look at the Bonham's catalogue online, email us your suggestions, and we'll print the best.

Up for grabs, from 1 to r: a Cyberman, The Malus, an Imperial Dalek Mk 1



WE HEAR THAT...

ANY ACCUSATIONS that the BBC hate fish (see Arielator) have been answered by the results of Pacific Quay's fifth floor restaurant competition. Best Soup was production assistant Barbara Keir's intriguing Vegetable and Nut, Best Sweet went to Stornoway's Janet Mathieson for her outrageous Toffee Fudge Cheesecake, while PA Christine Buttinger took Best Main for her distinctly fishy Coley Fillet with Fennel and Tomato Sauce. All dishes are being put on the restaurant's menu, and each winner also received a bottle of wine for their trouble. German-born Christine (pictured below) told us she saw the original recipe on a German celebrity cookery show, and has tried and tested it many times – 'It's good for when you're having people round as you can pre-prepare, then just shove it in the oven,' she advises. Any German-speakers who have had their appetites whetted can find the original recipe at tinyurl.com/fishdish

'A PRIDE of 13 lions which were being kept in cramped conditions in a dilapidated Romanian zoo have flown to a new home in South Yorkshire,' reported bbc.co.uk last week. And we thought the flying monkeys in *The Wizard of Oz* were cool...



Win a DAB Wi-Fi radio with i-Dock



CLOCK RADIO looking a bit creaky? Fed up of not being able to play mp3s on your hi-fi? Then try the new Nocturne XP-2 sound system. It features a DAB/FM radio with 30 presets, the ability to play internet radio and tracks from a computer via a Wi-Fi connection, and can play and charge an iPod. Operated via touch sensitive technology or remote control, it contains a dual alarm clock with sleep and snooze functions, which is sure to wake you thanks to the two seven-watt speakers and 20-watt subwoofer. We have one XP-2 (rrp £150) to give away. To enter to win it, answer this question: The subwoofer was first used in a recording session in 1973. What band was being recorded and which album were they making? Email ariel competitions by February 22.