"Making It Happen," Creativity, and Audiences: A BBC Case Study

Susan SPINDLER and Caroline VAN DEN BRUL

In 2002 the BBC launched an ambitious culture change initiative under the banner "Making It Happen." It was one of the largest public sector change programs ever initiated in the United Kingdom, and when it began to yield results it sparked interest from many other organizations.

Making It Happen was a do-it-yourself approach to culture change that would harness the energy, commitment, and ideas of thousands of British Broadcasting Corporation (BBC) staff and that made a rapid, dramatic, and measurable impact on one of the world's largest public service broadcasting organizations. It has had an enduring positive impact upon understanding of audiences and approaches to creativity and innovation within the BBC.

Organizations in Britain and overseas have successfully adopted elements of the Making It Happen approach. We hope that our accounts of how the initiative came into being and describing its design, implementation and results (part 1, by Susan Spindler), and of its particular approach to audiences and creativity (part 2, by Caroline van den Brul) will provide encouragement, inspiration and advice for anyone who wants to make their team, department, company or institution become more creative, know their audiences better, work more effectively, perform better, and have a happier and more committed workforce.

A SELF-HELP APPROACH TO ORGANIZATIONAL CHANGE

In the summer of 1999 the BBC appointed Greg Dyke as director general to succeed John Birt, who had led the organization for the previous seven years. Dyke had spent most of his career in broadcasting—all of it in the private sector—and had never worked for the BBC. Before taking up his appointment, he spent five months touring the organization, speaking to staff, learning about the BBC, and identifying the issues he would need to address.

In his visits at home and abroad, Dyke met many of the 28,000 people who worked in more than 600 offices in the U.K. and around the world. In fulfilling its stated purpose—to enrich people's lives with output that informs, edu-

cates and entertains—the BBC at that time was broadcasting eight television channels, 10 national radio networks, 50 local radio stations and two million pages of online content. It employed 24,600 people and had an annual income of more than £2.5 billion. Dyke found a complex and costly internal market, too much bureaucracy, too many layers, and low staff morale.

Restructuring and Building Trust

In April 2000, the new director general launched a series of structural and financial changes under the banner "One BBC." He changed the structure significantly and moved more representatives of program-making areas onto the executive board; he took out layers of management; he demanded greater collaboration from his new executive team; he announced he wanted to slash overhead costs, which at the time were running at 24 percent (by 2004 the figure stood at 12 percent).

Eighteen months later, Dyke began to address what he regarded as the "cultural malaise" of the BBC. His appointment of three new board executives—all from private sector backgrounds—proved a turning point. Their first impressions of the organization reminded him of his own: they found the BBC introspective, bureaucratic, insufficiently focused on its audiences and locked in a parent-child relationship with the staff.

In late 2001, Dyke persuaded the board that they need to take action to change the BBC's culture. Three factors prompted them to act. Audience research data showed that the BBC needed to work much harder to reach its audiences—particularly the young and people from ethnic minorities—and to remain relevant and valued by license payers in the twenty-first century. In addition, staff data, collected in an annual survey, suggested that the organization needed to focus on engendering trust, fostering collaboration and building an environment where people felt valued and could do creative and innovative work. Finally, three senior executives returning to the BBC after visiting a group of organizations in the United States that had strong values and cultures, told the board that the BBC needed to change if it was to survive in an increasingly competitive world.

Dyke felt that the timing was right for such a major initiative. The BBC was performing exceptionally well in radio, television, and online, whereas its main terrestrial competitors were suffering the effects of a downturn in television advertising. The corporation also had a guaranteed income for the next five years. Dyke's initial structural changes had taken effect and he had begun to win the trust of the staff; now he could begin to tackle matters of culture and values—essential if the BBC was to remain a strong, healthy public service broadcaster over the 10-15 year term.

A Different Approach to Change

The BBC board knew from past experience that initiatives for change at the BBC would encounter difficulties. Two board members analyzed why previous attempts had failed during the implementation phase and the reasons for the sense of "change fatigue" that permeated the organization.

The conclusion of their investigations was that the projects for change had been directed by external consultants as "top-down" initiatives owned only by management, and that as a result they never really penetrated the heartland editorial areas of the BBC. The initiatives tended to be phrased in corporate jargon—a lethal flaw in an organization staffed by journalists, writers, and producers—as a consequence of which, they were effectively resisted and rejected by staff, making them very short-lived.

Asked by Greg Dyke to take on the leadership of the culture change program, I faced uncharted territory—for myself and for the BBC. I had no knowledge of organizational development, nor any experience leading a culture change program. This posed a big leadership challenge, but paradoxically it also turned out to be a huge advantage. It was also the most challenging, exhilarating and satisfying period of my career. Asking someone like me, who was part of the core editorial culture of the BBC, to lead the program shaped the whole approach: I and the thousands of BBC staff who contributed to the initiative learned as we went, making mistakes along the way, but also stumbling onto things that worked well.

From the outset I wanted to involve as many people as possible—there were 24,000 experts about the BBC on its staff and *they* were the true consultants and custodians of our culture: we had to find ways of capitalizing on *their* knowledge, experience, and vocational commitment to the organization.

It seemed important to try to change the culture of the organization without importing battalions of consultants. Instead, we asked respected and credible figures to share the leadership of the initiative and to use the vast expertise that existed throughout the BBC. The key was to make it a "bottom-up," rather than "top-down" culture change and to tailor everything to the reality of the BBC rather than to a theoretical prescription.

I reported directly to the director general and I was given a separate budget to fund the project. The first task was to rapidly pull together a central project team. I chose a multi-disciplinary group, drawn from the 17 BBC divisions (each of which had its own separate identity and culture). There was a mix of junior and senior people and the team was very flexible—its size and composition were changed according to need.

The role of the central project team was to provide leadership and vision for the change program and to co-ordinate the project; to support the director

general and the executive board in their roles as leaders and sponsors of the change initiative; to guide and support the theme and divisional Teams (see below); to communicate the aims and activities of Making It Happen to all staff; to monitor progress and ensure problems were addressed and opportunities seized.

