

ariel

THE GLOVE, THE POSTERS AND ALL THAT
TAT. MAKING A BUCK OUT OF JACKO

Page 15



◆ **NEW YORK** may have fallen at Claire Martin's feet after her recent concerts, but it was the jazz singer and Radio 3 presenter who dropped to her knee to propose to BBC Sussex, Surrey and Solent's Phil Jackson **Page 5**

Salford leads to 'jobs agency'

◆ **THE NEXT GROUP** of people whose jobs are going to Salford have voted 40 percent in favour and 60 percent against the move. An internal 'recruitment agency' will try to match skills with vacancies in north and south. **Page 3**

Radio worried about deadline

◆ **THE GOVERNMENT** wants to switch off analogue radio in 2015. That's set off a storm of debate even though the BBC has been a champion for DAB. Six years may be a long time in broadcast technology but is it long enough? **Page 10**

Taking the flak and the mickey

◆ **TIRA SHUBART'S** colleagues might have been shocked when she revealed she was writing a comedy based on the exploits of foreign correspondents. On the contrary, they were almost queuing up to give her the gossip **Page 7**



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Guest contributors this week

JAMES CRIDLAND gets the technical lowdown at the Radio Festival Page 6

ROWAN BRIDGE of Radio 5 Live finds it's all tat as the 'entrepreneurs' come out in force in LA after the king of pop's untimely death Page 15

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NEED TO KNOW THE WEEK'S ESSENTIALS

It's a big pot but not that big

◆ **ANOTHER WEEK, ANOTHER STORY** about the 'bloated' BBC. This time the focus is on the pensions accrued by some top execs. The Sunday Times reignited the issue with a front page report claiming that deputy director general Mark Byford is in line for a pension of 'at least £229,500 a year' and that his total pot is valued 'at almost £8m'. The BBC has strongly disputed the interpretation; it says the figures used are 'a distortion of the facts' and 'wildly exaggerated'.

As the 2008 annual report and accounts reveal, Byford's pension is actually worth £193,000 a year, and has a total value of £2.76m – not to be sniffed at but far short of £8m.

The reason that Byford and creative director Alan Yentob, who is also singled out by the Sunday Times, can look forward to prosperous retirements is that both have worked for the BBC for many years – more than 40 in Yentob's case – and their final salaries, on which their pensions are calculated, will be exceptionally high.

There is no 'special' pensions fund for execs: the same formula is used to calculate all pensions in the BBC's final salary scheme, which is widely recognised as one of the best in the UK.

◆ **VISITORS TO THE BBC WEBSITE** now have no choice whether they view the international or UK versions. Previously, all users had the option of viewing either version by clicking a button at the top of the homepage. Now everyone in the UK gets the UK site, and everyone else, the international site – there is no option to switch.

So why the change? The main reason is advertising: the website carries ads internationally but not in the UK. This necessitated four versions of the site – international and UK, with and without ads (a user in the US, for example, would see the ads whether they were looking at the international or UK version).

There were also issues relating to some video content being available only in the UK. Website editor Steve Herrmann says that these many permutations 'were impractical as well as expensive', and were holding back development. Now new technology is being used to determine a user's location, selecting the appropriate site automatically. Herrmann stresses that the same content is still available on both sites.

◆ **IT'S NOT EVERY DAY** that a prison inmate is lined up to speak at a media conference, but that's what happened in Nottingham last week.

In fact, Tis (surname not revealed) wasn't on



the agenda of the Radio Festival, because the organisers didn't want any negative pre-publicity, so his appearance came as a surprise. He had been let out of nick for the day to talk about his experiences at Electric Radio Brixton, which won Sony gold for listener participation.

Sentenced to four years for drug related offences, Tis explained how thrilled he had been, on being transferred to Brixton prison from Pentonville, to find that it had its own radio station, and provided training in radio. 'This improved my vocabulary and my communication skills and my confidence increased,' he said.

All very commendable. So where did prison radio start? Well, not in this country but at the state penitentiary, Huntsville, Texas way back in 1938. It wasn't until 1994 that it caught on in Britain – at Feltham young offender institution. The Prison Radio Association was created in 2006 and Electric Radio Brixton, a mix of music and chat, broadcast within the walls of HMP Brixton, in 2007.

In a lively Radio Festival session, Paul McDowell, governor of Brixton, explained that prison radio was a useful educational and rehabilitation tool. He admitted, though, that there were some inmates who would never be allowed on air. 'The one thing I'm not going to do is put Ian Huntley on radio,' he said.

Will digital switchover happen? P10

ARIEL ONLINE EDITOR'S UPDATE

Oh, I say – what a great service at Wimbledon

AND SO, FOR THE FIRST TIME IN YEARS, those hazy (sometimes), lazy (I should coco), crazy (probably) days of summer are back and with them some big stories for Ariel online.

In that vein, we've been reporting on the tremendous popularity of the BBC's coverage of the Wimbledon tennis championships. Tv audiences were especially good this year, with 12m people following play late into the evening to see Andy Murray's victory over Stanislas Wawrinka and a fraction over 11m watching the final on Sunday as Andy Roddick, Murray's semi-final conqueror, was in turn defeated by Roger Federer. The women's final, between the Williams sisters, got an average 3.4m.

In addition, the past week has seen two famous faces bow out. First, Mollie Sugden, doyenne of the double entendre fest that was *Are You Being Served?*, died aged 86. and Liz Smith, best known as Nana in

The Royle Family, has decided to give up acting at the age of 89, following a stroke in January.

