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THE BBC NEWSPAPER

STRATEGY REVIEW

THE DETAILS

6 MUSIC · ASIAN NETWORK · **AXED**

ONLINE · **25% SPENDING CUT**

WORLDWIDE · **TOUGH LIMITS**

TV · SPORTS RIGHTS · **CAPPED**

£600M TO BE
REINVESTED



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STRATEGY REVIEW

STILL A BBC OF SCALE AND SCOPE

INTERVIEW BY CANDIDA WATSON

Why is the Strategy Review coming out now?

We've been working on it since last summer and I said in the autumn we would try to bring it out about now – we've brought it forward a few days because there's been a lot of speculation and a leak in The Times, but we are ready and I think the sooner we can tell everyone who works in the BBC what's going on the better really.

What are the key points?

This is about focusing the whole organisation on quality, and delivering services to the public which really make a difference and are different from what other broadcasters can do; so one of our pledges is that 90p from every £ of the licence fee will go into making great quality and getting it to the public, and of that 90p 80 pence will be spent on content generation. We must never forget the BBC is really about quality content so as soon as we can, and that means 2012, we need to refocus the overwhelming majority of the licence fee spend on programmes and other kinds of great content for the public.

How are you going to do that? Does that mean more outsourcing?

My view about outsourcing is we need to work out what's best done by partners and what's best done inside the BBC. A lot of this is about wrestling with the problems of complexity and bureaucracy, to try and make sure we have an organisation that is as simple and as flexible as possible. So we want to look at management layers, we want to look at whether we can make some processes much simpler than they are now, so we can transfer the money that we save and put it where we always should, into content investment.

Let's look at the things that the BBC is going to do less of, the proposed closure of 6 Music has attracted most attention.

We're proposing that 6 Music and the Asian Network are two services that should close and also the two teen services, Switch and Blast. We've looked at the entire portfolio of tv and radio and the whole of the website and we believe that these services, these missions, can be done by concentrating the investment on our other services. We believe we can use Radio 1 and Radio 2 to get the range of music to the public.

Are you not in danger of pushing the 6 audience into a niche which doesn't suit them?

I believe the digital radio portfolio is, and has been, very successful. But we think this is the moment to concentrate. 6 Music is pretty expensive because its audiences aren't very big. If you strive to make its audience much bigger – the traditional BBC thing to do – it appeals to the age demographic which is targeted by

The Director General says it's time for tough choices as he sets out his vision for the future, the plans now go to the Trust and consultation

commercial radio, it would become a problem for commercial radio. So we have to look hard at the music, artists and great production talent to see if we can find them a place elsewhere in our output. If we continue to try to do everything the danger is the quality will suffer everywhere. And that's why I believe it's the right time to start making some tough choices.

What about the Asian Network – how is the BBC now going to cater to that very specific audience?

Although the Asian Network has been a fantastic success story the issue here is that British Asians are an incredibly diverse audience. We would never try to reach other as diverse audiences with a single service, so we're going to look across our services, including local radio, tv and the website. We're not saying the BBC is going to have less commitment, or spend less money on the Asian audience, we think there may be smarter ways of reaching them successfully.

Moving on to Online...

That's very big, one of the biggest announcements of the review.

What will a 50 percent cut in content mean?

The review has identified five areas we think we should focus on, which are under-served by the market. We've asked what should we do and what should we not do on the website? Saying we will have fewer top level directories is saying we are going to take a position on offering outstanding content in a number of areas but not in everything. We plan, as we are consolidating, and in a way, pruning, to reduce our spend by a quarter on the website. That doesn't mean a 25 percent budget cut across the whole. We are going to take down some areas of the site completely, but in other areas, like journalism, we want to guarantee the best and most trusted journalism in the world. So where we can we will take money from some of the things we are stopping doing and transfer it – so, for example, we'll put money into international newsgathering.

What level of job cuts are you talking about?

A single job cut is a big deal for that person, but this is a strategy that also looks for re-investment – into Children's and Newsgathering, BBC Two, Daytime, there will be some fresh opportunities as well as some post closures. Secondly this is a long range strategy, it's really aimed at the years between 2012 and 2016. Individual service

closures, like 6 Music, will be subject to detailed consultation. So for the net impact in jobs we are talking about hundreds rather than thousands, and over a period of quite a few years. In recent years we've lost many posts in the BBC and we've been pretty successful overall on re-deployment and natural wastage and we'll do exactly the same thing here. We've a lot of time to plan for this and wherever we can we want

PUTTING QUALITY FIRST – FOCUSING THE LICENCE FEE ON FIVE CLEAR PRIORITIES TO PROVIDE:

- The best journalism in the world
- Inspiring knowledge, music and culture
- Ambitious UK drama and comedy
- Outstanding children's content
- Events that bring communities and the nation together

to keep the need for compulsory redundancies to an absolute minimum – and in some areas possibly not need any at all.

What about Worldwide – the review has no specific details?

The headlines are that Worldwide development will focus increasingly on international business, it will grow through evolution rather than mergers and acquisitions. We expect to begin to move away from physical media, focusing on broadcast and digital media, rather than merchandising. It means we're looking hard at the magazine business but it does not mean overnight sales.

How would you respond to people who say you have done the BBC's critics work for them by stepping back, by starting to retrench?

I do think we must think hard about our commercial scope, and define our boundaries

clearly. I think this is a way of strengthening the BBC's hand. If we simply said we're not prepared to countenance any criticism, any change, any adjustment to what we do, I think you would begin to see the public at large saying 'does the BBC really get it?' This strategy will not lead to a BBC which is small, or cowed, it will still be a BBC of very considerable scale and scope, focusing on its core areas of strength, areas which the public most want us to be strong in, still delivering to the overwhelming majority of the British population great services every day. It's not a retreat. As we learn what the future looks like, as we go into this digital space, it's making some adjustments. As non-linear services mean it's easier for people to catch up on our content we can begin to look at our linear portfolio. It is reasonable for us, especially when other broadcasters are struggling in areas like investment in original drama and comedy, to say 'you know what, we are going to spend the licence fee on that, rather than on quite as many acquired programmes'. We are going to put a cap on what we

spend on sports rights – we're not getting out of sport, we're going to make sure what we spend is proportionate.

Do you think there's a danger the critics will simply ask for more?

There's going to be a range of opinions – the newspapers, based on speculation and leaks, have ranged from 'not enough' to 'they've gone far too far'. And I'm sure staff have a range of opinions as well. I keep going back to what I believe the BBC is for – really great comedy and drama, fantastic programmes of knowledge and culture, journalism you can be really proud of, events which pull people together across the country and great services to children. That's what the public want from us. I think focusing what we do – and that's the word I want to use – focusing the BBC on what it does best will in the end lead to a stronger BBC.

BBC 6 MUSIC

RADIO 1 AND 2 TO TAKE OVER

IN TERMS OF SERVICES under threat, A&M director Tim Davie is shouldering the biggest hit, with 6 Music and the Asian Network both earmarked for closure.

The controversial recommendation to close 6 Music is one of the 'tough choices' the review has made under the over-arching aim of doing fewer things better.

Without the alternative, niche digital station the BBC would focus popular music on Radio 1 and an 'increasingly distinctive Radio 2', and clear the way for commercial radio to cater for the 30-50 audience. The £6m a year savings released would be used to drive take-up of digital radio in other ways, the review says.

Launched in 2002 and home to presenters like Jarvis Cocker, Lauren Laverne, Steve Lamacq and Tom Robinson, 6 Music has championed new British artists as well as rarely heard material from the BBC archives. Last year it broadcast 330 new sessions – half commissioned from outside London.

Its audience has grown 12 percent in the last year to 695,000. In 2008/9 its average cost per listener hour dropped to 3.4p – lower than Radio 1Xtra and half the cost of the BBC Asian Network.

Just two weeks ago a review of the service by the BBC Trust found that while it had been the BBC's fastest growing digital radio station of the last four years it still only reached one percent of the adult population and only 20 percent were even aware the network existed.

More than 80 percent of regular listeners (average age 36) felt the station offered something they could not find



A&M director Tim Davie: losing two services

elsewhere, the trust found, although it recommended that 6 Music broaden its appeal, particularly to an older, more diverse audience.

The station was told to increase its reach with no increase in budget and its service licence has been amended to give it a more definitive calling card, to 'celebrate the alternative spirit in popular music'.

ASIAN NETWORK

NEW WAYS TO REACH AUDIENCE

WITH ITS DECLINING LISTENERSHIP and attempts to reach a culturally and demographically disparate audience with a single service, the future of the BBC Asian Network has long been in question.

Caroline Thomson, chief operating officer, gave a broad hint last month when she told a Lords select committee



Shahrukh Khan with BBC Asian Network Breakfast presenter Adil Ray

dropped to 357,000 in the autumn of 2009. Latest Rajar figures show it holding steady at 360,000, as its chief rival Sunrise radio maintains its dominance of British Asian listening.

Launched as a national service in 2002, the digital station has recently realigned its schedule away from younger adult listeners to a broader, family focus. Last month the new daytime line-up saw multi award-winning presenter Sonia Deol moving to mid-mornings and Tommy Sandhu to drive.

That revamp came just a year after tv and radio host Adil Ray took over at breakfast, growing the audience slightly with a lighter, more inclusive style.

Among other planned changes, the network is due to launch the UK's first official download music chart on March 27.

Controller Andy Parfitt has also announced new monthly single dramas to replace *Silver Street*, the station's long-running five-minute soap.

The 65-strong Asian Network has had a high profile outside the studio, hosting events like last summer's London Mela, featuring some of the biggest names in British Asian music, and presenting live from the 2009 International Indian Film Awards in Macao, China.