The Structure of Making It Happen

The challenge of Making It Happen was to transform the BBC into the most creative organization in the world. The project focused on seven major themes the BBC needed urgently to address:

- Inspiring Creativity Everywhere: see "Focusing on Creativity and Audiences" below.
- Connecting with Audiences: see "Focusing on Creativity and Audiences" below.
- Valuing People: aiming to create an environment in which people felt respected and valued and could give their best
- We are the BBC: defining a shared set of values that everyone in the organization understands, believes in and adheres to
- Great Spaces: bringing all the BBC workplaces up to a common standard and improving the working environment and use of space
- Lead More, Manage Well: helping leaders to inspire their teams and managers to grow in effectiveness through new leadership training
- Just Do It: waging war on internal bureaucracy and overcoming the barriers to getting things done quickly and efficiently

Seven groups were set up to address the key themes. Made up of middle and senior leaders from all over the BBC, they were led by powerful and iconic BBC figures—controllers of radio and television channels, the head of Television News, etc. The groups were given a year to come up with a five-year change plan, including recommendations for implementation.

All the 17 BBC divisions were also asked to set up their own Making It Happen teams, led by credible, senior figures, but drawing members from all levels within the divisions. Their task was to bring Making It Happen to life within their divisions and to produce a local change plan.

The various Making It Happen teams met regularly and shared information and ideas. The project team served as "glue," connecting different activities and people, solving problems, and building on positive developments.

This do-it-yourself approach to culture change was a big step for the BBC. By banishing consultants, one is without the external "fall guys"—the people to blame if everything goes horribly wrong. Deciding to diagnose the prob-

lems of the organization and self-medicate rather than ask consultants from outside for a prescription means shouldering the responsibility for the consequences. This model therefore places a huge burden on leaders and forces them to engage fully with the problems.

The BBC did in fact use one consultant, Dr. Mee-Yan Cheung-Judge, who acted as a shadow consultant to the change program. Cheung-Judge had worked in several different parts of the BBC during the 1990s; she understood the organization well and was liked and trusted by many senior people. She had 25 years of experience in organization development and offered advice, information, and support to me and the members of the Making It Happen teams. Sometimes her advice was adopted, at other times we followed the route that seemed best suited to the BBC, but Cheung-Judge was a key factor in the success of Making It Happen.

Launching the Initiative
In February 2002 we organized the launch of Making It Happen in one of the big studios at Television Centre in London. BBC staff watched the event on an internal broadcasting system—and it marked the beginning of a period of better, more professional and more honest internal communication network.

Greg Dyke announced a new vision for the organization: "Over the next five years we want the BBC to become the most creative organisation in the world." This vision was designed to inspire program makers and to act as a compass that would ensure the future health of the BBC in an increasingly crowded and fast-changing media universe.

Dyke also stressed that the BBC "did not have a God-given right to exist" and needed to pay more attention to its audiences. Announcing that he wanted to change the culture of the BBC under the banner of an initiative called Making It Happen, he outlined the seven key themes (see above).

He also returned to a subject he had raised in his first address to staff in 2000: *the need to be One BBC*—a place "where people work collaboratively, enjoy their jobs and are inspired and united behind the common purpose of creating great television and radio programmes and outstanding online services."

But he introduced a note of warning: "Surveys show that while the BBC is widely respected by the public there are also some significant negatives. We are seen by many as safe, arrogant and out of touch. Staff surveys inside the BBC produce similar results. The latest shows that while people inside the organisation feel better informed than before, they believe we're not risk taking, innovative or creative enough. And they don't think there's as much openness, honesty and collaboration as there should be."

Dyke then showed a tape in which audiences spoke candidly about what they liked—and didn't like—about the BBC. And he threw down challenges from recent audience research: with a few exceptions the BBC seriously underserved the young—defined as people under-55—and the younger they were, the more marginal the BBC was in their lives; ethnic minorities in the U.K. were disproportionate under-users of services and did not think the BBC was for them; many BBC services were still seen as aimed at audiences living in the South of England.

The director general invited every member of the staff to join in the effort to turn the BBC into a "can do organisation where we get things done rather than tell people why they can't be done." It would be a long journey, he warned, but the BBC started from a position of strength.

"The first task is to understand and connect with our audiences better, the second task, which arguably is inseparable from the first, is to make sure that we're the most creative, innovative, risk taking place there is—and that will mean giving people the right to fail, encouraging new ideas in every part of the BBC and changing some of the ways we work."

A highlight of the launch was a fifteen-minute film which told inspiring stories from recent BBC history. How the hit comedy series *The Office* (later to win awards in the U.K. and around the world) was created and how production and commissioning executives took big risks to nurture a crazy idea from two unknowns. How Greg Dyke himself took on BBC bureaucracy in order to give staff access to a central atrium in a central London building that had been ruled out of bounds by facilities management. How a young team launched two new BBC children's channels in under six months. It was the first time this type of approach had been used: internal communication of stories that symbolized the type of world we wanted to create.

Dyke appealed to people in every team—from the smallest local radio station or specialist factual unit to the largest newsroom or drama location to discuss how to make the BBC a better place for its audiences and its staff: "If everyone, on leaving here today, says to themselves, 'What is the one thing I can do to make a difference?' we can change this place almost overnight. So don't think about it—do it."

The launch event was well received and hundreds of suggestions and ideas began to pour in to the theme and divisional teams. The BBC in-house newspaper *Ariel* quoted this typical reaction from one member of staff: "Some fantastic, inspirational stuff. This is something that everyone should own. Greg is backing us to question things and change them if we need to."

A few months later the BBC held its first-ever conference for its top 400 leaders. The event, which lasted two days, was devoted to the need for culture

change and the aims of Making It Happen, and it was a critical moment in the evolution of the project. If the leaders had been unconvinced, the project would undoubtedly have died at that point, in the event it was a great success and inspired many of them to become directly involved in the initiative.

Key elements of the leadership event were an inspiring keynote speech from John Kotter, a management guru who had been Greg Dyke's mentor when he studied at Harvard Business School, another film that told stories about innovation, creativity, and problem solving from all over the BBC, and a pilot Just Imagine session (see below).

Many of those invited to the leadership event were openly hostile to the idea of spending two days away from their offices and tried to boycott the event. It was declared compulsory and feedback was universally positive. The group became known as the Leading the Way Group and met every six months for the next few years.

Engaging the Staff: Just Imagine

The next challenge was to engage as many staff as possible in the aims and activities of Making It Happen. The approach needed to be cheap, flexible, and non-centralized and to actively involve thousands of diverse and skeptical staff. It needed to counter the BBC's change fatigue and harness the energy of staff at all levels who might be able and willing to take a lead, but might also be skeptical about Making It Happen.