We also covered the worldwide journeyings of the BBC News Box, a branded container which has been sailing the seven seas highlighting the growing importance and complexity of globalisation and international trade. And the news that more people have signed up to relocate to BBC North in Salford also proved a popular story.

A month on from the relaunch, the website is regularly featuring video and attracting a good number of story comments. But this is just the beginning. We'd like more of your views – just type them into the box at the foot of each story and send – and news of upcoming events, which can be added to our calendar. Don't forget, it's your website, so keep on getting in touch.

Andy Walker

NEWS BITES

THE BBC has been given a platinum ranking in the Business in the Community's corporate responsibility index: a step up from its gold ranking last year. The index is the UK's leading voluntary corporate responsibility benchmark.

PUBLICATION OF The Terrorist Hunters, co-written by former BBC home affairs correspondent Margaret Gilmore and Andy Hayman, ex-head of UK counter-terrorism, has been blocked following an injunction from the attorney general. The book gives an account of the terrorist threat to the UK in the past five years. Reasons for the injunction cannot be given for legal reasons.

THE TROTTER family, stars of *Only Fools And Horses*, will return in a new 90-minute comedy-drama to be shown next year. Written by John Sullivan and produced jointly by his company Shazam Productions and BBC comedy, the special will look back at life with the Trotters during the 1960s.

ROBIN HOOD will not be recommissioned. It averaged between four and five million viewers during its third and final series but attracted around 1.7m viewers for the last episode.

THE BBC received more than 700 complaints over its coverage of Michael Jackson's death, with many viewers saying that the story did not warrant the prominence or the scale of coverage.

DAVID THOMPSON'S production company Origin Pictures, together with BBC Films, has secured the film rights to William Boyd's new novel *Ordinary Thunderstorms* prior to its publication in September. Thompson is a former head of BBC Films.

WORLD SERVICE is now offering audiences in Moldova a Romanian language news and current affairs programme, which airs weekly. This is an addition to the English, Russian and Ukrainian language output provided by World Service to Moldova.

HORRIBLE HISTORIES on CBBC has been recommissioned for a second series of 13 programmes. Based on the books by Terry Deary, the first series was one of the most requested children's programmes on iPlayer in May.

RADIO 2 will host Thank You for the Music... A Celebration of the Music of Abba in Hyde Park on September 13. Further details of the line-up and broadcast information will be announced later.

AN OSPREY nest has been fitted with a broadband webcam in a first for the BBC Cumbria website. Images are transferred from the camera via a microwave link to a Forestry Commission visitors' centre then sent via satellite to the BBC server for distribution (to a UK audience) online.

SALFORD ANOTHER STEP TO 2011 OPENING

Salmon expects a mix of three thirds

by Cathy Loughran

As a picture starts to emerge of how many people want to make the move to Salford, a smarter-than-average skills matching process is being planned to help make best use of in-house talent at the new HQ.

More than half (58 percent) of people whose jobs in bands 8-11 are affected turned down the offer, but 42 percent said yes in the latest round of decisions – a third more than the BBC was expecting, based on the experience of other relocating companies.

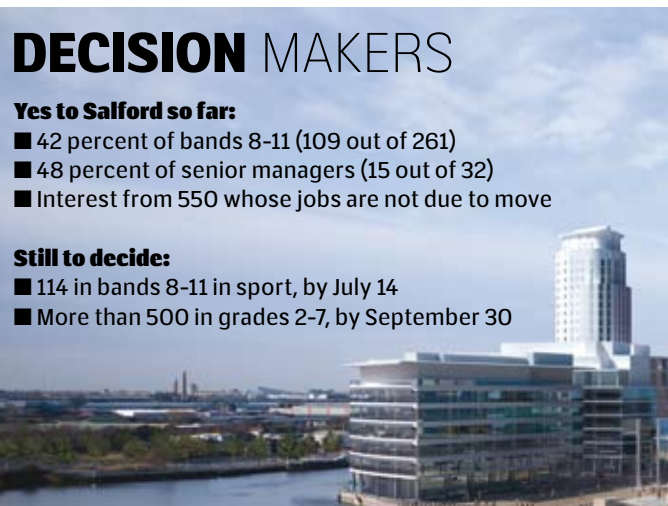
Around 100 people in these paybands in sport have until July 14 to declare their intentions. The majority of people in children's, sport, Radio 5 Live, FM&T and learning – more than 500 staff on permanent contracts in salary bands 2-7 – have a decision deadline of September 30. A total of 1400 roles are earmarked to move, including a substantial number of fixed term jobs and some currently vacant.

PETER SALMON, head of BBC North, has sympathy for people not able to commit to the move 'for personal and family reasons', but said he was pleased with both the numbers and the quality of people coming on board.

Ken Lee, head of BBC People in the north, says 550 staff whose jobs are not moving have registered an interest in joining the new headquarters.

'These out of scope people who want to work in Salford could open up vacancies that might be filled by people whose jobs are heading north and who don't want to move.'

'We're not talking straight-



DECISION MAKERS

Yes to Salford so far:

- 42 percent of bands 8-11 (109 out of 261)
- 48 percent of senior managers (15 out of 32)
- Interest from 550 whose jobs are not due to move

Still to decide:

- 114 in bands 8-11 in sport, by July 14
- More than 500 in grades 2-7, by September 30

forward job swaps,' he adds, 'but something more sophisticated, more like an internal recruitment agency. It's a pan-BBC process, matching individuals' strengths with opportunities and then bringing in fair selection.'

'There may be opportunities for people who have an interest in another genre, but until now hadn't had the opening.'