STRATEGY REVIEW

ONLINE

SITES TO BE HALVED

ALTHOUGH MOST OF THE PRESS ATTENTION has focused on 6 Music and the Asian Network, the far bigger victim of Mark Thompson's plans is bbc.co.uk.

The number of online sections is to be halved (low performing ones will be closed and the rest consolidated), and spending reduced by 25 per cent per year by 2013.

It is a heavy hit that will bring anxiety and uncertainty for the 1600 staff who work for BBC online.

While free online access to independent, impartial news is guaranteed, the future of some jobs is unsure as some of the more inconsequential and frivolous web sections close.

Celebdaq and Sportdaq, which provide a lighthearted guide as to which personalities are either 'on the up' or 'going down', are immediate victims, being removed from BBC online as of now. Mark Thompson admits they're 'rather fun', but thinks it's right to look 'very hard' at sections with no strong links to programmes.

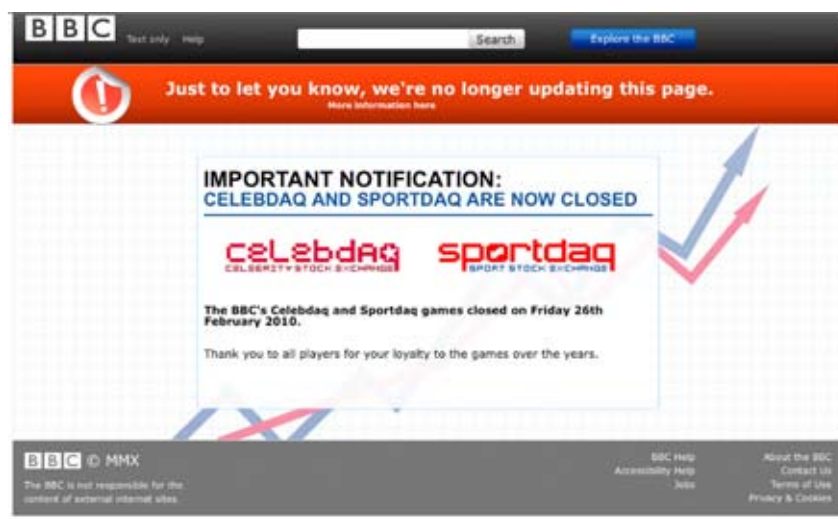
But this doesn't mean that BBC online is going to be just serious news and information and education, he explains.

'It does mean though that a carte blanche to do absolutely everything is over. My view is that what will succeed on the web are very clear propositions. People will go to sites where they are very clear about what they will get.'

The idea is to make BBC online truly distinctive, offering high quality content and leaving more room for other players to succeed.

A further intention is to turn bbc.co.uk into 'a window on the web' by providing at least one external link on every page and doubling monthly 'click-throughs' to external sites.

The proposed changes represent a fresh direction for what is one of the BBC's most successful areas of operation.



KEY POINTS

◆ By 2013, the 'quality first' agenda would mean the **BBC reprioritising £600m a year** – a fifth of current cost base – to higher quality content, across everything it does. At the same time, the BBC would commit to never spending less than 90p in every licence fee pound on creating high quality content and getting it to the public.

◆ The scaling back agenda of doing fewer things better would see greater investment in **improved local radio news** at breakfast, mid-morning and drivetime, with shared content at other times. Consistent with new limits on BBC activity, no local services in England would be any more local than they already are.

◆ Providing free, independent, impartial news online should be just one of the BBC's roles in **guaranteeing access** for UK audiences. Making internet-connected tv both a reality and a success, through the Canvas partnership, was another. And while opening up the BBC programme library, the plan was to work with partners like the British Film Institute to share other public archives more widely.

◆ **Cutting overheads** will mean reducing the cost of running the BBC by a quarter – from 12p in the licence fee pound now to under 9p by the end of the charter in 2016, with savings reinvested in the five quality priority areas. The aim is also to make every pound of licence fee income benefit the UK economy by at least £2.

◆ More licence fee savings will come, the review reiterates, from plans to cut numbers of senior managers by 100, **freeze senior level pay** and suspend bonuses. Those measures, announced in November, would slice £20m off the salary bill for top earners.

◆ As well as new boundaries, new BBC behaviour would make explicit a commitment to consider the **market impact** of major decisions, and make partnership the BBC's 'default setting' for most new activities.

WORLDWIDE

WHAT NOW FOR MAGS

WORLDWIDE will be making no more acquisitions like Lonely Planet, but despite the widely reported planned sale of BBC Magazines, the future of the publishing business is by no means decided, Mark Thompson says.

For a start, some of the division's assets – Radio Times for instance – are 'very precious pieces of BBC heritage', he maintains. Other titles, like the market-leading Top Gear, are 'part of a bigger story about BBC brands which have global importance'.

Within the new 'tough limits' on Worldwide activity – set by the BBC Trust's commercial review and now underlined by Thompson's strategic study – the director general sees BBCW's future as dig-

ital, rather than in print.

A sale of the magazines business longer term then? 'It may well mean retaining some magazines, certainly retaining the editorial heart of these magazines,' he ventures. Those would be considerations for Worldwide chief executive John Smith and his colleagues, over coming weeks, as they finalise the company's new three year business plan.

The whole thrust of last autumn's commercial review was an end to mergers and acquisitions,

unless in exceptional circumstances, and a drive towards making BBCW a more internationally, less UK-facing business.

There was to be a clearer focus on securing value from the BBC's own intellectual property and an exit from any activity not in keeping with the BBC brand.

Overall, the trust called for greater clarity of direction and 'contained focus... particularly in the UK market'.

Worldwide's three year strategy will be subject to approval by the executive and trust before the end of this financial year.



PRIORITIES

MORE MONEY FOR BBC TWO

SPENDING ON imported entertainment, such as made-for-tv shows and Hollywood movies, is to be reduced, initially by 20 percent with spending thereafter to be capped at no more than 2.5 pence in every licence fee pound.

However, within the £600 million reprioritisation budget, £50 million a year will be invested in 'raising quality and originality' on BBC Two, children's output and international and UK journalism.

The BBC is pulling back from some of its activities aimed at teens with a recommendation that

it closes BBC Switch and Blast!, its creative initiative for young people. But Mark Thompson insists that youngsters will continue to find many things to watch and enjoy. 'Many teenagers like programmes like *EastEnders* and sport, so we are absolutely going to continue to appeal to them,' he says.

'In the context of television, in particular, I think we are saying that Channel 4 should have a specialist, targeted role for this audience, but what we are not saying is that we are turning our backs on teenagers.'

As for sport, that will continue to be a major part of the BBC's output, although the plan is to cap spending on sports rights at nine pence in every licence fee pound. It means the corporation could lose out on some key fixtures, although the protected status given to 'listed' events, such as Wimbledon tennis, the Grand National and the FA Cup Final, will ensure they are shown on terrestrial tv.

One recent disappointment was seeing the contract to cover the 2012 London Paralympics go to Channel 4.

NAO report prompts urgent 'health check' on buildings

by Claire Barrett

Chairman Michael Lyons has asked Mark Thompson for an urgent 'health check' on the BBC's major estate projects, following last week's National Audit Office report which pointed to delays, overspends and significant failings in their management.

His findings – to be presented to the BBC Trust on March 31 – would identify where 'specific improvements' could be made, said the chairman.

And he called for a 'comprehensive action plan' to

address the NAO's recommendations – in particular, the need for more detailed business cases for future capital projects, as well more explicit outlining of their cost benefits. The lack of baselines against which to measure achievement, particularly in the first phase of Broadcasting House, had made it hard for the BBC to 'demonstrate project success and value for money', he said.

The NAO, commissioned by the trust, reported that the BBC teams that planned and controlled the refurbishment of

the Grade II listed building in W1 lacked appropriate skills and failed to provide adequate contingency for the development where plans had to be changed to accommodate extra staff, new services and tighter security measures. This resulted in a £55m overspend, plus a further £52m to house staff due to move to Portland Place during a four year delay. Now scheduled to be finished in 2013, BH – priced at £1.046bn – will house 5000 news, radio and World Service staff.

Revisions to the size and technological scope of Pa-

cific Quay meant it was also later and costlier – £188m rather than £126m – than first predicted, the NAO judged, although Salford Quays was currently under budget by £76m. The cost of all three projects was £2bn, calculated the auditor.

The BBC has pointed out that this figure did not take into account money saved in rent or made from sales of other buildings, nor the different ways the three projects were funded or their lease lengths.

It accepted that mistakes had been made with BH1, and said lessons had

been learned. Pacific Quay was delivered to its revised timetable and budget, with BH2 and Salford set to follow suit. By 2014, it would be spending £50m a year less on accommodation, said the BBC.

Chief operating officer Caroline Thomson urged that the buildings were not judged on cost alone. 'Don't forget [their purpose] ... to create new opportunities and ignite public imagination. When finished they should give us all, licence fee payers and the BBC, spaces to be proud of.'

NEWS BITES

BECTU, THE NUJ and Unite have jointly submitted a pay claim of 5.7 percent – two percent above inflation – and a minimum rise of £1000 to help the lowest paid. They are also seeking a guarantee that the increase will apply to all staff employed in salary bands 2-11, whether they're on continuing, fixed term or flexible contracts, and they want an end to last year's ban on staff bonuses.

BBC RUSSIAN has embarked on a 12 day university tour. It consists of various events at universities and libraries in St Petersburg, Yekaterinburg, Moscow and Voronezh, where BBC Russian journalism will be showcased, including new ways of reaching audiences by using the latest technologies.

PAUL MYLREA, director of communications for the Department for International Development, has been appointed head of press and media relations for the BBC. He starts on April 6, replacing Donald Steel who becomes associate fellow of the BBC Academy and chief communications adviser.