These objectives were achieved via a series of large-scale staff consultation events entitled "Just Imagine"—the title originated in an off-the-cuff moment during the launch of Making It Happen when Greg Dyke had declared to the staff: "Imagine, just imagine, how great the BBC could be if we all worked together to change it." The Just Imagine sessions became one of the biggest face-to-face staff consultations ever held in the U.K.

Just Imagine ran counter to the prevailing BBC culture—and it was a high risk approach in an environment that could be highly critical, cynical and untrusting. It was an adaptation of a staff-consultation process called Appreciative Inquiry (AI)—an organizational development technique that asks people to recall their most positive experiences of their organizations and to extrapolate from them in order to build consensus about how the organization could change for the better. We adapted (some would say corrupted) pure AI methodology to suit the BBC.

Everyone who attended the sessions was asked to interview a BBC colleague whom he or she did not already know and have him or her answer three simple open questions about their best experiences in the BBC relating to one of the seven Making It Happen themes. The final question was designed to

provoke people to mine their personal experience for practical suggestions and ideas that would make the BBC a better place.

The interviewer was briefed to say as little as possible, but to encourage the interviewee to talk and to take notes. At the end of the interview, roles were reversed. All the interviewers subsequently replayed the stories they had elicited to groups of 10 and then the most powerful stories and best suggestions were shared with the whole group.

Instead of critiquing the organization and analyzing everything that was wrong with it—a favorite pastime among the highly educated, cerebral, skeptical BBC workforce of journalists and producers—Just Imagine reconnected staff with their emotional commitment to the BBC. In recounting their best experiences to colleagues, many experienced a surge of pride and were reminded of the passion they felt for the organization and its core values.

As Greg Dyke wrote later: "For thousands of people it was the first time that anyone had listened to what they thought and felt about the BBC. These were often very moving occasions and it was not unusual for people to shed a tear as their pride, loyalty and deep affection for the BBC was re-awakened. Often those feelings had been buried years earlier and been replaced by disappointment and cynicism. Some people I had written off as "refusniks" were transformed."

Just Imagine was designed centrally by our project team but organized and run by the Making It Happen teams at the divisional level. There was a common basic structure and feedback from participants that was always recorded under the same headings on standard sheets, but every division did things differently. Some held events for hundreds of people at a time; others ran many small sessions for fifty staff at a time.

The enthusiasm for Just Imagine took me and my team by surprise: over a six-month period 10,000 people voluntarily attended sessions in 210 locations in the U.K. and around the world and they generated 25,000 ideas and suggestions.

The approach threw up some big challenges: inviting people to get involved was time-consuming. Senior leaders had to listen and respond to contributions (and they didn't always like what was said). By asking for help, leaders were admitting that they didn't have all the answers—that they were dependent on their teams. There was a risk that staff might see management as weak and bankrupt of ideas, especially if they had been used to a centralized, top-down management style.

But Just Imagine also had huge benefits: the sessions allowed leaders to take the temperature of the organization and discover which issues staff felt needed addressing. When the sessions worked best, people who had identified

a problem then volunteered to come up with a solution—there was a sense of shared ownership of the change agenda that Greg Dyke had been looking for at the outset. As a result of Making It Happen many new leaders emerged and the BBC discovered latent strengths and areas of expertise and energy that had been previously untapped. Whereas external consultants can emasculate the confidence and leadership of an organization, an approach like Just Imagine makes it stronger and more robust.

The sessions also handed leaders a mandate for change. Because questions were standardized and data was meticulously recorded, the Making it Happen teams had a mountain of weighted data that could be analyzed by division and by theme. It also served as a guide for prioritization.

There were short-term benefits too: when suggestions were made for improvements that could be introduced rapidly, the senior managers running the events would announce that this would happen. These "quick wins"— ranging from an induction course for new employees to kettles and cash machines—were widely publicized in order to demonstrate to a skeptical staff that the BBC really was changing.

Over a six-month period 10,000 staff took part voluntarily in Just Imagine—37 percent of the BBC workforce. Within a year of the launch of Making It Happen the annual staff survey began to show improvements in the areas that had prompted the initiative. The changes were small but heartening.

The BBC Values

In January 2003 the BBC published a set of written values for the first time in its 80-year history—the first big thing to emerge from the Making It Happen theme groups. Instead of being concocted and imposed by management, the values were derived from consultation with the 10,000 people attending Just Imagine sessions who made 4,000 separate suggestions about what the values should be.

The values were:

- Trust is the foundation of the BBC: we are independent, impartial and honest.
- Audiences are at the heart of everything we do.
- We take pride in delivering quality and value or money.
- Creativity is the lifeblood of our organization.
- We respect each other and celebrate our diversity so that everyone can give of their best.
- *We are one BBC*: great things happen when we work together.

Alongside the six core values of the BBC we published descriptions of the behavior that would embody them. Specific behavior—rather than abstract

values—is the key to transforming an organization. No one can make people believe in particular values, but organizations can promote certain standards of behavior. This has been a key tactic for the BBC in translating values written on paper into different ways of working and relating to one another and our audiences.

Greg Dyke wrote to every member of staff and sent them a booklet containing the list of BBC values and behavior. Because of the Just Imagine process, he was able to write: "These values have not been dreamed up by me, or by the Executive Board, they come from you."

The Change Plans

In a process that took three months, the data derived from the Just Imagine sessions was analyzed and divided between the seven Making It Happen themes. In addition the data was split by division, so that divisional teams could understand the concerns of local staff and access their suggestions for divisional improvements and initiatives.

The theme and divisional teams used the Just Imagine data plus internal and external best-practice research to generate their change plans. In March, 2003 the executive board approved the ambitious five-year change plan presented by the seven theme leaders, which contained 45 separate recommendations that would affect all parts of the organization.

This included a new BBC-wide leadership program, an intensive creativity training initiative, new recruitment and performance management systems and practices, more power given to staff in the design of their workplaces and better information about audiences and their needs.

The 17 divisional change plans focused on local issues and recommendations. The headlines from the staff consultation were consistent across the 17 divisions:

- Leadership emerged as the biggest single issue at the Just Imagine sessions: people felt under-led and ill-equipped to lead teams themselves. A major leadership program, launched in 2003, was the biggest single investment in the change plan.
- Performance management was a huge issue for many BBC staff. An integrated appraisal and staff development system came into effect in 2004 that introduced standardized appraisal and more honest and constructive performance management.
- Getting closer to audiences and understanding them better was a high priority for staff in the Just Imagine sessions, so audience information was made accessible to all, wherever they work. Audience insight teams were intro-

duced and have become a key support to content development. See the second part of this article, pp. 43–55.