Speaking at the Showcomotion children's festival in Sheffield last week, Salmon said he expected around one third of the eventual 2200-strong workforce in Salford would be made up of current BBC Manchester staff, one third relocated from London, and one third recruited locally and from around the regions, most likely, from the north.

The Salmon formula could work, Lee says, 'provided we make the best use of internal recruitment'.

Wasn't there a danger of BBC North sapping talent from other BBC northern bases? 'Yes, if we get it wrong. We can't have a big talent sponge that sucks people from every local-

ity. There would be no satisfaction if local radio starts to dip in terms of resources. The approach will be joint resource planning and joint recruitment with other BBC areas,' he told Ariel.

PEOPLE IN SCOPE within bands 2-7 will continue to be supported up to September 30. Recruitment for vacancies won't start in earnest until late 2010. Internal matching, liaison with out of scope volunteers and development of an external database of talent will all be ongoing.

Peter Salmon was quizzed at the Showcomotion conference about the future of CBBC at Salford, particularly after the loss of audiences for *Blue Peter* and *Newsround* following their move to an earlier slot in the schedule.

'None of us feel good that older slabs of children's programmes have been damaged by moving them in the schedule... but children's is a large chunk of the licence fee, and will be a central piece in the Salford move,' Salmon said.

PROS AND CONS OF MOVING



■ NO Kay Benbow, head of CBeebies production: 'I'm very saddened that I can't be part of it, but I have two sons at secondary school and I had to choose between my family and a job I absolutely love. I will help with the transition and hope that I can offer my skills to the department in other ways or elsewhere.'



■ YES Richard Foster, sbj, Radio 5 Live: 'I'm originally from Bolton and think the BBC is too London-centric. I did a stint reporting from Leeds and Birmingham and realised just how small the UK is. I like writing, broadcasting, reporting and running a team and hope Salford will allow me that freedom.'

casting, reporting and running a team and hope Salford will allow me that freedom.'



THANK YOU FOR THE MUSIC: BBC Philharmonic players Melody Cooper and Jamie Prophet are first in the queue at the musical bus stops that Salford council has arranged as part of the campaign to promote Proms in the Park

in Salford on Saturday, September 12. The orchestra has been blazing a trail for the BBC in Salford with community schemes like its family orchestra which makes its Proms debut at the Albert Hall on July 26.

WHAT ABOUT CYCLE BAYS?

Two days of the BBC North Salford experience event last week were an opportunity for people working in Manchester to get answers to some burning questions.

Q Will there be any gym facilities on site?

A. None planned, but the hotel on site, or Salford University may have one that staff can use.

Q How many cycle bays will there be?

A. 300, but the BBC wants more and is discussing with Peel, the company which owns the site.

Q Will there be greenery on site?

A. Yes, trees and grass in the piazza area and plenty of places to sit outdoors.

Q Where will the Blue Peter garden be?

A. On top of the studio block.

Q. When will people move in?

A. The BBC will begin occupying all buildings in Spring 2011.

Q. Will the buildings be open 24/7?

A. Building C, home to newsgathering, Radio 5 Live, Radio Manchester and *North West Tonight* will be open 24/7. A and B may close down at 7pm when staff in these buildings move to C. Final arrangements under review.

They lead a double life, one inside and one outside the BBC. Adam Bambury met the people who answer the call of military duty

OTHER

Artillery man: Stephen Tough

MY JOB'S A RESERVIST

FORECASTING THE WEATHER for Sea Harriers, dodging dummy bombs on battlefield exercises, and the ever present possibility of being shipped out to a warzone – that's how reservists can spend some of their summer holidays.

With Britain at war in Afghanistan and only recently out of Iraq, the role of BBC reservists has sometimes felt uncomfortably close to danger.

Who are these people? I set out to find out. Names were hard to come by, and many couldn't talk about their second job. One presenter didn't want to compromise his impartiality in the eyes of viewers, while our only female contact was barred from speaking because her military work was deemed too sensitive.

Clive Lewis, political reporter and infantry officer, was unavailable for comment thanks to the small matter of being sent to Afghanistan at the start of July. He's with the Territorial Army, an organisation which usually demands a training commitment of almost a month a year, including an annual two-week camp.

The three reservists featured here (two ex-regular soldiers and an Air Cadets Officer), don't have quite such demands placed upon them, but still dedicate a substantial portion of their time each year to the military.

Can you get called up?

Stephen Tough: A number of people from my pool have deployed to Iraq, Bosnia, Afghanistan. So far it's been on a voluntary basis because enough people have come forward.

David Braine: If there was a requirement for me to go further afield, then

that's part of my job. If somebody said to me, 'we need you to go to Afghanistan for a month and a half, I would have to go.

Lee Hutchinson: We're in this strange bit of the RAF that's not called up. There are thousands of us.

Ever seen any action?

DB In the former Yugoslavia civil war we were there to provide support to the Commando helicopters flying the Royal Marines out of the mountains, which was quite challenging work.

ST The only war on when I was full time was the Falklands. I did a short tour in Northern Ireland but nobody ever shot at me. It's a very different world now; people joining the forces would expect to see action. Whereas when I joined it was the Cold War, so if there was any action we were all going to die anyway whether we were part of it or not.

Do you wish you were doing this full time?

ST I don't miss being full time. I lead parallel lives, a normal one with work and family and then every now and again I slip back in to the army. I've always been interested in all things military and that hasn't gone away, but now I get the interesting side of it without all the stuff that goes on in barracks and having to move house every two years.

What are your biggest challenges as a reservist?

DB Juggling home life, working for the BBC and working for the military is quite an issue.