RADIO 2 is refreshing its evening line-up in April with Desmond Carrington launching the weekend schedule from Friday April 2 at 7pm, and Jamie Cullum introducing a new weekly jazz show from Tuesday April 6.

A NEW online recruitment course has been launched by the College of Journalism. The two modules are compulsory for staff involved in recruitment, and mix comedy drama with interactive scenarios that look at the best – and worst – ways to attract and interview candidates. learn.gateway.bbc.co.uk/Courses/CourseDetails.aspx?CourseID=11413

A SIMPLIFIED contracts of employment policy has come into effect, providing clear definitions of the types of contracts offered within the BBC. In another change, a revised reorganisation policy is being introduced, providing fresh clarification on the re-employment of redundant staff.

RTS hat trick for Panorama

PANORAMA has won three Royal Television Society journalism awards. It took the current affairs (home) trophy for *What Happened to Baby P?*; Paul Kenyon was specialist journalist of the year, and Tamanna Rahman was young journalist of the year.

Sandy Smith, who is now in charge of *The One Show*, was *Panorama* editor during the period covered by the awards. 'It's a great sign-off for me, and recognition for Frank Simmonds, Tom Giles and Darren Kemp who excelled the films,' he said.

Craig Oliver, now deputy head of the newsroom, saw the *Ten O'Clock News* named news programme of the year. Oliver said: 'It was a nice leaving present for me and a fantastic tribute to the team who have won it two years in a row.'

BBC Scotland took the scoop of the year prize, for breaking the news of



Winner: Tamanna Rahman

the release of the man convicted of the Lockerbie bombing, Libyan Abdel Baset Ali Mohamed al-Megrahi. Atholl Duncan, head of news, said: 'It is a brilliant testimony to the work of Glenn Campbell, John Boothman and the entire Scotland news team that our efforts have been recognised by the best in the business.'

A second scoop – *Inside Out* South West's report on paedophile Vanessa George – won the nations and regions current affairs category.

This World: Gypsy Child Thieves won the international current affairs prize.

Big relief after Today's mile



'Anyone got a spare pair of lungs?' quipped John Humphrys as he ran around TVC last week to promote the Sport Relief Mile. He ran alongside *Today* colleagues Evan Davis, Adam Shaw, Justin Webb and

Garry Richardson. Richardson joked that he had 'frog-marched' the others outside to run. 'I think it's important as BBC presenters to help promote a BBC charity,' he said. Sign up for a mile on March

21 at <http://www.sportrelief.com/the-mile>.

To run a BBC mile in London on March 19, email Hannah Booth. Staff in other centres should look out for details of BBC runs in their area.

Relocation plan leaves radio staff 'disappointed but philosophical'

by Sally Hillier

Next year's move out of London of a number of key programmes, announced as part of the Radio Supply Review, will affect 11 people.

Five of them work on Radio 7's *Big Toe Books* strand, destined to relocate to Scotland.

'It's disappointing in that we were gearing up to work on new ideas for children's output but the team are fairly philosophical about it,' says senior producer Alison Hughes.

The remaining six posts are split between *Any Questions?* and *Any Answers?*, which will return to Bristol after more than two decades in the capital, and *The Food Programme* and annual *Food and Farming Awards*, both set to join radio and tv rural affairs output in Birmingham.

All Radio 4 programmes, they will relocate in April 2011 as part of a commitment to getting 'a balance of production' between London and other bases, to ensure that the BBC 'reflects the views, culture and aspirations of communi-

ties across the UK and gets the best from staff and on air talent wherever they are'.

Audio and Music currently makes about 33 percent of output outside London and plans to increase this to 38 percent by the end of 2012. The measures just announced, along with Radio 5 live's move to Salford, should achieve that.

Meetings will be held with the unions to discuss the changes. Anyone moving permanently will be entitled to the standard BBC relocation package. People who do not wish to move will be assigned to other output.

Another result of the Radio Supply Review is that BBC Wales will double the amount of network radio drama it produces over the next two years. This will mean a reduction in commissions for England, although it is not yet clear exactly where the effects will be felt.

Alison Hindell, who heads Radio Drama, will return next month to Cardiff (where she was formerly a senior producer), from where she will lead across the UK as head of audio drama.

YOUR CHOICE

The *myChoices* enrolment window has reopened and from now until March 26 all UK eligible staff can sign up for flexible holidays (buy or sell up to five days' leave), the cycle to work scheme, health assessments and childcare vouchers. <http://sites.gateway.bbc.co.uk/myreward/mychoices/shtml> or contact HR Direct on 0800 082 8080 or email hr@bbchrirect.co.uk.

A series of *myChoices* roadshows takes place this month, starting at Bush House on March 2, then moving to Cardiff on March 3, TV Centre on March 4, Caversham on March 9, Pacific Quay on March 10 and White City on March 11.

Breezy Brighton is hot ticket



Soft seats, hard sales as world buyers gather to watch tv

Hundreds of delegates, hours of programmes, row upon row of viewing booths... that's Showcase. Adam Bambury pays a visit to BBC Worldwide's annual tv sales festival

THEY HAVE COME FROM ALL OVER THE GLOBE, on the hunt for one thing – programmes. These are the buyers. Around 500 in number, they have braved the icy February seaside conditions to attend Worldwide's annual Showcase television market in Brighton.

The UK's biggest tv export event, which provides around 20 percent (£40m) of Worldwide's annual programme sales, takes place in the Brighton Centre, a cavernous piece of late 70s architecture on the seafront. Its usual drab inte-

rior now resembles a chic boutique hotel, complete with chandeliers in the screening room and paisley wallpaper hanging in a luxurious reception area.

In the auditoriums you can hear genre-specific presentations around drama, factual and comedy as well as celebrity appearances; Louis Theroux is standing room only. But for the buyers, the screening booths are the focus of this four day event. Five hundred have been set up in dizzyingly long rows, each consisting of a desk, computer, and set of headphones. From here they can access around 1400 hours of programming from across the board of British tv makers. Some delegates spend ten hours a day in the booths, breaking off only to order lunch from room-service style menus.

As well as being convenient for the buyers, this digital screening system also allows Worldwide to do a little market research. 'At the end of each day we get very detailed viewing reports,' says Abigail Hughes, svp sales operations, sales and distribution. 'We can see every programme every buyer has screened, how long they watched for, how they rated it and any comments they've left.'

She admits it is proving controversial. 'Some think it's a Big Brother thing, which gives us a little too much credit – the sales people don't pore over every rating, then negotiate the price up if the feedback is good. But if a buyer isn't buying, it's important for us to know why.'

When the booths close at 7pm the buyers head over to the hotel next door for a series of themed meals – a chance to rub shoulders with the stars, have a drink with deadly rivals, and talk tv. Speculation is rife over which band will be playing at the rock'n'roll evening – suggestions are the Rolling Stones and Abba. They get Sugababes – even Worldwide's hospitality doesn't stretch quite that far.

Elementary: Martin Freeman and Benedict Cumberbatch star in *Sherlock*



BEST SELLERS

SCI-FI SWEEPS Central and Eastern Europe with 114 hours of entertainment including *Doctor Who* and *Primeval* being sold to Sony Pictures Television's AXN SCI-FI and AXN channels.

70S DRAMA SERIES *Upstairs Downstairs* will be remade in the US thanks to a co-production deal between Worldwide S&D Americas and Masterpiece on PBS. The deal also includes contemporary Sherlock Holmes re-working *Sherlock*, and three Aurelio Zen mysteries adapted from the novels by Michael Dibden.

WORLDWIDE ACQUIRES the global television rights to the Glastonbury music festival. Worldwide has held radio rights to broadcast the festival since 1985, licensing performances across 40 territories, but this is the first time it has had the tv rights.

HBO LATIN AMERICA buys a selection of music programming, including *Later... With Jools Holland* and two Electric Proms HD specials featuring Oasis and Keane.

SHERLOCK WILL AIR on the Nine Network later in the year thanks to a deal with Worldwide Australia.

270 HOURS OF PROGRAMMING to Croatian public broadcaster HRT, consisting of a mixed package including *Only Fools and Horses* and *Gavin and Stacey*, and 48 hours of natural history.



ROMANIAN PUBLIC broadcaster TVR snaps up 64 hours of music content, including two series of *Later...* and *Top of the Pops: The Collection*.

WORLDWIDE AGREES a new long-term deal to distribute the tv content of Universal Music as part of its growing music sales operation.

The sales person

Elin Thomas, head of Scandinavia, sales and distribution, Worldwide

'WE HAVE ABOUT 48 customers here from the Nordic territories – a mix of public and regular broadcasters. Our biggest seller is drama. A key title for us is *Sherlock*, and we've had several parties bidding for it in Sweden. Eight of the top ten shows [we've sold] over the past three years have been

investigative drama – they see us as being good at them.

At the end of the market I sit down with each customer and get a list of what they are interested in. When I get back to the office I'll work out if there are any conflicts within one country. Ideally it will come down to a bidding war, where they are

ying for the rights.

With advertising revenue down in all of the countries, it can make better sense for broadcasters to acquire a programme than to make it themselves. Because of that, we haven't yet seen a significant impact from the recession.

The buyer

Mikael Osterby, programme acquisitions at SVT in Sweden

I GO TO SCREENINGS around the world, but this is the best. The only problem is that I tend to stay up too late thanks to the evening entertainment. Also, the area, Brighton, is too far away from Heathrow airport.

We just made a major deal with Elin Thomas [above]. We bought everything. Seriously! More than 100 hours of factual programming, adding to the 50 hours we bought six

months ago. Like the BBC, SVT is a public broadcaster. We can't afford to produce much ourselves, so we buy it from you. The BBC is the best producer of factual programming, and 30 to 40 percent comes from you.