- People wanted more help with creativity and innovation. Training in brainstorming techniques, fostering internal creative collaboration and tackling internal structures and practices that stifle creativity became a priority for the organization. See the second part of this article.

The Big Conversation

The plans were launched at the largest internal communications event ever held in the U.K.—The Big Conversation. In May 2003 Greg Dyke announced the headlines of the Making It Happen change plans to 17,000 staff (63 percent of the total workforce). They stopped work for two-and-a-half hours to gather in meetings all over the U.K. and BBC offices worldwide to watch a live event in the biggest of the BBC London studios, televised on an internal broadcasting system. They debated what they had heard and then took part in a live, interactive discussion involving BBC staff all over the world. There were 400 large meetings and thousands of staff watched in small groups. More than 3,500 questions were received.

One of the key messages was that these plans had come, not from management in top-down fashion, but from the staff themselves. Another was that the leadership of the BBC wanted as many people as possible to become involved in implementation of the plans. The plans were presented under the following five headings:

Provide great leadership
Leadership program
360-degree feedback
Coaching and mentoring
Recruitment and promotion

Make the BBC a great place to work
IMPACT—people development process
Flexible working/flexi-leave/childcare
Have a say about spaces

Get closer to audiences
Insights to inspire content (advocates)
Help everyone understand audiences
Feedback and dialogue
Connect with communities/welcome audiences

Inspire creativity everywhere
Creativity initiative
Cross-divisional collaboration
The Big Brainstorm

Work as one BBC guided by BBC values
Bring the values to life
Values awards
Improve internal communications

The Big Conversation was the first time that BBC staff had interacted with people in other parts of the country and the world and for the first time they appreciated the size, scale and variety of the organization. The feedback was extremely positive. The event was supported by a Making It Happen intranet site where the thousands of questions and comments were posted and answered over the weeks following the event.

I would recommend this type of approach to internal communications to any media organization that has studio facilities and the ability to communicate with its staff via an internal broadcasting system or intranet. Such events require careful planning and incur costs, but they are extremely effective ways of sharing stories across an organization and communicating changes and important messages at key moments in its development.

Measuring the Change
Implementation of the change plans began in summer 2003 and progressed well. The impact was measurable: one of the positive results of the culture change program was a continuous increase in the number of people who felt that their views and participation were valued. At the launch of Making It Happen in early 2001, only 27 percent of staff felt this was the case. A year later, following the Just Imagine consultation process, the figure had nearly doubled to 50 percent and by the end of 2003 it stood at 58 percent. At the same time, the number of people disagreeing with the statement halved from 40 to 20 percent.

Answers to another question in the survey revealed that the majority of staff (62 percent) believed that Making It Happen would make a real difference to the BBC. Twenty percent of staff characterized themselves as active champions of culture change. Another positive indicator was the figure for participation in the staff survey that increased from 37 percent in 2001 to 52 percent in 2003. External specialists in organizational development told us that this degree of *measurable* improvement was exceptional in such a short timeframe. They attributed it to the equally exceptional degree of staff participa-

tion and endorsement that we had achieved during the first two years of Making It Happen.

The Importance of Leadership in Culture Change

Leadership is critically important in culture change. The CEO and his or her senior team need to agree that change is needed, to create a vision and to communicate it persuasively to the organization. They need to put the change initiative at the top of their agendas and commit to the additional work that it will entail.

Senior leaders' behavior is in the spotlight from the outset—and they must model what they want the new organization to be. This is burdensome, but actions speak louder than words and news of good—and bad—behavior travels at lightning speed and decides the credibility of the initiative.

There is a paradoxical dimension to change leadership: it needs to be visible, and robust, but also self-effacing and generous. It is no less true for being a cliché that leaders can achieve anything, provided they always give the credit to other people. It is vital for change leaders to praise those around them wherever possible and to acknowledge any positive contributions fulsomely. It is also important to give people the benefit of the doubt, expect the best of them and to focus on the positive—an exhausting strategy, but one that reaps huge rewards.

It is vital to bring leaders together regularly to reinforce the messages you want them to pass on—and to tell stories (in speeches or on video) about energetic, inspiring and visionary leadership within the organization. Show people the kind of leaders you want them to be by offering them examples who will fire their imaginations.

It is important to ensure that the project, theme and divisional teams which are part of a Making It Happen-style approach are led by credible, dynamic people. And there is a positive side-effect to this approach: you will simultaneously identify the next generation of courageous, collaborative leaders.

The Importance of Outstanding Internal Communication

Internal communication is important in any organization at any time. During a period of organizational change, it is critical. It needs to be sensitive to the culture and needs of the organization and in a broadcast organization it needs to be of excellent quality. Journalists and producers who earn their living in the media industry are intensely sensitive to jargon, spin, inconsistency, and hypocrisy. They deserve *excellent* internal communication; anything less can damage the change program: clumsy, dull or dishonest messages can destroy an otherwise effective initiative.

Some tips for getting the message across:

- Stress that culture change is at the very top of your agenda and link *everything* you do back to output and customers: Communicate with your staff vividly, surprisingly and often. Create ritual events, great stories, and positive myths about the organization.
- Use your own leaders rather than hired-hand professional presenters to front up the communication: this engages them directly from the outset and yokes them publicly to the change program, building authenticity and commitment. It also ensures that they become self-conscious about modeling the behavior you want to encourage throughout the organization.
- At the BBC we used film and video seriously for the first time. A dedicated communications team worked on Making It Happen: outstanding program makers and journalists were released from their day jobs for short periods to tell stories about the project. Video messages to all staff from the director general increased the impact; we also made regular use of the BBC's underused internal broadcasting service.
- Exploit Quick Wins: ideas suggested in the early stages of Making It Happen and at the Just Imagine sessions were implemented rapidly and noisily—they helped convince people that the leadership meant what it said. Many were small local things—a cash machine at BBC Cardiff; an e-mail free day in Television; busking in the foyer of the World Service building. Bigger initiatives included: a four-day induction for new employees; job shadowing for all; quickfire commissions (on-the-spot commissions made outside the normal [rather lengthy] commissioning process); reform of fixed term contracts.
- Consider mounting events like the BBC Big Conversation which give staff a sense of the size, scale, and ambition of their organization, make them feel proud members of a community of coworkers and give them a direct sense of involvement in change.