LH When I was single it was easy to do, now I've got children it's more difficult. Trying to fit in family holi-

Lieutenant Commander David Braine, ► Royal Navy Air Station, Yeovilton

As a senior broadcast meteorologist at BBC Plymouth, he both forecasts and presents weather reports for *BBC Spotlight*. He honed his skills as a meteorological and oceanographic officer in the navy, providing aircraft with full forecasts of weather conditions and serving both in the Gulf and the former Yugoslavian wars. In 1995, after eight years in the military, he left to join the BBC, staying on as a reservist and providing cover as an operational forecaster at Yeovilton and instructing and examining junior forecasters.



Major Stephen Tough, CVHQ Royal Artillery, Woolwich

A business manager for World Service in the Asia Pacific region, he's a financial adviser helping the head of region with strategic financial planning. He spent



nine years in the army as part of the Royal Artillery and has been involved in everything from directing artillery fire, running gun positions to spotting the enemy. He left to train as an accountant but stayed on in the Watchkeeper's pool, a group who provide reinforcement to the regular army.

Flight Lieutenant Lee Hutchinson, RAF VR(T), HQ Air Cadets, Cranwell ▼

He is duty operations manager in a team of five who provide 24 hour technical support to BBC News, solving IT problems and maintaining broadcast continuity. He was in the Air Cadets as a boy and rejoined in 1986 while working at Radio Sheffield. He is now in the RAF voluntary reserve training branch as a fully fledged officer but only dealing with cadets, and organises week long camps in the UK and overseas which provide a flavour of RAF life to young people.

days with getting out to Cyprus twice a year for the camps can be difficult, but normally I manage it.

ST Keeping up to date with the acronyms... Like the BBC the military has all sorts of acronyms and if you're not there all the time you're not familiar with the new ones

How has the BBC been supportive of your other role?

DB I haven't had any trouble with the BBC as an employer, but there is a limited amount of extra time that they allocate to do forces training. If you want to go away and do two or three weeks, some of it is going to come out of your own time, whether you take it as unpaid leave or use part of your annual leave; it is quite a commitment. Some other companies, particularly those involved

in the defence industry, such as British Aerospace, would give me the full three weeks off as reserve forces training, there wouldn't be any question.

What have you learnt from your experiences in the military?

ST The decision making skills that you learn are transferable to anything. You get people coming in as soldiers with not very much education but who rise up the ranks and can very easily and intelligently direct the activity of large numbers of people in complicated situations. Many civilian organisations are not so good at developing that, and concentrate on technical skills rather than management.

What are the benefits?

LH In what I do it's giving young adults opportunities. I enjoy seeing kids from less prosperous areas of Britain having a go at things they might not otherwise do because of where they're born.

There's a high proportion of ATC who go on to officer level in the air force. It's rewarding to see the young adults do that – it can help set them off on a career path.

What do your comrades think of the BBC?

ST It's an opportunity to educate the army in the philosophy of the BBC and why we don't take sides. They're usually very supportive, especially of World Service – they all listen to it when they're on operations, sometimes because it's a good way of finding out what's going on where they are.

James Cridland follows the trail to the future at the technical day of the Radio Festival

What happened after they took away the men in white coats



'PULL THE STRING TIGHT,' he says, 'and hold the tin can up to your ear.'

I'm at TechCon, the technical prelude to the Radio Festival, and I'm watching Simon Mason from the transmission company Arqiva. He's plucked someone from the audience, and he's demonstrating differences between two new forms of mobile broadband transmission technology – one called WiMAX, and one called LTE – using tin cans and string.

TechCon used to be aimed at people who, when I started in commercial radio 20 years ago, were called 'engineering'. In those days, if you worked in engineering you wore a white lab

coat and spent most of your days in a dark room with a soldering iron and some isopropyl alcohol. But these days, TechCon is inhabited by rather different people: the audience this year at the Nottingham Playhouse included policy makers, regulators and website types, reflecting the growing importance of technology in radio.

The BBC was well represented. Andrew Mason discussed why tv commercials can sound louder than the programmes – it turns out that you can measure and control the perception of 'loudness'. Geoff Woolf showed off the two new types of radio car in use in BBC English regions, one called VERV and one that narrowly escaped being called the SatChav, which enables full multimedia reporting from anywhere in the country.

I explored the great new sound of the BBC Radio iPlayer, and was delighted when the audience failed to notice the difference between studio output and the high quality sound you get now from the iPlayer. Also from FM&T, Richard Cooper gave a fascinating talk



Next move: BBC iCav is the likely successor to the radio car

about how difficult internet broadcasting is to plan for. He shared examples of the snowfalls this year and the tremendous peak after Michael Jackson's recent death, and his point was that you should automate as much as possible: if you rely on manual processes, you'll be too late.

We also heard from a variety of others. We had a demonstration of surround sound via DAB digital radio in the back of a rather nice Audi – a car which also contained a bright colour screen showing images from radio stations. We learnt how some parts of the radio spectrum are being

auctioned off to the highest bidder by the government – and what that means to broadcasters.

Finally, there was a rather alarming demonstration of the most dangerous thing in any radio studio: the headphones. Any radio presenter would be wise to turn the volume down.

The variety of subjects gave a clear reminder that the technical aspect of radio has come a long way in 20 years: and that it's more a part of radio's future than ever before.

'Keep pulling the string,' says Simon. He now has two tin cans and two pieces of string. I think he's showing the benefit of asynchronous communication: but the only thing I know is that whichever mobile broadband technology we go with in the UK, my iPhone will look depressingly slow. Such is progress.