The only problem is the international version of programmes is 50 minutes – you edit down because you want to sell it to commercial sta-

tions. But we're not a commercial station; I'm actually looking for 59 minutes.

Having talent here doesn't influence my decision. Of course it's a plus – but it's not going to make me buy a programme more. But I think it does work on some buyers – they have so much to do, and can't decide which programmes to get, and then a celebrity comes...

CALL YOURSELF A FEMINIST

If the battle for equality has been won, why are women still doing the laundry? Vanessa Engle tells **Clare Bolt**

VANESSA ENGLE IS WEARING red tights – the colour of revolution – when we meet to discuss her documentary series *Women* – three films which embrace everything from the history of feminism to motherhood and Playboy bunnies. She finds it ‘astonishing, but quite nice’ that no one has revisited it before now.

The filmmaker spent last autumn with the ‘remarkable and formidable’ first wave British and American feminists, among them the writer Marilyn French (who discharged herself from hospital to do the interview); Lynn Alderson, part of the collective who ran London’s Sister-write bookshop and, of course, Germaine Greer. Now feisty senior citizens, they reflect on the feminist revolution while she films them in their homes – cooking, dog walking and, in Greer’s case, feeding her peahens.

Jump to the third film, *Activists*, an observational film about a group of young, university educated feminists in 2010 who believe that empowerment, liberation, choice – once the watchwords of feminism – have been co-opted by a society that sells little girls duvet covers emblazoned with the Playboy logo and sells women an airbrushed and sexualised version of femininity.

A filmmaker for 22 years, Engle caught the tail end of last-wave feminism at university, when she had ‘feminist leanings’. But, she says, she didn’t set out to make a series about feminism.

‘The idea for second film *Mothers* came to me first,’ she says, sipping a coffee. ‘When I became a mother I was very aware that women still seemed to be carrying the bulk of domestic burden. I wanted to make a film about

‘Women still seem to be carrying the domestic burden’

family life, but I felt it was important to put it in this context of the feminist movement, because it throws into relief why women do so much now.’

Did feminism fail to alter the division of labour in the family, one of its fundamental aims? In *Mothers* Engle grills the husbands with Paxman-esque grit: ‘You say you do 20 percent of the

laundry, but then you only do two loads a month. I’m not very good at maths, but...’ The husbands visibly struggle, and the wives look fatigued. The gender roles may have changed, but the women aren’t yet living the feminist dream.

When she started making *Mothers*, she specifically looked for degree-educated women who had benefited from the women’s movement. All had access to jobs and education, all are either in full time work or are full time mothers. ‘They are ordinary women – some say they are feminists, some say they are not.’

Engle wanted to test the idea that feminism had made men and women equal. Do the films reach a conclusion? ‘I just show,’ she says wryly. ‘And it is clear in the film that – by and large – women are still taking responsibility for the domestic situation, be that childcare or the home.’

Proud of what they achieved

Tracking down the first wave feminists for *Libbers* proved straightforward – Engle caught the tail end of feminism at university and knew the territory. The libbers, for their part, were happy to revisit the past. ‘They feel very proud of what they achieved,’ she says. ‘It was a huge, life-de-



Feminist leaning:
Vanessa Engle

fining movement and they were completely committed to it – it defined their lifestyles.’

The bigger challenge was to encapsulate a decade-long historical movement in a single film. ‘There are so many factions – lesbian feminists, reactionary feminists, the goddess movement... you have a real responsibility to do it justice, not to simplify it to the point of distortion.’

For *Activists*, she spent three months with the young, impassioned women from the London Feminist Network. ‘I wanted to look at their politics and ask

why they feel the need for feminism now,’ she says.

‘They are tiny organisations but they have a life on the internet – many more women keep up to date in the virtual way. Having said that, there clearly isn’t a world-changing feminist revolution taking place. Forty years ago there was.’

Women will tx on BBC Four on International Women’s Day on March 8 BBC Archive is launching two collections on second wave feminism and marriage and the role of the housewife. See bbc.co.uk/archive

VOX POP DO YOU BELIEVE THAT YOU BENEFITED FROM THE FEMINIST REVOLUTION OF THE 60s/70s?

Ha! Luckily I married a domestic god. I am a passionate and creative (messy) cook. And he is excellent with a j-cloth. I concede that is pretty rare, though. Would I call myself a feminist? It’s a bit like saying ‘do you have any sense of self worth’. Of course I would. I find it hard to contemplate those who – at heart – are not.
Emily Maitlis, Newsnight

Of course I am feminist – why would I think I deserved to earn less than a male counterpart? But do working women shoulder the burden of domestic responsibility at home? I don’t know – can I phone a friend? Please could I be put through to Professor of the Bleedin’ Obvious? I remember the Equal Pay Act being passed when I was at school and seriously and sincerely telling myself it

was the first day of a new world for women. Sadly that’s just not true. But both my teenage boys can cook, tidy, understand empirically that toilets do not self clean and know that housework is not created to be gender specific – as a mum, it’s the least I thought I could do.

Caroline Roberts-Cherry, editor, entertainment, BBC Manchester.

I am certain I benefited from the feminist revolution. I think the work done back then has had a direct bearing on women’s ability today to make independent choices about work, home and family. I’m not sure I see myself as a feminist though; I just believe in equality of opportunity.

Emma Swain, head of knowledge commissioning



March from Hyde Park demanding free contraceptives and abortion on demand

Women have more freedom now but also a lot more responsibility and the

pressure to be superwoman is huge. We’re expected to have careers and have children and – in the vast majority of cases – still carry most of the childcare/domestic responsibilities. Financial independence has probably been the biggest benefit, but I think feminism focused too much on women being equal to men in the wrong way – doing what they do, being successful on their terms. Our culture today hasn’t really changed: women are still objectified in a way that men aren’t.

Alice Griffin, bj, Radio Sheffield

I benefited – enormously. Yes, I do a disproportionate amount of the family stuff – and it’s bloody hard – but the challenges and choices in that are mine to argue over with my other half – rather than prescribed to me

and set in stone.

Kim Shillinglaw, commissioning editor, Science and Natural History

The trails blazed by many gay and straight women in the ‘70s are instrumental to my being able to live as I do today. However, many people feel these battles have now been won and are afraid to be seen as a man-hating dungaree wearing ‘feminist’ (read DYKE). Although the BBC is a lot better than other places, I can’t help the sneaking feeling that women are paid less than men for doing the same jobs. It would be great if there was proper parity (and transparency) in pay between men and women.

Nisha Jani, communications exec

Read more of your voxes and join the debate at Ariel Online

THE STORIES THAT SLIP THROUGH THE NET

Insider knowledge and a brief to look beyond the war has taken BBC Persian out into Afghanistan's cyberspace. **Claire Barrett** reports

JUST BLAST WALLS AND BARBED WIRE divide them, but they are worlds apart. While US troops at Bagram Air Base near Kabul surf the net to keep in touch with folks back home, mess about on Facebook or indulge in some retail therapy, most of those beyond the perimeter are denied electricity for basic comforts.

But away from the battle zones and rural settlements, the influence of the web is spreading, and for many Afghan bloggers it represents a bridge between their landlocked country and the rest of the globe.

BBC Persian TV has made the crossing for its Afghanistan: Online film – an English language version of which it has also contributed to BBC World News as part of the SuperPower season. The team – producer/director Darius Bazargan, presenter Najieh Ghulami and cameraman Tony Mewse – spent 12 days in parts of the country rarely seen by outsiders. They visited private homes, schools and universities, travelling from Herat in the west to Bamiyan in the cen-

member is always on hand to keep curious teenagers safe on the unfiltered web. 'Electricity can kill you if you are not careful,' reasons Hadid, 'but we would never say live without electricity. The internet is the same – it's something this country needs. Afghan people should learn how to use it.'

Bazargan credits his extended family of Afghan reporters, producers and advisors in Kabul for opening doors like Hadid's and providing everything from drivers, fixers and advice on itineraries and hotels to home cooked lunches. Their local knowledge also kept the London team alert to dangers. 'We were going to be in many locations during a fairly short timeframe, against the backdrop of a disputed election,' explains Bazargan. 'In an environment like Afghanistan the situation can change in minutes – a safe road can become deadly, an approved hotel the target of a bomb attack – so it was vital we kept in close contact with BBC Kabul and the High Risk team at all times.'

Similarly volatile were reactions to presenter Najieh Ghulami. Largely ignored in the capital, where tv crews are as common as roadside kebabs, she was almost mobbed by locals in Herat where Persian TV is popular viewing and its anchor something of a star.



Surf's up: the Bam Net internet cafe in Bamiyan



Another face: BBC Persian, which has a large audience in Afghanistan, sees a different side to the war torn country



Bridging the gap: Presenter Najieh Ghulami interviews Batool Mohammadi – one of the Bamiyan bloggers who want to tell the world that there is more to their city than the cultural tragedy of 2001 when the Taliban dynamited two historic giant Buddhas

Worshippers at the city's central mosque, though, were less enamoured with her modest Islamic dress rather than traditional burkha. 'When the Imam started his sermon, it was a vitriolic attack on the morally corrupting nature of foreign television programmes,' Bazargan recalls. 'With Najieh pushing the bounds of sartorial acceptability and Tony and I both shooting footage, we decided not to stick around there for too long.'

Time was rarely on their side as they fought the late autumn light and tri-media demands. Already making the two films, the team also produced an English current affairs radio documentary and provided on-line content.

'I took stills and tried to make sure we got a lot of wild-track and audio rich footage,' says the current affairs producer who has been on attachment at BBC Persian for a year, 'but we simply didn't have time to make radio specific recordings.'