Conclusion

There is a pressing need in all public service broadcasters to reinvent the notion of public service at regular intervals in order to give it contemporary salience and to explain it to its paymasters and recipients. There is also a particular need for media organizations to understand how the competitive landscape is changing, what business they are in, and how to position their organizations over the next decade.

Sometimes this will require a cultural shift in a team, a department or in the organization as a whole. If you believe that is required, then the Making It

Happen approach can be extremely effective. Ask yourself: Do you *really* need to change? Will your staff understand and embrace the need for change? Is your senior leadership group committed? Do you and they have the time, energy, and stamina to commit to long-term change? Is the timing right? Will a cultural change improve your output/products/services?

If the answer to these questions is "yes," then it is worth looking at yourself, your team and, if necessary, your whole organization and determining whether you and they have the courage, resources, and stamina to diagnose your organization's problems, decide what remedies are needed, and involve everyone in delivering a cure.

FOCUSING ON CREATIVITY AND AUDIENCES

Making It Happen was abandoned shortly after the abrupt departure of Greg Dyke, who resigned following a highly critical report of the BBC by Lord Hutton. The momentum for changing the culture of the BBC in the way that Greg Dyke had championed was lost. However, the creativity and audiences initiatives took enough of a hold to drill into the DNA of the BBC and survive the transition to a different regime. It is therefore worth outlining these projects in more detail.

A Personal Journey
During the summer of 2002, I was one of 500 people from around the world who attended the annual get-together of the Creative Problem Solving Institute, known by its acronym CPSI. This event had been created in 1954 by pioneers of creative brainstorming Alex Oswald and Sid Parnes with the purpose of celebrating and sharing their six-stage process for problem solving. The people who attended CPSI were a mixture of old timers—people who looked forward to coming every year and meeting with like-minded people, whether old friends, or newcomers like me. CPSI is a jamboree of creativity, a festival to problem-solving and idea-generation and people who attend are prone, through its particular rituals, to become infected with an enthusiasm bordering on zeal for enjoying new experiences with an open mind—an essential ingredient for creativity. The brainstorming methods that are taught to newcomers draw heavily on the ideas of Oswald and Parnes, but in addition there are many sessions where seasoned practitioners who make their living from facilitating creativity share their latest thinking and frameworks. As an introduction to creative processes it could not have been improved upon. Inspired, I returned to the BBC with an arsenal of ideas to help people exploit their creativity and deliver new ideas, and joined the Creativity working

group—where I hoped to be able to experiment with some of my newly found creative techniques and frameworks.

The Creativity Working Group

The Creativity working group was charged with coming up with a five-year plan that would "inspire creativity everywhere," to ensure the BBC would consistently produce the most creative output in the world. For years there had been a reliance on named individuals—creative geniuses with reputations for delivering outstanding quality. But there were simply not enough of these rare and talented people to supply the increasing demands for high quality output from all the new channels. We had to look deeper into the process of creativity—how could we nurture it, sustain it, and build capability across an entire workforce.

Our Creativity group of around 12 brought people from different professional worlds together. Many of those from the program-making areas in television and radio had been in the BBC for many years and were some of the best producers in the business. Two of our members had virtually no knowledge of program making at all. They had led research and development teams in hi-tech companies and had experience of altogether different sorts of creative processes. Others in the group were from the new media departments, from training and from the BBC corporate center. Together we explored two main challenges: how we could get more and better everyday creativity and how we could get "blockbuster" innovation.

Looking Outside the BBC

As a group, as well as individually, we visited companies with reputations for audience focus, for creativity and innovation. These fact-finding trips had become customary since the earliest phases of the project. A number of the leaders from the different parts of the project had already scouted some successful organizations in the United States of America and some of their preliminary visits became the focus for more in-depth research. Two companies we looked at closely were the design company IDEO and the Silicon Valley hi-tech company SRI (Stanford Research Institute).

IDEO was led by the Kelley brothers. The IDEO philosophy for understanding the needs of the consumer, about which Tom Kelley has written extensively, resonated with the BBC purpose of more closely connecting with its audiences. IDEO has generated hundreds of unique product designs: from the common computer mouse to highly technical medical equipment, from can openers to toothpaste tubes. Their approach to problem solving is very much focused on the consumer experience. Design teams are not made up

entirely of designers: the members are chosen for their expertise in different disciplines. Engineers and anthropologists mix with chemists and sociologists. Their approach is one of acute observation of the activities around particular experiences. They photograph, they interview, they observe people as they undertake mundane activities and come together to discuss what it is that drives particular behavior around an activity. From this they develop insights into people's needs that spark ideas for meeting those needs with designs that might be a tool, a gadget, a space or new process. The IDEO working method and style were captured by a film crew for ABC's Nightline program. The documentary charts the activities of an IDEO team as they undertake to redesign the supermarket shopping trolley (cart) in just one week. IDEO focuses on the consumer, and their multi-disciplinary teams *are* facilitated through the process for generating and refining ideas. They gave us many ideas that we used to develop plans to help our own staff be more curious and observant of our audiences.

The second company we looked at for their approach to blockbuster innovation was SRI. A group of 15 delegates representing all parts of the BBC took a trip to their laboratories to learn about their innovation process. I was one of the original guinea pigs who took part in the training CEO Curt Carlson had devised for his own staff to introduce them to a more disciplined approach to innovation.

SRI is famous for its innovation. HDTV, windows, hypertext and many of the ingredients that make up the Internet were born in the labs of SRI. Carlson's starting point is to challenge the popular view that innovation is a miracle, an accident in the market place, or the result of the labors of lone geniuses working in isolation. He argues that collectively people are profoundly smarter than individuals, that teams will deliver more value than individuals, that innovation emerges through a rigorous process.

This is something the Creativity working group had been discovering from many other successful companies as well. The BBC had always valued individual creative geniuses and given them space to pursue their own projects. But this had been widely interpreted as a right of all producers to pursue subjects and make programs they found interesting and to resist input from anyone outside their own small circle who might challenge their views. Too often their programs were not compelling to audiences. We were looking to introduce a process for innovation, and where IDEO provided us with lots of ideas about how to get closer to audiences, SRI gave us some techniques for refining and evaluating our ideas.