James Cridland is an executive product manager in Future Media Audio and Music and Mobile

Will the DAB deadline work? Page 10

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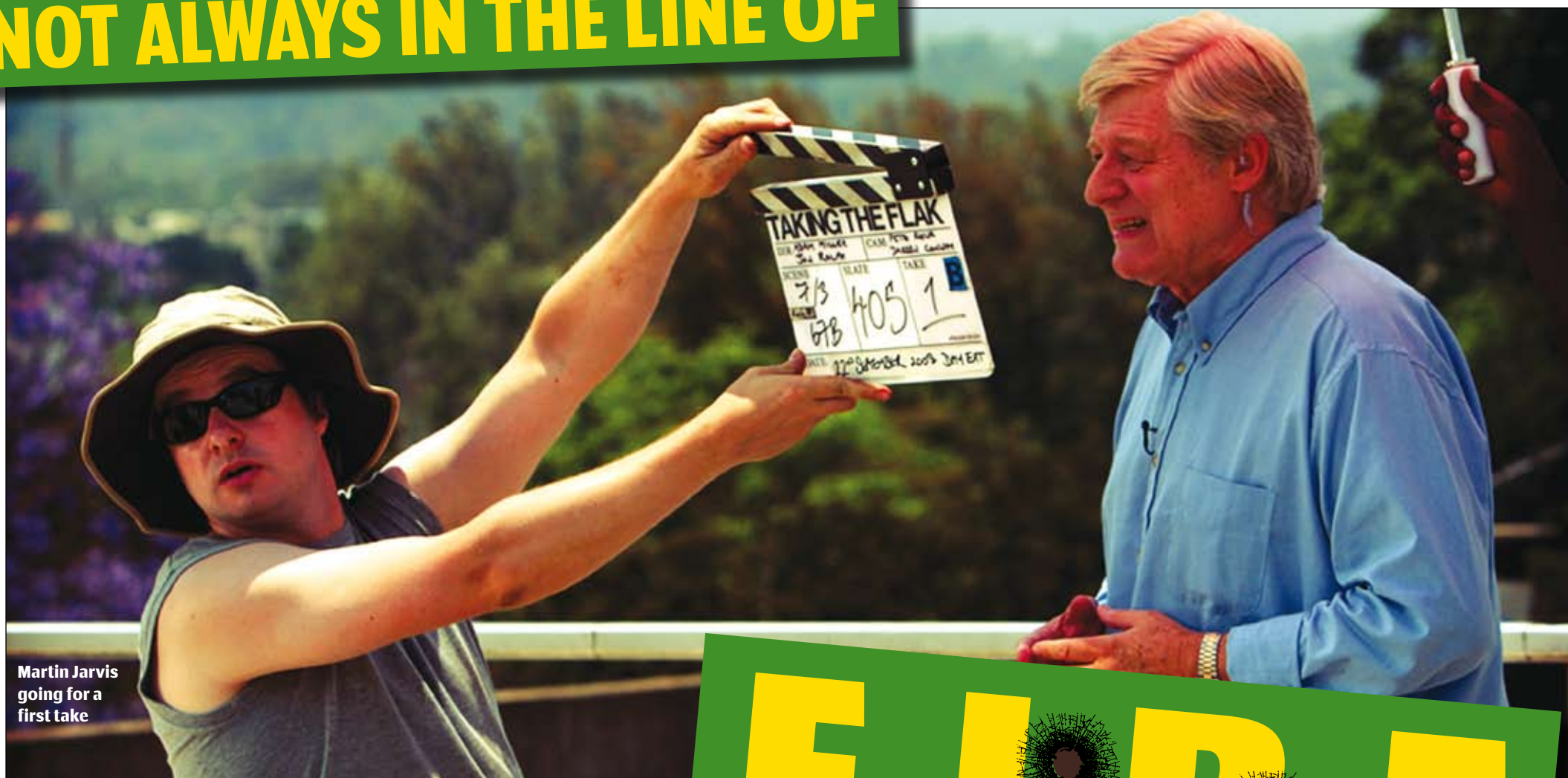
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NOT ALWAYS IN THE LINE OF



Martin Jarvis going for a first take

FIRE

Clare Bolt meets the journalist who's turned foreign reporting into comedy

THE FOREIGN CORRESPONDENT as we know them is a serious beast. Parachuted into danger zones, they inhabit a world of crumbling hotel bars, of loyal cameramen, mortar rounds and extra-marital flings. A world, in short, which is screaming out to be satirised.

Cue BBC Two's six part comedy *Taking the Flak*. Ten years in the making, it's penned by foreign news producer Tira Shubart and is already the subject of some considerable curiosity in the BBC newsroom.

'There are various theories about characters based on real people,' Shubart smiles complicitly, before snapping shut. 'But I can tell you, they ain't true.'

The BBC journalists (she was given permission to call them that) are closely observed 'types' – although rumours that the character of the senior correspondent is a 'thinly disguised John Simpson' are inevitable,

given that the Simpson and Shubart were once an item.

But instead of inducing paranoia in the newsroom, Shubart's colleagues have been enthusiastic contributors. 'You'd be surprised,' she says cheerily. 'I can't count the number of times that someone has grabbed me at the tea bar and said, here's something you can put in your script...'

Flak was born from a conversation between Shubart and comedy's executive producer Jon Plowman. 'She was telling me about the backstage world of news and how it makes working here look like a children's play area,' he recalls. He optioned the script.