At least their brief spell as embeds with the US military at Bagram provided some ready noise and colour, particularly at the Afghan-style 'bazaar' set up within the compound and staffed by locals. It was one of the weirder sights of the trip. 'Here were heavily armed troops from the world's only superpower traipsing around a Disney-fied version of Afghanistan because the real Afghanistan – a few hundred metres away – which they'd ostensibly come to save, was too dangerous for them to go shopping in.'

The world is an open Facebook

Global News's SuperPower season examines the most powerful force at work today in changing lives

by Kate Arkless Gray

From online dating to democracy and digitisation, the internet is changing the lives of people in myriad ways. In a season called **SuperPower**, starting on March 8, the **World Service**, **World News** and **bbc.com** will explore the way the web is transforming the world.



ON/OFF How will internet access affect the lives of people in a village in northern Nigeria (above)? Komla Dumor reports on villagers' use of internet-enabled mobile phones as part of a BBC Hausa initiative, while 7000 miles away, John Sudworth reports from Seoul, one of the world's most connected cities, where two families attempt to live without the web for a week.

SUPERPOWER NATION Can online translation tools bring down the barriers of language and enable global conversation? *SuperPower Nation* invites listeners to join a six hour live experiment to find out what the world is talking about, on-air (World Service, BBC Persian tv

and BBC Arabic tv), online and in person at a live broadcast of *World Have Your Say* from London's Shoreditch Town Hall on March 18.

DIGITAL PLANET does SXSW. Presenters Gareth Mitchell and Bill Thompson travel to Texas to host a radio quiz featuring the great and the good of the online world answering questions on current and future tech trends. The *Digital Planet* team were voted onto the line-up of the South by Southwest festival, which attracts a global following, by members of the public.

MY WORLD Using any kind of camera available, people have been invited to submit two minute films about the world they live in, with a panel of well respected filmmakers choosing continental winners and an ultimate winner. Films will be showcased on World News and online, with additional material broadcast on *The Strand* on the World Service.

The language services are putting together a selection of documentary programmes such as **THE OTHER INTERNET – BEYOND CHINA'S GREAT FIREWALL**, **JOGAJOG BANGLADESH** (Connectivity Bangladesh) which looks at the country's ambitious plans to digitalise the country by 2021 in time for the 50th anniversary of independence, and **NETRIMONY**, investigating the impact of the world's largest online marriage agency, which airs on BBC Hindi and World Service English.

The SuperPower season also includes a fictional drama **HOW TO MAKE YOUR FIRST BILLION**, set in Silicon Valley and featuring real-life entrepreneurs such as Biz Stone (co-founder of Twitter) and Michael Arrington (editor, TechCrunch) giving the characters advice.

Audiences are also being encouraged to connect and contribute to the season via bbc.com/superpower or join the conversation on Facebook (facebook.com/BBCSuperPowerseason) or Twitter (twitter.com/bbc_superpower).



Billion dollar question: Silicon Valley stars give fictional characters advice

Ariel rounds up four days of comment and campaigning since The Times got wind of the strategy review

THE REVIEW

'Mark Thompson is getting strategic because he was only making enemies as corporate expansion blithely continued. Newspapers – feeling hobbled by a constantly growing £122m 'free' BBC news website – had turned hostile. Channel 4 and ITV didn't like being outbid for *Damages* or *Mad Men*. Commercial radio was, and is, a frail thing, dwarfed by the din from Broadcasting House. Could someone call a halt? Thompson heard those wails and thought hard. Maybe his adversaries should do the same.'

- Peter Preston comments in the Observer

'It is to be welcomed that the corporation is at last lumbering unsteadily on to the front foot... What is emerging is at least a step in the right direction. Broadly the corporation seems to have decided that it cannot provide niche programming to every segment of the British population.'

- Financial Times editorial

'The response to the damning report from the NAO was a clever leak to the Murdoch press (who need to be reminded on a daily basis of the value of the BBC) outlining the likely cuts... the corporation managed to obscure a story about its undoubtedly profligate overspending with one that reminded people why they are happy to pay the licence fee.'

- Emily Bell comments in the Guardian

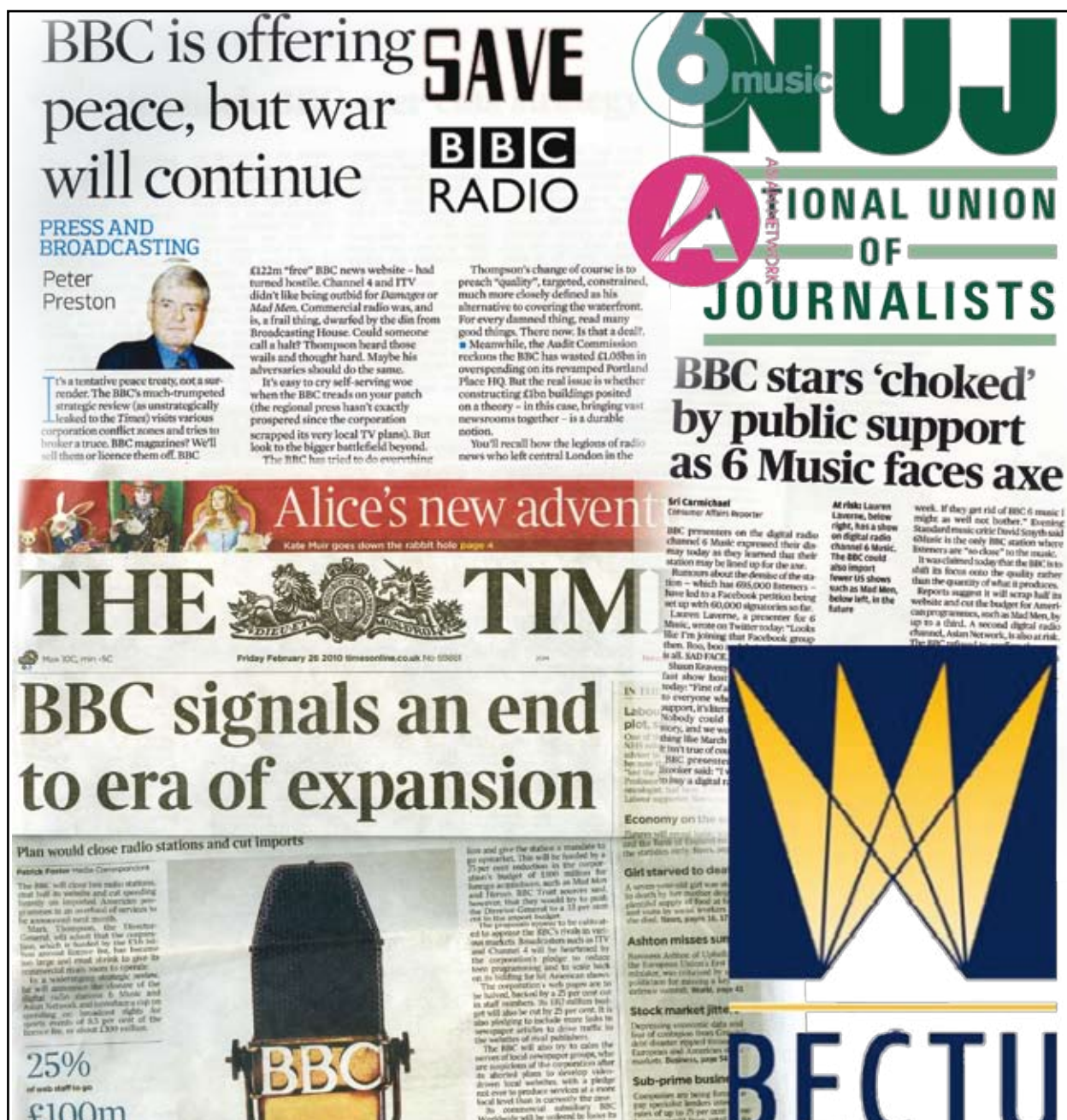
ASIAN NETWORK

Asians In Media magazine editor Sunny Handal lists five reasons why Asian Network should not be axed:

1. It would result in the market being dominated by one company – the Sunrise Group.
2. It is a source of Asian talent for the BBC and rest of the media, who otherwise are 'terrible' at spotting such talent.
3. For many Asians it acts as 'a gateway into mainstream British culture'.
4. It has 'frequently brought stories to the rest of the media' that mainstream journalists would be unlikely to cover.
5. Axing it removes a 'vital platform for British Asian culture'.

'The Asian network is not just a radio station, but a voice for Asians all across the UK. A voice for our music, our beliefs, our disbeliefs, our cultural growth, our opinions and more than that, the BBC Asian Network is like the heart of our community here in the UK. As Asians we have such a hard time being heard in the first place, and

A STEP IN THE RIGHT DIRECTION OR A NEEDLESS SACRIFICE?



thus far, the Asian Network has done a damn good job fighting our corner.'

- Blog from actress, singer and one-time Asian Network presenter Sofia Hayat

'I can't believe that they're trying to shut down the BBC Asian network. This is crazy – we have no mainstream platforms as it is... My first ever interview was on the BBC Asian Network 7yrs ago. They've always repped me. Just know I got ur bak if u need me Asian Network.'

- Rapper Jay Sean on Twitter

6 MUSIC

The **Save 6 Music Campaign Facebook group** has 77,525 as of March 1. The online 'Save 6 Music and Asian Network' petition, created by fans of the stations, has attracted over 17,000 signatures.