At SRI, ideas are built and tested in meetings called Watering Holes. For an organization that is averse to jargon, the introduction of watering holes was

necessarily accompanied by a great deal of discussion as to the appropriate-
ness of the term. Carlson devised the name from his understanding that ani-
mals that normally fight over food and territory will come to a watering hole
in the wilderness and drink with their competitors. It is a place free of rivalry
and aggression. The first issue at the BBC, particularly in the Natural History
Unit, was that the understanding of what happens at a watering hole in the
wild did not match this happy view. Producers talked of scenes where animals
were ripped apart while refreshing themselves at a watering hole, and regaled
accounts of predators who hung around watering holes with the sole purpose
of snatching their next meal. These behaviors were the antithesis of those
expected at the formal meeting where people would be exposing their fresh
new ideas for the first time.

But while there was concern over the terminology, the protocol of the
watering holes was seen to be a positive development. In essence, watering
holes are constructive meetings where people with different skill sets come
together to build or evaluate new ideas or business opportunities against
agreed criteria. The first group of BBC delegates to visit SRI experimented
with the watering hole methodology. Ideas were pitched using four objective
criteria: audience need, approach, benefits and competition—or ANABC—as
it became, in the jargon.

All of the successful companies we visited use the collective brain power of
a cross-functional working group when they are considering new ideas or
attempting to breathe new life into old ones. This is to gather a range of
perspectives from across the business (and sometimes with external partners)
and to test the strengths and weaknesses of an idea. The whole aim of the
exercise is to make the idea as robust as possible and to minimize the risk of
failure.

Looking Inside the BBC

Sharing ideas openly with others in order to obtain input for improvement of
those ideas, although not unknown in the BBC, was not customary among
most staff other than the most senior team. In a culture where ideas are cur-
rency, people are judged and rewarded by the quality of their ideas, not on
how well they contribute to the ideas of others. The question for us as culture
change champions was: how could we get people to collaborate rather than
compete. We needed to encourage people to see the bigger picture. We invit-
ed members of the audience to come into our buildings and meet BBC pro-
ducers and engineers, human resource managers and finance directors. These
audiences were at the vanguard of the new era in broadcasting; they were the
magpies of media consumption, able to deftly manipulate the latest technology

to access to new kinds of content. They were able in one half-day session to open the eyes of our staff to the realities of their lives and the competitive environment in which the BBC was operating. These events went some way to shaking BBC staff out of their narrow view of the industry we were part of.

Connecting with Audiences

For the year that the working groups were meeting, we were already beginning to experiment in small ways with some of our thinking. A new style of idea development unit was piloted within the general features department of television. Its members were an interesting cross section of staff with wide interests. A number of them had no previous experience of television. The biggest change was the recruitment to the team of a specialist on audiences. Her job was to provide experiences for the producers to gather insights about their audience, helping them to target programs more effectively. This was an entirely new venture. Experts on audiences were traditionally from the marketing departments and had no direct links with program departments; their ideas were not considered relevant to the program-making process.

Producers with reputations for making programs that are truly innovative and break established molds have a well-developed intuition for understanding what will appeal to audiences. They are thoughtful and curious about the audience and their behaviors. But uncovering insights about the audience is not easy, and in our discussions with producers this became the trickiest issue. However, we used to tell a story that illustrates how an understanding of the audience can help shape programs.

Until about 10 years ago gardening programs were all very similar. They gave advice on planting, nurturing, and keeping plants healthy so they flourished. The programs were for people who liked gardening. But a producer, who had no prior interest in gardening programs, wondered about a whole section of the audience who had gardens but who were unwilling to do much work in them. He went to a garden center and watched people: he found that a great many of their customers were there with members of the family. They were not buying bulbs or packets of seeds or weed-killer. They were loading their trolleys with fully grown trees and shrubs and plants in flower. They were buying pots and flowering baskets. He surmised that what many of these families wanted was a ready made garden. And that insight, that audience need, was the spark that generated an idea for a totally different kind of gardening program, one that eventually became a pilot for a very popular and innovative BBC factual entertainment program, Ground Force.

One of the recommendations of the Audiences Working Group was to introduce a cohort of audience insight specialists who could be assigned to

program-making teams to help them focus more clearly on the people for whom we were making our shows. This measure and the wide dissemination of information about our different audiences helped people to get a more informed picture of the British public.

Other attempts to put audiences at the heart of the creative process and to make the idea-making process more efficient included asking commissioners to write briefs outlining the kinds of content and style and audience they were hoping to attract, and specifying the criteria for their decision making. They found it surprisingly difficult, and some were quite resistant to this request. The battle for putting audiences at the heart of BBC activity was perceived in some quarters as a direct challenge to the authority and autonomy of the controllers and commissioners—who saw themselves as arbiters of public appetites and tastes.

Leading the Way

The Leading the Way sessions were an opportunity to introduce some of the new ways of working and to get feedback from the top 400 leaders of the BBC. This group had never before met together as a group, and they found value in simply being able to share experiences and ideas with their peers. We wanted more of them, however, and designed the sessions to give our leaders experiences to encourage new ways of thinking. For example we designed sessions where we used a number of creative techniques that were entirely new to most of our people. At one memorable session I led myself, we encouraged the participants to discuss the audience and their preferences for particular media, providing profiles of a number of individuals. After they had confidently aired their views, many of which were based on well-worn stereotypes, we constructed a scene which sent gasps around the room: We invited real people, audience members who had been listening outside the room, to come in and directly challenge the conclusions of the BBC leaders. This kind of audience contact was an entirely new experience for many and provided the stimulus for many to actively seek out further audience encounters. The editor of the 6 o'clock news went on a tour with her program, visiting people in different communities and showing them how the news is put together. Back in the office, she had lifesize cardboard cutouts of the audience placed around the room, so that the staff in News were constantly reminded who they were making their programs for.

The Leading the Way sessions were stimulus for leaders and occasions for people to express their frustrations and fears as well as hopes for the Making It Happen goals. It was important for the project's survival to engage as many people as possible at the senior levels in debates about the proposed content of

the plans. We needed to know how the majority of the leaders felt about the proposals and how many of them would support the changes of behavior demanded.