Taking the Flak is the first tv comedy based around foreign correspondents since the BBC televised *Scoop!* back in 1972. Plowman says that it plays on the same idea, that foreign news – in extremis – comes down to 'whatever is happening in the hotel, and what-



PHOTOGRAPH: DOM LEVER

In the tea bar people would offer me ideas for the script

TIRA SHUBART

ever London tells what is happening, to whatever part of the world it's happening in'.

Shubart takes a more personal

line. 'It's about intelligent, slightly dysfunctional people behaving sometimes badly in difficult places, when they're up against it, she says. And were her experiences translated into the script? 'Sure, and then Jon (Rolph, co-writer, co-director and co-producer) added to them. So it's really a collaboration between news and comedy.'

Set in the fictional country of Karibu (Swahili for 'welcome') the first episode was shot in the Kenyan Rift Valley. 'We wanted somewhere safe with a film industry,' Plowman recalls. 'Then the day after we shot the first episode in Kenya, the place burst into flames and civil war.' As post-election violence escalated, the only people filming in the Rift Valley were Shubart's colleagues in news – and they were wearing real flak jackets. The production moved to Tanzania. 'The

government welcomed us, which was down to the wonderful Swahili service,' she says. The cast were flown out, along with authentic, if broken, cameras, sat dishes and phones, donated by BBC News.

Despite 20 action vehicles and 150 extras, the six part series was made for about the same budget as a studio based sitcom.

Tira insists the series is more than a satirical swipe at her colleagues in news. 'It's a love letter to journalism and to Africa,' she smiles. 'And it's done with great affection.'

Taking the Flak, BBC Two, June 8

Read more about the Tanzanian shoot and see behind the scenes pics at Ariel Online



On bended knee: Claire Martin

February 29 proposal met with the right answer

IF CLAIRE MARTIN can entrance Rex Reed, the notoriously savage arts critic for the New York Observer, it's little wonder she was able to charm affable local radio presenter Phil Jackson.

The jazz singer, who has a weekly show on Radio 3, received rhapsodic praise for her recent concert at NYC's prestigious Algonquin Oak Room, with Reed likening her to Michelle Pfeiffer and describing her as 'one of the most original and hypnotic singers I have come across in years. She's so beautiful, focused and expressive that you can't take your eyes off her.'

Nor could Phil, when Claire came

on the guest panel of his BBC Sussex, Surrey and Solent new music programme in Brighton three years ago – two years after he first interviewed her for his show's pilot as 'a local artist of note'. 'She kept trying to crack me up,' he recalls, 'pulling faces and sticking her tongue out. It was her way of cutting through any worthiness.'

'I did try to put him off,' confesses Claire, who has just released her 13th album, *A Modern Art*. 'Phil's show mainly features unsigned bands – I had to entertain myself somehow.'

But if the music wasn't quite to her taste – 'I'm a snobby jazzier; I don't like

indie' – the presenter was. A few days later Claire asked him for a beer and, ever on the front foot, she proposed on February 29 last year. 'I'd bought the ring, hidden it in the sock drawer, and got down on one knee at the side of our bed, while my daughter watched. He couldn't very well say no.' They were married last October in the Kent countryside.

The four times British Jazz Awards best vocalist, who started out singing on the QE2, has co-presented Radio 3's *Jazz Line Up* since it started in 2000. A 'dream job', it's allowed her to interview musical heroes like Andre

Previn and Pat Metheny.

She begins a nationwide tour on September 3 and her husband will be in the audience whenever he can. 'Every time I watch her perform I have to pinch myself,' he says. 'She's an extraordinary talent, an incredible mother and so funny and down to earth. And she never trumpets her good reviews.'

Well, not often, anyway. 'I do sign my emails Michelle now,' laughs the singer. 'Rex Reed can be scathing if he doesn't like you, so it was huge relief when he said he did.'

Claire Barrett

week@work

SHAMELESS PLUG

♦ **PETER GRIMSDALE, EXEC PRODUCER OF BBC FOUR'S MENDELSSOHN, THE NAZIS AND ME AND BBC TWO'S OFF BY HEART**

The narrator of Perfect Night, tv director Nick Roker, is on a roll. He's just recorded an interview with the Tamil Tigers' arms dealer in Sri Lanka and spent the night with his beautiful reporter. But when morning comes he finds his tapes gone and the reporter dead.

Perfect Night was partly inspired by haunting film archives from various history documentaries I've made and a trip to Sri Lanka where I filmed an episode for BBC One's *Real Lives* series. I kept a diary on the trip and, while working on another programme, started turning it into fiction. I also drew on other experiences I've had such as the time I was sacked from Yahoo; the farewell interview was full of fantastic HR-speak.

Now that I'm working in tv again I realise how lucky those of us in factual broadcast are; diving into fascinating worlds. Although Perfect Night is fiction I hope that its themes ring true.

Perfect Night by Peter Grimsdale, Orion, £6.99



CHANGING PLACES

DAVID JENNINGS (pictured), currently head of news at ITV Anglia, becomes HRLP for East Yorkshire and Lincolnshire... **SALLY HODGKINSON**, bureau chief in Johannesburg, leaves the BBC after nearly 30 years in news... **JAMIE HINDHAUGH**, currently head of sourcing, production resources, joins the 2012 team as head of production... **JOHNTY O'DONNELL** leaves Radio Sheffield to become station sound and marketing producer at Radio Shropshire... Independent producer **EILEEN HERLIHY** becomes Scotland's new head of entertainment and events... **LUCAS NORTH**, publicist at BBC Birmingham, leaves to pursue a career in photography...