'There are many examples of successful British artists whose early work was championed by 6 Music, who would not otherwise have attracted wider attention. It is therefore vital to the artistic and cultural diversity of this country that the role of 6 Music as a taste-maker for the airwaves is preserved.' - **Extract from a letter to Mark Thompson by the British Phonographic Industry and the Association of Independent Music**

'6 Music is the only station I ever listen to, because most of the DJs actually have a passion for the music they play and know what they're talking about. The proposition that Radio 2 will meet my needs as a listener is, frankly, laughable.' - **Ariel Online comment**

'Why are we banging on about Digital every 30 seconds on BBC TV and Radio if we are going to ditch the jewel in the crown of the BBC Digital Services.' -

Ariel Online comment

'A recent example of a commercial station that attempted similar programming was XFM, which ultimately had to rescind this policy in order to survive in the marketplace. Closing 6 Music would not create a single viable opportunity in commercial broadcasting, and the only place the public could ever hope to see its like again would be on the BBC itself' - **Letter to the Independent.**

'Looks like I'm joining that Facebook group then. Boo, boo and thrice boo. That is all. SAD FACE.'

- 6 Music host Lauren Laverne on Twitter

'I was going to buy a digital radio next week. If they get rid of BBC 6 Music I might as well not fxxing bother.' - **Newsweek host Charlie Brooker on Twitter**

'That this House congratulates 6 Music on its diverse and rich mix of music genres, including indie, dance, rock, RnB, soul and reggae; welcomes the station's commitment to support new music of unknown, up and coming artists; notes with deep concern recent newspaper speculation that the BBC is considering closing 6 Music; and calls on the Government to encourage the BBC to continue its support for the station for many years to come.'

- Commons motion to be tabled by Labour MP Tom Watson

'Several things have happened since I spoke out. I am now an avid listener to 6 Music. I suspect that 6 Music has doubled its audience. I strongly suspect 6 Music will be saved.'

- Conservative MP Ed Vaizey replying to an open letter from Chris Cooke, UnLimited Media, who took him to task on comments he made supporting the proposed cuts

THE UNIONS

'Let there be no misunderstanding, Bectu will be opposing the closure of the services identified as at risk. These proposals are unnecessary and it is not acceptable to us for the BBC to be offering up services and jobs as some kind of sacrifice ahead of the general election.'

- Bectu general secretary Gerry Morrissey

'These plans smack of an attempt to appease commercial and political interests. Hard-working staff shouldn't be used as a political football and we will fight any compulsory redundancies... I hope NUJ members will sign the petition [on 38 degrees.org.uk] calling on the BBC Trust to defend BBC output.' - **General secretary of the NUJ Jeremy Dear**

The two leaders are due to meet Mark Thompson on March 3, ahead of the NJC meeting on March 11 which brings together senior management and representatives from **Bectu, the NUJ and Unite.**

CONTACT ARIEL

So what do YOU think? Ariel is here to reflect your views, so get in touch and get it off your chest. Send your letters to ariel.mailbox@bbc.com, stories to ariel.team@bbc.com and post your comments to Ariel Online.

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

Sound judgement

Only two weeks ago I read that the BBC Trust were keen to see BBC 6 Music appeal to an older audience. Now I read that it is about to be axed.



When 6 Music was first mooted, I expected to hear serious, quality rock and pop music with a macro-like re-interpretive agenda, pervading a 'this is how it all started and how it all happened and what it has come to now as a result' theme.

Instead, it turned out to be an indie-ish version of Radio 1, with micro-like forays into vintage tracks and sessions with little if any insight into their place in the overall musical scheme of things. This is partly because too many of the presenters sound uncomfortable, and even unauthoritative, about music made before about 1993. Even the station's Google caption of 'iconic and groundbreaking music of the last 40 years' hints at a clumsy and worrying ignorance of the 1955-1969 period – the most groundbreaking in music history.

The employment of iconic legends such as Bob Dylan and Guy Garvey helps tremendously, but these people are creative artists by trade. BBC 6 Music can help save itself by taking

6 Music is the reason why I went digital

I've worked for the BBC for about 12 years now and loved the vast majority of my time here. But most of its output doesn't interest me. This doesn't however stop me loving and regularly defending this big organisation of ours to various detractors and professional offence takers over the last few years.

However BBC 6 Music is for me a shining beacon through a murk of mediocre and overlapping musical output. Radios 1 and 2 are the stations that, in my opinion, need to work harder

on their 'unique voice'.

On 6 Music you get such a broad selection of (if not always brilliant) essential music presented by enthusiastic and knowledgeable music lovers. Don't get me wrong I'm not knocking all the others; I love Chris Moyles's show, 5 live is essential listening when I want news and chat, but 6 Music is for me the only reason I bought a digital radio and continues to be so. Make your cuts elsewhere... Please...

Simon Plumb, senior operator, North West TV News

cation broadcasts from the heart of Cuba'. That word is 'tv' and it spells out the high complexity of what has been achieved.

Our colleagues at *Newshour* certainly appreciate this. They came live from Havana in July 2008. It was my good fortune on *Up All Night* to present most of four hours a night live from Cuba – from the roof of the Ambos Mundos Hotel, which was where Hemingway stayed when he was in town – for four editions in March 2001 with producers Howard Benson, Paul Waters and Beth Gibbs. I still don't know how Howard, who is taking the King's shilling this very week, actually convinced the Cubans to let us in.

My thanks to Ariel for letting me put the record straight – and to Howard for an extraordinary and wonderful baker's dozen years.

Rhod Sharp
presenter, *Up All Night*, Radio 5 live

Double negative

I think the general idea of a look-alike feature, as practised in mainstream British journalism, is that the faces of the two people compared do indeed look similar. The Giovanni Trapattoni–Steve Mitchell photos do not even come close (February 23).

Chris Moore
World Service News

Let fry

I was dismayed to read that Huw Stephens on Radio 1 decided against cooking pancakes on air because of Health and Safety requirements (Ariel, February 23).

Cooking in studios is a pretty routine event and BBC Safety and A&M Factual have produced a standard risk assessment, a checklist and even procured a special cooking trolley to make the process as simple as possible.

Clearly we need to take the right precautions to avoid a fire in our studios, which has happened in the past, but we will look again at what we're asking to make sure it's not

over the top. Our aim is to help programme activity, not hinder it, and I would urge any productions that feel daunted by safety requirements to contact us so that we can help. The safety advice line is 0464.

Paul Greeves
head of BBC Safety

We're in Havana club

Re: 'Here is the News From Havana' (Ariel, February 23). Congratulations to Matt, Rome, Kevin Bakhurst and the World News team for their success this week in Havana.

Just one thing – there was a word missing in Ariel's strap 'first live lo-

the Trust's advice to heart and finding authoritative presenters – not just famous people or people with nice radio voices – who can bring the marvellous kaleidoscopic history of 55 years of rock and pop to life.

I recall that back in December 1974 the BBC made a cost-cutting decision to axe the cutting-edge *Sounds of the 70s* shows. This had a huge detrimental effect on my life, as John Peel, Bob Harris and Anne Nightingale had their hours slashed and were dumped on AM slots.

Surely the BBC can not be so foolish as to make the same mistake twice?

Barry Parker
bj, *Radio York*

Les Walton with eye-patch



SHAMELESS PLUG

◆ **LES WALTON, PRODUCER, JIM HAWKINS MID-MORNING SHOW, BBC SHROPSHIRE**

Along with BBC Shropshire, I am based in Shrewsbury, which also happens to be the birth place of Charles Darwin, who provides the inspiration for the latest show by my comedy group, The Missing Inc.

The group started by accident when my friend and I had a bit too much to drink and as we were laughing our heads off we suddenly thought we'd better put pen to paper. The rest, as they say, is history. Quite literally, in fact, as our latest show is all about Darwin's famous boat-bound adventure.

'The Voyage of the Beagle' is probably best described as a madness of beards, featuring flame throwing tortoises, beards, a screaming Captain Fitzroy, some beards and a few more beards through which there is a lot of swearing. Having studied Darwin's famous voyage carefully, I take great pride in not getting a single fact right throughout the show. Our

motto is 'You will learn nothing – we guarantee it'.

We are taking part in 'Geek-pop', an online festival for music inspired by science. This year, they've added a new stage – The Comical Flask – where you'll be able to see and hear silly stuff from the likes of us and other sciencey comedians. We'll be performing a few of the songs from 'The Beagle Has Landed!' and we'd love you to check us out.

There are only five of us in the group and we've all got our own ideas and skills. Mine appears to be looking daft in a dress. For that reason my mum's not allowed to any of our performances because she'd die of shame, but then again if my mum thought it was funny then I'd have written it wrong anyway!

Do check out our madcap adventures on themissinginc.co.uk/ and log on for GeekPop from Friday 12-Sunday 21 March at geekpop.co.uk

week@work

MY WEEK AT WORK: OLIVER WILLIAMS, BJ, SPORT ONLINE

◆ IT'S BEEN A BUSY WEEK AT WORK.

The days blur into each other at the Winter Olympics, especially when for most of your shift, it's one day in Vancouver and a different day in London.

My day job is reporting on the Games for the BBC Sport website. That means live text commentary, trying to be funny and informative about curling and the Nordic Combined every few minutes for six or seven hours at a time, and writing a blog when I get to attend events in person. I can't describe in words how much fun my job is. Since I got here, I've reported for everyone from BBC Somerset, where I first sat in a radio studio, to the American tv channel MSNBC.

The crown-glory came inside Canada Hockey Place, the 19,000-capacity Olympic ice hockey venue in the

middle of Vancouver. Dave Gordon, our head of major events, overheard me talking about the domestic ice hockey commentaries I normally do every fortnight or so. They go straight to the BBC Sport website and have a small, loyal audience. Having been made aware of this, he gave me what was effectively a two-hour job interview, commenting on Norway v Switzerland for his ears only.

Somehow I convinced him to give me a proper shot at Finland v Sweden on the red button and our website – although Jonny Bramley, our executive producer, felt the need to add that I'd also be broadcasting to New Zealand, Hong Kong and most of the rest of Asia thanks to an agreement with the host broadcaster. That reassured me great-

ly in the final few seconds before I went to air on tv for the first time.