Making It Happen: Implementation

The five-year strategic plans for Making It Happen were published just over a year after the working groups were set up. Having been an active member of the creativity theme group in the first phase of the project, I was asked to lead the implementation of the creativity initiatives; Greg Dyke would remain the executive responsible for this workstream as progress in improving the creativity across the organization was considered crucial to the success of the entire culture change project. My task as Creativity Leader was also quite different from the other workstream leaders. For the audiences and leadership groups, the plans were clearly laid out with specific projects to be integrated into the relevant business department's day to day activities. The leadership program, for example, while overseen by a program maker, was run day to day, by the Human Resource Department. Similarly, the implementation of the audience initiatives were led by a journalist but introduced across the BBC by people from the Audiences Department.

The creativity initiatives had two specific projects, but the plans were more a statement of ambition: to improve day to day creativity, to introduce blockbuster innovation, and to enroll leaders in supporting the new disciplined creative process we had developed from our research. There was no creativity department or area with a special expertise in creativity, so our approach would be seminal. We had discovered in the research that people in the BBC are averse to proscribed processes for creativity. Many in the BBC at the time held a view that creativity is something one is born with and not something that can be taught or improved. The very suggestion that people not traditionally associated with the creative areas of the BBC could in fact contribute creatively to BBC ideas was an anathema. Our implementation of the creativity plans therefore had to deal with this prejudice.

Some years ago a director of television, Will Wyatt, described the BBC as like a blancmange (a gelatin dessert) in its reaction to change: apply pressure and it moves in the direction of force, but take the pressure away and it wobbles back into its original position, largely unchanged. We needed to find a way to get into the DNA of the BBC and ensure that the changes made an integral difference to the way the BBC is perceived within and outside the organization. We wanted to transform the blancmange into an amoeba, something that would constantly adapt to the changing environment and be unbeatable in it. We would target hot spots: areas and people who we reckoned

wanted to change and who would in turn be champions for audience focus and collaborative ways of working.

All of the change plans were umbilically linked with BBC values and behaviors. We needed to encourage people throughout the BBC to collaborate, to support the best idea, not simply their own idea, to make space and time to be creative and to learn from failure. If the BBC was to benefit from the creativity of all its staff, people needed to be welcoming of others from outside their immediate teams and to be open to feedback. For many, the biggest stretch of all was to use audience insights to inspire their thinking and to adopt a disciplined approach to developing, refining and testing ideas.

The Big Brainstorm

Our first event turned out to be a seminal one. It was called the Big Brainstorm and I designed the format, borrowing, adapting and experimenting with ideas, techniques, and frameworks I had gathered over the year of research. It was ambitious and terrifying, as we had never embarked on a mass creativity event before. Our arguments that audience insights can inspire our thinking, that good ideas can come from anywhere, and that creativity can be enhanced through techniques and a disciplined process would be put to the test in a very public manner. We were, as the saying goes, putting our money where our mouth was.

The Big Brainstorm was advertised as a one-day creative event to give people creative tools to generate and build ideas for factual entertainment content. There was a commitment to support the winning idea; if good enough it would be commissioned. The event was open to everyone from all parts of the BBC within the U.K., and we would take 300 people from all parts of the BBC.

This was a completely counter-cultural approach. Many people join the BBC because they want to be associated with programs; only a fraction ever get to work on content for programs and only a tiny proportion of those ever get to have their ideas heard. By inviting everyone in the BBC—from Human Resources to Marketing, from the Finance Director to a secretary in the legal department—to an idea-generating event we were sending a signal that we wanted to change the way we did things. Creativity was not simply the domain of a small elite, but open to all to contribute. The Big Brainstorm was held in the largest of the studios at the Television Centre in London and produced as if it were a live television program.

The Big Brainstorm format followed a seven-stage creative process that began with an inspiring presentation of the challenge (a brief) and ended with a knock-out pitching competition to find the best idea to meet it. Participants were exposed to films and information ("stimuli") about the audience; they

collaborated in teams with colleagues they had never met. We taught them techniques for brainstorming to generate ideas, and we led them through a number of exercises to develop their ideas before evaluating them and choosing the strongest. We asked them to utilize the watering-hole methodology so that they experienced what a disciplined approach to creativity could deliver.

Our goal was to convince the 300 people who took part that there was real merit in thinking about the audience, in working with colleagues from different parts of the BBC, in using creative brainstorms to generate ideas, and in following a disciplined process for evaluating and refining them. In addition, we wanted them to experience new kinds of behaviors—those espoused by the audiences and in the creativity values and those we knew encouraged creativity.

Two winning ideas from the day were made into programs later broadcast on prime time television. One of the winners, "I'm alright Jack," was an idea that came from a man who worked at the reception desk of one of the BBC buildings. He had taken a day's holiday to attend the event.

The Big Brainstorm was described by several people as being one of the best days at the BBC. The day provided participants with memorable, vivid, and positive experiences of what is possible when people in the same organization come together to work in creative collaboration. Many factors contributed to the overwhelming success of the day, but two ensured that it would not end as a one-event wonder, but serve as a template for future events.

The first was that each table of nine participants had a BBC employee as facilitator. These facilitators were hand-picked volunteers, individuals who had shown interest in Making It Happen and who were willing to support the Big Brainstorm project, and to collaborate in its construction. The facilitators were the initial guinea pigs for the design of the day. They took part in our own watering-hole sessions to help strengthen the content and the delivery so that risks of failure would be minimized. They were there on the day to take people through the process and to put them completely at ease.

$$\text{Creative power} = \frac{\text{Stimulus} \times \text{Thinking power}}{\text{Fear of failure}}$$

The formula that expresses the effect of fear of failure in relation to creativity was one we had discovered in our researches and it resonated strongly with junior people in the organization. The design of the brainstorm needed to address people's fear of exposing their ideas in front of colleagues. Many of the participants had never been involved in contributing to program content. The likelihood of people feeling intimidated and fearful was high and we needed to address it directly through careful selection of table moderators.

This group of facilitators became strong advocates for creative collaboration across the BBC. Several of them were based in audience teams and this further ensured that the audience focus for our creativity would be strengthened.

The second critical factor in the success of the Big Brainstorm was the selection of presenters. All through Making It Happen, we had used our own leaders to mastermind and to present our big events, with Greg Dyke and the executive team taking the lead.

By recruiting, training, and rehearsing some of most senior creative leaders in the BBC to stand on the studio stage and take the 300 participants through the different elements of the creative process, we were getting their endorsement of creative behaviors and exposing them to these new approaches to creativity.