COMING UP

♦ A one-off documentary for BBC One will follow a Nasa satellite orbiting the Earth. **AROUND THE WORLD IN 90 MINUTES** was commissioned by Mark Bell, independent commissioning editor, and will be exec produced by Kim Shillinglaw. Made by Burning Blue Media it is expected to tx next year.

♦ Anne Gilchrist, controller of CBBC, has commissioned **UNDERCOVER DADS** for the channel. The 13-part series will involve dads dressing up as a fictional nanny in order to get to

know their children better. Made by Tiger Aspect it will be exec produced by Alison Gregory.

♦ Comedian Alexander Armstrong will present a new 30x45 minute game show series called **POINT-LESS**. Contestants will have to guess answers not given to a question answered by members of the public. Made by Brighter Pictures, the series was commissioned by Liam Keelan, head of daytime, and will be exec produced by Pam Cavanagh. Tx is yet to be confirmed.

THE FIFTH PLINTH

Breakfast's Tim Muffett has been offering a platform to viewers... but they have to earn their place



IT'S OFFICIAL - this is the week for putting people on pedestals. Trafalgar Square's fourth plinth is being hijacked by members of the public, who are spending an hour as 'living monuments' on the invitation of sculptor Antony Gormley. Even the mayor of London is on board, with Boris Johnson calling the experiment a 'profound meditation on the nature of fame and talent'.

Not to be outshone, *BBC Breakfast* spent last week taking its own cube-shaped plinth around the country. Sbj Tamsyn Kent says they decided

to make people earn their time on the *Breakfast* plinth. 'We felt that the idea of standing on a plinth was quite narcissistic,' she says. 'We wanted ours to be for the collective good, so we asked people to use it to teach members of the public everything from lifesaving to car maintenance and how to make your garden more bee-friendly.' Health and safety requirements meant the *Breakfast* plinth lacked the grandeur of the original, but Kent argues that the DIY element 'adds to its charm'.

Reporter Tim Muffett (pictured)

had the task of lugging it around the country and filming a piece for each day. 'I have a love hate relationship with it now,' he admits, probably because he travelled by train and only hopped in one taxi when it wouldn't fit on the tube (senior managers take note). This week Muffett is retracing his steps and will be doing live inserts on *Breakfast*, looking at the broader issues raised by the people on the plinth and their stories.

And on Friday he'll be at the mercy of the viewers, who will send him wherever they see fit.

BBC IN UKE ACTION



Stringing it together: Lolo Wood, Joanna Pinnock, Richard Courtice, Kathy Clugston, Ben Toone

♦ Radio 5 Live presenter Nicky Campbell is said to be a bit of a player and Radio 1 dj Colin Murray too. The four string chordophone, or ukelele as it's more commonly known, proved a popular choice of instrument last week when 12 BBC

players met at a rehearsal session at BH. The session was held ahead of the BBC Proms' ukelele concert on August 18 when the audience will be invited to strum along to the National Ukelele Orchestra of Great Britain's perform-

ance of Beethoven's Ode to Joy. Ukelele player and BBC Proms' interactive editor Roland Taylor, had the idea for the meet after being introduced to fellow musician, Radio 4 newsreader Kathy Clugston. 'We met and decided

we should get the network of ukelelists at the BBC to play together,' explains Taylor. The group rehearsed using material available on the BBC Proms' site (bbc.co.uk/proms/2009/takepart/ukelele/) which caters for beginners through

to professionals. 'The idea behind us meeting was to have fun and practice for the proms but now we're all talking about meeting regularly to strum our funky stuff,' he adds with a sense of achievement.



WHATEVER GETS YOU THROUGH THE WEEK

♦ **GAGAN GREWAL, ASIAN NETWORK PRESENTER**

1 Getting the latest gossip from my international contacts Begum Nawazish Ali and Rubina A Khan. Begum, my Pakistan film industry (Lollywood) contact, is a regular contributor and a famous cross-dressing tv presenter. Rubina is a Mumbai-based entertainment journalist with great links to Bollywood bigwigs.

2 Playing new music on my show. I get sent lots of pre-release singles and albums from British Asian artists and sometimes Bollywood soundtracks.

3 A mocha with extra chocolate from Cafe Gusto near the Mailbox. For that early morning and mid afternoon caffeine and sugar hit.

4 My mobile. I'm getting married in September and have two weddings to organise - a traditional Indian one and a western-style civil marriage - so I need to check in with the future Mrs and wedding planner to keep across arrangements.

5 Checking my Facebook account. You might call it nosey networking.

FACT OF LIFE

The average internet user spends nearly six times longer on Facebook than on BBC Online, according to Nielsen NetRatings. In May this year, Facebook users spent an average of 5 hours and 55 minutes on the social networking site, compared to the 56 minutes users of BBC Online spent on the site.

facebook



WHAT TO WEAR

♦ **AMY MCLEOD, JUNIOR RESEARCHER, MEDIA CENTRE**

Where did you buy the outfit you're wearing in the photo?
I bought it in a New York thrift store - a mere 10 dollars. I have no idea when or why people started thinking denim knee-length coats were a bad idea.

Have you taken inspiration from anywhere?
One day my friend said she was only ever going to wear dresses. I totally nicked her gig. I find it a real ordeal to get into trousers now. It may not look like it but I am very comfortable.

How would you describe your style?
Abigail's Party with urban influences.

Are you experimental?
Not so much. I went through a stage last summer of trying to dress only in high-waisted jeans, reversible McKenzie jackets and wife beaters. Thank god it was just a fad.

Whose wardrobe would you most like to rummage through?
Gwen Stefani's to look at and a 1930s Berlin cabaret dancer's to steal.