The game was relatively dull for most – a 'snoozefest' according to the Swedish journalist next to me – but for me it was the culmination of three years spent learning an unlikely trade. I'll never forget a moment of it. I'm immensely grateful to everybody who gave me the chance and helped make it happen. I may not remember what week we're in, but I know it's a memorable one.



LEARNING CURVE

FILM FANATICS, don't miss the BBC Academy event with **Jane Wright**, managing director and executive producer BBC Films, talking about the secrets of movie magic.

With five Oscar and 13 Bafta nominations this year alone, Wright will talk about the partnership between BBC Films and major distributors to produce iconic films including *An Education*, *Billy Elliot* and *Iris*. Visit tinyurl.com/bbc-films to book your place at the event on March 11, 1-2pm, 5th Floor, White City.

FOR RENT

1 bed flat in Perivale, Ealing. Fully furnished. 4 minutes walk from tube, 4 stops/11 minutes to TVC. Lovely new build development. Parking space included. Sky Plus. Available from March/April. £995pcm + bills. Email jmanners@rocketmail.com. Telephone 07775 690214

2 bed 2 bathroom one ensuite. 1st floor flat new kitchen lovely lounge. Looks out onto Basin Salford Quays £795pm. Telephone 07774 623101

3 bedroom flat White City £330pw. Email maureen.35@hotmail.co.uk or telephone 07903 318887

Acton W3. Great room in lovely family home close to BBC White City. Available Monday to Friday. £100pw all inclusive. Contact rozina.checkland@mlb.org.uk Telephone 07747 133034

B&B London/Bucks homes. Inexpensive, flexible. Email home_rentals@btinternet.com

Brackenbury "Village", 1 bedroom, 1st floor, furnished flat. Quiet, clean, stylish great pubs/transport! £295pw. Telephone 020 8748 2212

Chiswick. 3 month let from 6 March 2010 to mid June. Very stylish, completely equipped small, quiet house. Gated car standing, garden, all bills and cleaning included, convenient District line tube, E3 and 94 buses, Chiswick High Road. Would suit single or couple. £500pw. Email maison-brives@hotmail.com

Chiswick Monday to Friday let. Sole use of one bed garden flat, sat TV, WiFi and bills incl. £130pw. Contact Julie 07793 330157

Double bed, Holland Park. 10 minute walk to TVC Centre or Notting Hill. 3 month rental £700 (incl), Email lllsaad@yahoo.com or call 07890 326274, Louise

Ealing flat single room available. £354pcm plus shared bills. Sharing with two other BBC employees. Clean and quiet. Off street parking. Email clive.collins@bbc.co.uk

Hammersmith W6 OHX. Large room in 3 room flatshare. Friendly atmosphere, terrace 2 minutes Ravenscourt 5 minutes Hammersmith. £150pw incl. Telephone 07973 716359

Islington N1. Superb one bedroom flat available to rent. Large living room, spacious bedroom, recently refurbished kitchen and bathroom. Available from mid March. Furnished or unfurnished. £295pw. Email cameron.roach@bbc.co.uk

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Large and spacious double studio flat available to rent in North West London. Wood flooring, separate fully fitted kitchen, 3 piece bathroom plus parking for one vehicle. Close to Cricklewood Train Station. £175pw. Contact Karina 07919 006361/ktabet@yahoo.com

Large, bright, contemporary studio apartment in quiet East Acton available 2 April. Fully furnished. Gorgeous, brand new kitchen and bathroom. Off road parking space. £210pw. Email sarahlouisesmiles@yahoo.co.uk

Large room in West Acton, 5 minutes from Central and Piccadilly/District lines. Female preferred to share with two other girls in spacious first floor flat. Unfurnished room. Approx £420pm excluding bills. Available now. Telephone 07957 578796/07917 698982

Lovely 1 bedroom furnished flat with an extra mezzanine area. Mod cons inc washing machine. Ladbroke Grove/Notting Hill. 2 minutes from Portabello Market. Close to TVC. £250pw. Karina 07919 006361 Email ktabet@yahoo.com

Manchester Salford Quays 3 bed, ensuite, bathroom, secured garage, lounge with balcony. £795pcm. Telephone 07800 984123 or www.jordansrentals.com. REF: inst-4577

Marylebone W1 (near BBC). Two room study/bedroom suite for non-smoking professional. In warm Georgian house near shops, tubes and leisure centre (with swimming pool). No weekend stays. Highly recommended. £595pcm phone Robert on 020 7262 6308

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Shepherd's Bush. Tunis Road 1 bedroom S/C garden flat. Bath/shower. Eat in kitchen, door to small patio garden. Gas C/H W/D. £1,000pcm. To include CT and water. Available now. Telephone 01435 830605

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PROGRAMME MAKING

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London
9D/Ref: 269543
📅 15-Mar-10 📎 06 months

Senior Content Producer, Radio Drama
Glasgow
8D/Ref: 269693
📅 17-Mar-10

Reporter, The Stephen Nolan Show
Belfast - Broadcasting House
8D/Ref: 269060
📅 08-Mar-10

Arts Directors Talent Pool
Glasgow
7/9D/Ref: 268762
📅📅 14-Mar-10 Various

Live Events Co-ordinator
London
Yalding House
7D/Ref: 271462
📅 11-Mar-10 📎 Continuing

Assistant Producer, Operations Radio 1 & 1Xtra
London
Yalding House
5/7D/Ref: 269470
📅 09-Mar-10 📎 06 months

Assistant Publicist, BBC Proms
London
5D/Ref: 269702
📅📅 15-Mar-10

Proms Production Management Assistant
London
White City
3D/Ref: 269054
📅📅 11-Mar-10 📎 08 months

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London / Salford Quays
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JOURNALISM

Washington SBJ, Radio Producer
Washington
8/9S/Ref: 269855
📅 15-Mar-10 📎 06 months

World Service Newsroom Reporter (SBJ)
London
8/9D/Ref: 270517
📅 15-Mar-10 📎 06 months

SBJ Producer, Radio Wales News
Cardiff
8D/Ref: 266103
📅 07-Mar-10

Journalist, Revealed
London
Yalding House
7D/Ref: 271393
📅 07-Mar-10 📎 12 months

Video Journalist - BBC Oxford
Oxford
7D/Ref: 271227
📅📅 16-Mar-10 📎 04 months

Producers, BBC Pashto/Persian Service (Afghan Stream)
London
Bush House
7D/Ref: 270323
📅📅 25-Mar-10

Broadcast Journalist, 2012 Youth Reporters

London
7D/Ref: 269358
📅 08-Mar-10 📎 12 months

Newyddiadurwr/wraig Darlledu, Gwefan Leol BBC Cymru
Multi Location - Wales
5/7D/Ref: 270096
📅 09-Mar-10 📎 09 months

Revealed Researcher
London
Yalding House
5D/Ref: 271392
📅 07-Mar-10 📎 12 months

Broadcast Assistant - Points West
Bristol
3/4H/Ref: 270563
📅📅 04-Mar-10 📎 04 months

BUSINESS SUPPORT AND MANAGEMENT

Customer Relationships & Marketing Director
London
TV Centre
SM2/Ref: 267994
📅📅 12-Mar-10

Head of Production Talent, London Factual
London
11P/Ref: 271095
📅 14-Mar-10

Senior Finance Partner, FM&T
London
Broadcast Centre Media Village
11D/Ref: 271901
📅 09-Mar-10

Senior Finance Partner, BBC Online
London
Broadcast Centre Media Village
11D/Ref: 271872
📅 09-Mar-10

Head of Communications, Knowledge News Management
London
TV Centre
10D/Ref: 271590
📅 08-Mar-10 📎 09 months

Country Director, Sierra Leone
Sierra Leone
10D/Ref: 269259
📅📅 10-Mar-10 📎 2 years

Senior Advisor, Data Protection
London
White City
10D/Ref: 264700
📅📅 08-Mar-10

Head of Media Management
Glasgow
10D/Ref: 256410
📅 09-Mar-10

Project Manager VTDT
London
TV Centre
9D/Ref: 272044
📅 11-Mar-10 📎 06 months

Learning Project Manager
Brighton
8D/Ref: 271661
📅 08-Mar-10 📎 09 months

Community Producer
Belfast - Broadcasting House
8D/Ref: 270893
📅 09-Mar-10

Brand Executive, Future Media & Technology

London
Broadcast Centre Media Village
7D/Ref: 269660
📅 07-Mar-10

Marcomms Co-ordinator, BBC North
Manchester
5D/Ref: 268710
📅 08-Mar-10 Attachment 06 months

PA to Controller & Commissioning Editor
London
TV Centre
4D/Ref: 271926
📅 07-Mar-10 📎 06 months

Team Assistant, VTDT
London
TV Centre
4D/Ref: 271667
📅 11-Mar-10 📎 06 months

Team Assistant, BBC Academy
London
White City
4D/Ref: 271534
📅 08-Mar-10 📎 12 months

Orchestra Coordinator / Cydlynnydd Cerddorfa
Cardiff
4D/Ref: 270948
📅 05-Mar-10 📎 03 months

Operations Assistant, Blast on Tour
London
4D/Ref: 269861
📅 08-Mar-10 📎 10 months

Team Assistant, 2012 Youth Reporters
London
3D/Ref: 269359
📅 08-Mar-10 📎 12 months

Tour Guides, BBC Bristol
Bristol
2H/Ref: 264563
📅📅 08-Mar-10 Flexi 12 months

Internal Communications Manager
London
Under Review/Ref: 265388
📅📅 14-Mar-10 📎 12 months

NEW MEDIA

Editor, Programme Support
London
TV Centre
9D/Ref: 268669
📅 19-Mar-10 📎 12 months