But the project achieved more than that. Some of the creative leaders who had come along to present, and many more who had left their offices to pop in to the studio to observe the activities, stayed to watch the final pitching sessions. They expressed genuine amazement at the quality and clarity of the final ideas, and surprise at how people changed allegiance from their own ideas to better ones from others following the evaluation and refining process. Their curiosity for the detail of the creative process was aroused. It was this interest we sought to feed in the weeks following the Big Brainstorm.

Within a month we sent a group of the most senior commissioners and controllers from television to SRI to learn firsthand about their value-creation process. They returned wanting immediately to experiment with the process in developing some big television ideas. This was what we had been hoping for.

The Controller of one of our main Channels, BBC TWO, encouraged people working on separate but similar ideas to come together and supported the development of a pan-BBC project called "Coastal Britain." It became a 12-part television series with contributions from all parts of the BBC, radio, local radio, on-line, and in addition had external partners. It was both a ratings and a critical success.

Over the next few months the new brainstorming, idea-building, and refining methodologies began to spread spontaneously. People began to hold their own versions of the Big Brainstorm.

Training in Creativity and Audience Insight

One of our goals had been to reduce the dependency on external companies to provide facilitation for brainstorms and problem-solving in the BBC. Like many organizations, we spent a considerable amount of money on these creativity consultants and we thought that by equipping people with the

relevant tools and techniques we could take responsibility for managing our own creativity.

Within a year, 400 people from throughout the organization had been through a 2-day training creativity facilitation program designed and delivered internally. Middle and some senior managers were taught elements of the CPSI process and shown how to run brainstorming sessions. Later, this was followed by training for development producers in how to get closer to audiences and gain audience insight.

I set up a creative network with some of these alumni. These composed another hand-picked group of people committed to the new ways of working who were able to facilitate brainstorms and problem-solving sessions across all parts of the BBC. The network enabled the organization to reduce its spending on external facilitators. Through the network we focused attention on helping different areas of the BBC adopt the new ways of working. Radio 1 developed strategies for meeting the audience and eliciting insights to inspire thinking on big projects each month. The team working on the BBC contribution to the Charter debate used the new creativity process to develop and prioritize ideas for inclusion in the BBC Building Public Value paper. Factual program makers across the networks, the English Regions, and in Scotland, Northern Ireland and Wales shared more of their ideas and worked together on projects.

Leaders who adopted a formal creative framework demonstrated that focusing on audiences, bringing people from different parts of the organization (and sometimes outside partners) together, and using a common language and process to build and improve on ideas in a collaborative fashion, led to richer ideas with more value for our audiences.

The formal framework did not and does not take away all of the ambiguities inherent in bringing new ideas to the market, it does not remove the need for experience, judgment and imagination in thinking about ideas, but it helps prioritise ideas, minimize risks associated with new ideas and critically helps people understand why particular decisions are made.

"World Class"

One particular project that revealed the power of the creative process was that now well known as "World Class." It did so because it was the first big initiative that was not an idea coming from a leader, or one promoted or supported at the beginning from the very top of the organization. It was one that worked bottom up. It started with the idea of a young radio producer. She had contributed a short piece for children to a program for BBC 7, one of the digital radio stations, about pen friends, and she had made it at her daughter's school.

She had been moved by seeing the emotional reactions of her daughter's classmates to letters from children in other parts of the world. It gave her an idea: match every school in the U.K. with a school in a developing country so that children of the world can communicate and learn to understand one another. It was an ambitious core public service idea that did not fit neatly into any single department of the BBC. It was an idea that would need to involve many people across dozens of departments in the BBC (and outside) if it were to be developed. The producer was supported to use the framework and to champion her idea, engaging people from different parts of the BBC. She sought input from the World Service, Children's Television, News and Current Affairs and BBC ONE, as well as departments with links to community projects and schools. Over 18 months the idea built and support grew through all kinds of partnerships, both inside the BBC and with external organizations, such as the British Council. World Class was her working title, it is now a global phenomenon and is flourishing as can be seen by visiting the website www.bbc.co.k/worldclass/.

When the Creativity and Audiences Working Group held a joint workshop early in the project, we were asked to imagine what life would be like for different people and their working environment five years hence if our culture change plans were to be successful. One of our scenarios was to consider how the organization might deal with a junior producer with a big idea. I don't think that any of us, in that workshop, believed it possible that within three years, we would have an example as compelling as the World Class project. That is not to say that all of the changes have been implemented fully and that the entire BBC is committed to all of the goals we set for Making It Happen— of course not. But the stories around the creativity and audience changes are positive, and for one simple reason: many of the best leaders of the organization now role-model the behaviors and live by the values associated with encouraging creativity and audience focus. And it is their visible and quantifiable successes in meeting audience needs that are influencing others to behave differently too. Through these success stories the DNA of the organization is being altered.

In Conclusion
The judgment as to how effective the culture change has been will take time and need distance to evaluate. But the news regarding the creativity and audiences work is encouraging. In the most recent changes at the BBC, the structure has been modified to recognize that serving audiences better is at the core of BBC activities, and that cross-functional working is the way the BBC will

deliver blockbuster innovation and harness the energy and creativity of all its staff.

REFERENCES

Berrisford, Sam. "Using Appreciative Inquiry to Drive Change at the BBC." *Strategic Communication Management* 9:3 (Apr.-May 2005), pp. 21–25.

Carlson, Curtis R. and William W. Wilmott. *Innovation*. New York: Crown Publishing, 2006.

Chung-Judge, Mee-Yan. "Innovation at the BBC: Engaging an Entire Organization," in *The Handbook of Large Group Methods*, eds. Barbara Bunker and Billie Alban. San Francisco: Jossey-Bass, 2006.

Dyke, Greg. *Inside Story*. New York: Harper Collins, 2004.

Kanter, Rosabeth Moss and Douglas Raymond. *Harvard Business School Case Study: British Broadcasting Corp. (A): One BBC*. February 20, 2003.

Kanter, Rosabeth Moss and Douglas Raymond. *Harvard Business School Case Study: British Broadcasting Corp. (B): Making It Happen*, February 20, 2003.

Kelley, Tom and Jonathan Littman. *The Art of Innovation*. New York: Currency/Doubleday, 2001.

Kelley, Tom, with Jonathan Littman. *Ten Faces of Innovation*. New York: Doubleday, 2005.

Kotter, John P. *Leading Change*. Harvard Business School Press, 1996.

Further information about the author's contributions to the BBC project Making It Happen may be obtained from Susan Spindler at susan.spindler @bbc.co.uk and from Caroline van den Brul at www.creativitybydesign.co.uk.