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📅📅 09-Mar-10

Senior Software Engineer (Perl)
London
Broadcast Centre Media Village
8D/Ref: 268438
📅📅 08-Mar-10

Senior Web Developer (PHP)

London
Broadcast Centre Media Village
8D/Ref: 268435
📅📅 08-Mar-10

System Administrator
London
Broadcasting House
7D/Ref: 271752
📅 11-Mar-10

Systems and Infrastructure Specialist
London
Broadcasting House
7D/Ref: 271742
📅 11-Mar-10

Web Developer, Online Media Group
London
Broadcast Centre Media Village
7D/Ref: 271189
📅📅 11-Mar-10

Web Developer
London
Broadcast Centre Media Village
7D/Ref: 270526
📅📅 09-Mar-10

Archives Researcher
London
5H/Ref: 270651
📅📅 11-Mar-10

Test Analyst (Flash), Online Media Group
London
Broadcast Centre Media Village
Under Review/Ref: 272026
📅📅 11-Mar-10

Network Engineer
London
Broadcast Centre Media Village
Under Review/Ref: 271579
📅📅 11-Mar-10

BBC WORLDWIDE

Territory Manager, Scandinavia
London
Media Centre
SENEX/Ref: 269851
📅📅 07-Mar-10

Development Manager, BBC Worldwide (2 Posts)
London
Media Centre
SENEX/Ref: 269435
📅📅 08-Mar-10

Application Architect, BBC Worldwide
London
Media Centre
1W/Ref: 269433
📅📅 08-Mar-10

Lead QA Analyst, BBC Worldwide
London
Media Centre
1W/Ref: 269434
📅📅 08-Mar-10

Digital Key Account Executive
Bath
2W/Ref: 271765
📅📅 11-Mar-10

Brand Solutions Co-ordinator
London
Media Centre
3W/Ref: 269990
📅📅 12-Mar-10

Production Co-ordinator
Bath
3W/Ref: 271675
📅📅 14-Mar-10 📎 12 months

See Attachment

Live at GNS

James Wickham enjoys the chance to be an expert, on any subject, every day

TRYING TO FIND A SATELLITE SIGNAL is only part of the fun.

I'm on attachment until the end of April at GNS (the General News Service – we do two-ways and clip sequences on national and international news stories for local radio). As an sbj live reporter from BBC Lincolnshire it's the change of pace, rather than place, that's the most difficult to adapt to.

I've gone from an ever-changing situation where I would be producing one day, covering presenting breakfast the next and reading bulletins the day after to concentrating on one job most of the time – live reporting – and one story a day.



That might sound easy – but understanding any and every part of a story and getting your head round delivering that to an audience in a specific way – and changing your delivery depending on which station you're talking to – takes a bit of effort and a good whack of experience. I'm used to talking about whales stuck on beaches off Skegness, or reporting knee-deep in floods; but I've never before had to understand the ins and outs of the Romanian revolution of 1989, or stand in the pouring rain next to the River Liffy in Dublin to describe Irish heartbreak after 'that' goal.

Delivering the same news in eight minute chunks for a straight three hours, though, can be a challenge. I've been asked numerous times whether I get tired of repeating the same words – and to be honest, it's rare that I do.

As each presenter asks different questions, it means I can tailor what I say accordingly – and means I have to know the topic inside out. It might be more pressure – but sounds more spontaneous – and I think sounds better. It helps being backed by the fine production team at GNS as well. The morning meetings to decide the day's news agenda are always interesting... 'So shall I do the latest on the national lead or do you want a set of two-ways on the 100th anniversary of the man who revolutionised the toilet?'

Been anywhere nice?
Send your attachment stories to Clare Bolt

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UPSIDE

Chris Paling works as a producer on Radio 4's *Midweek*. Unlike most people who think they have a novel in them somewhere, he's actually written one. Well, more than one actually – he's currently working on his ninth, *Nimrod's Shadow*, due to be published in April, and last week he got nominated for The Sunday Times EFG Private Bank Short Story Award. Big title, big award – it has the world's largest short story prize at £25,000. Chris is happy to be in such



'esteemed company', but the nomination did come as something of a surprise: 'To be quite honest, I'd forgotten I entered,' he said. 'The closing date was last year, so when the phone call came it took me a while to realise what the caller was talking about.' The winner will be announced on March 26, so save the loan requests until then.

A taste of home comfort for the **Concert Orchestra** last week when Radio 2's *Friday Night is Music Night* was recorded in Television Centre for the first time in its 58 year history. It meant the orchestra, homeless since the Golders Green Hippodrome was considered unfit to use years ago, enjoyed a rare day of working within a BBC building. Rumour has it some musicians are still hiding behind the coffee machines refusing to leave, so TVC denizens should listen out for any tell-tale violin squeaks...

EARWIGGING

OVERHEARD AT THE BBC

...It's amazing what you can do during Hotel California – twice...

...I turned it over and gave it a thump...and all these flakes of dead skin fell out...

...Technology makes mistakes so much easier to do swiftly...

...Oh no, John Motson's pigeonhole has collapsed!...

...Did anyone call the school on stilts?...



INTRODUCING... RADIOHEAD?



Making music: Introducing's Tim Bearder with his posse of local bands

BBC OXFORD'S INTRODUCING SHOW is celebrating its fifth anniversary to the angst-ridden sounds of The Bends by Oxford's finest rock band Radiohead. Forget 'Happy Birthday' – lyrics like 'My baby's got the bends/We don't have any real friends' are once again resonating through the city thanks to a remake of the band's seminal 1995 album – but this time round the songs sound very different...

The team behind the show have rounded up 13 of their favourite local bands to each recreate one track from the *The Bends* (plus a bonus track) in their own inimitable styles.

Introducing presenter Tim Bearder assured us there are 'no duffers' on the album, but reckons 'the best tracks have completely changed the original material and made it their own'.

Anyone wanting to hear local folkies Stornoway go electronic to tackle Plant Telex, or indie act The Evenings' 'life affirming' take on the sombre *Street Spirit* can buy the album, called *Round the Bends*, on iTunes with a proportion of the cost going to Children in Need. There's also a gig on March 6 and a Making of podcast going out on March 13.

tinyurl.com/oxintroducing

THE BIRTHDAY PARTY

GOING TO WORK ON your birthday is seldom the most exciting prospect, especially when it happens to fall on a Sunday. Thankfully for BA Joy Robinson, the team at BBC Cornwall wasn't going to let her 65th pass unannounced, and threw a small celebration complete with a cake personally decorated by day editor Tim Hubbard. But that wasn't all – Joy got chatting to guest Kate Adie, who celebrates her 65th in September. Adie left and returned an hour later with fellow guests MP Andrew George (one of Sky's 'sexiest men in Westminster'

ster') and Martin Bell. An 'impromptu party' resulted.

'It was a day I will always remember as very special,' Kate told Ariel. '65 is the new 40 you know.'

Pictured: (l to r) Andrew George MP, editor and presenter Tim Hubbard, presenter Debbie McCrory, presenter Donna Birrell, BA Joy Robinson, Martin Bell, phone in vet Jen Williamson, Kate Adie



WE HEAR THAT...

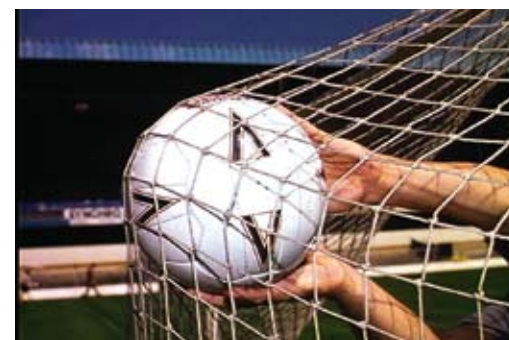
THE SPOTLIGHT fell firmly on Radio Devon presenter Richard Green recently when he stepped out to tango in front of 2000 people. It all began when he heard *Strictly* favourites Anton du Beke and Erin Boag were bringing their touring dance show to the Pavilions in Plymouth... 'I asked whether my dance partner Tara and I (pictured) could have a slot in the show to show off our Argentinean Tango and in return we could do a collection for Children in Need on the night,' he said. 'I was shocked when they agreed.' After a few days of rehearsal, the duo took to the stage after an introduction from their hosts and reportedly went down a storm. They even managed to raise £521 for the charity.



FURTHER FUNDRAISING kudos goes to Daniel Mullin and Scott Jones from the Concert Orchestra. The second violin and transport manager raised £1000 for CiN by competing in not just a mere regular marathon, but a terrifying sounding ultramarathon. Though it may sound like the name of a new Transformer, this ultramarathon in fact consisted of a 48 mile run – almost twice the length of a regular marathon.

ONE IS a Belfast-born journalist who used to present *The Krypton Factor*, the other is a Kirkcaldy man who runs the country. But *North West Tonight* newsreader Gordon Burns has found that some people are getting him confused with the PM. He tweeted last week, 'Just heard some folks, confusing my name with Gordon Brown's, thought I was the alleged bully! Not me – will beat up anyone who says I am!'

Compete in the Regions World Cup



LET'S FACE it, that phone call from Fabio Capello begging you to solve England's defensive crisis is just not going to come, and even Cheryl Cole is more likely to be on that plane to South Africa come June. But on the bright side, it does mean that you'll be free to compete in the BBC Regions 6-a-side World Cup instead...

FOURTEEN TEAMS have already signed up for the tournament being held in Bristol on Sunday June 13, but there's room for more. If you work in BBC Regions, and think you can gather together a team of fit/able/deluded (delete as appropriate) colleagues, then get in touch with tournament organiser Tim McSweeney (tim.mcsweeney2@bbc.co.uk) to find out more.