ONE MILE RADIUS

♦ **GARETH MORLAIS, EXECUTIVE PRODUCER, BANGOR**

On a sunny lunchtime, there's nowhere better than Bangor Pier for a stroll. After dropping 25p in the honesty box, there's about a quarter of a mile of decking stretching over the Menai Straits towards Anglesey.

Lining the railings are benches with plaques telling their sponsors' stories. One reveals that a woman jumped into the straits from the Pier in her wedding dress to raise money for Cancer Research just two years before her death. There's also a kiosk selling Welsh rarebit and tea which is a great place for a bite before returning to work.



blogbites

Monday
Do Farrah Fawcett hairdos give climate change a boost?

Yet another reason not to waste time trying to copy the late Farrah Fawcett's inimitable trademark tousled tresses: hair sprays have hair-raising emissions to match, according to new research by the Netherlands Environmental Assessment Agency. In fact, hair sprays, air cons and fridges contain a greenhouse gas that can be 14,800 times more effective at warming the climate than carbon dioxide, says Guus Velders, the lead author of the study. If that's not enough to make you start pulling your hair out listen to this. By 2050, hydrofluorocarbons could account for up to a fifth of global warming. **Shanta Barley, online researcher** bbc.co.uk/blogs/climatechange/

Tuesday
Hill Street Blues

It was the summer of 1979, as I recall. The night that my band, the absurdly-titled Acme Music, made their debut at the Harp Bar on Belfast's Hill Street. We had rocked the youth club circuit and a few church halls. Many of our fans had been too scared to turn up, such was the Harp's reputation. But we negotiated the stripper on the stairway and hauled a pitiful PA system up there with us. We may have played a Ramones song and we didn't look too concerned when a stray beer glass went whistling through the air. **Stuart Baillie, Radio Ulster presenter** bbc.co.uk/blogs/stuartbaillie/

Wednesday
When Farming Today bees go bad

It was all going so well when I first arrived at the apiary to do another routine check on the Farming Today beehive. I wasn't anywhere near a hive and hadn't had the chance to put my protective veil on, when a bee took a dislike to my newly shampoo'ed hair and, after buzzing around my head for a few seconds, dive-bombed my eye. Yes it did hurt - I was expecting that. Four days later, my eye is only slightly swollen and almost back to normal. **Fran Barnes, senior producer** bbc.co.uk/blogs/radio4/

Thursday
On the road in Mexico: Day 3

My last interview today was with a Colombian businessman who has discovered that in violent times, there's money to be made in designing and selling bullet-proof fashion clothing. I tried on a rather nice black leather jacket, which he promised would totally protect me against being shot. I looked quite good in it, but the price tag was close to \$5000, so I decided to leave it.

Robin Lustig, World Tonight presenter bbc.co.uk/blogs/worldtonight/

Friday
Hello Sailor

Vassos Alexander and I were at Henley this week, as guests of Matthew Pinsent. We'd both done a bit of rowing in the past but never been to the historical regatta on one of the most beautiful stretches of the River Thames. While its image outside the rowing fraternity might be one of elitism, it seems to cater for all comers - multiple Olympic gold medalists, school, college, and club crews from as far afield as the US and China, and day trippers looking for a festival atmosphere on a sunny day. Wandering around Henley with one of the most famous sportsmen in Britain has its advantages, not least access to the boats which follow behind every race. **Shelagh Fogarty, Radio 5 Live presenter**

arielview



ANDREW HARVEY

With partners like this...

ALL THOSE PEOPLE who wondered what on earth the BBC was doing in offering a regional news partnership to ITV will have had their misgivings confirmed by comments made last week by Michael Grade. The executive chairman of the commercial broadcaster indicated that his company had gone cold on the idea, despite signing a memorandum of understanding with the BBC in March. He said the £7m annual savings by 2016 would not be enough and that by then regional news on ITV would have been 'long gone'. He mocked the BBC for 'still trotting out partnerships' as a way of maintaining an alternative regional tv news supply (or plurality as the policy people say).

Grade has now taken a position that is very much in line with both Ofcom and government thinking, namely that regional television needs financial support and that the most obvious place to find the money is from a slice of the licence fee. That, as Caroline Thomson, the BBC's chief operating officer, pointed out represents an about turn by Grade since the days when he was chairman of the BBC governors when he argued fiercely against giving licence fee money to anyone else.

Changing times, changing roles and changing views, but what is the BBC to make of its intended partner's new espousal of the doctrine of state aid?

Grade's comments probably came as no surprise to Thomson's strategy team. ITV want out of regional news and have said their best contribution to plurality is to offer airtime to other providers. At present, new entrants keen to run a news service will have their eyes on the £130m pot of money that the government thinks will be needed and wants to take from the licence fee.

Set against that, a partnership with the BBC might seem less attractive but over the next ten weeks or so it will be the BBC's case that sharing newsgathering resources and studio facilities can still make sense. And if Michael Grade goes rushing to the embrace of Ofcom he just might find he's chosen less wisely. According to David Cameron, a Conservative government would give the regulator a drastic slim down and remove responsibility for communications policy. If that happened, ITV could find it had placed its faith in a body whose powers to offer help had been taken away.

Andrew Harvey is editor of Ariel

Too late to be live

TALKING OF SAVING MONEY in news, was it really necessary for sport correspondent James Pearce to report live from Wimbledon at 10pm on Sunday? Granted, tennis history had been made with Roger Federer clocking up a record 15 grand slam titles after beating Andy Roddick. Their encounter, marathon though it was, was over well before 7pm, yet three hours later there was Pearce peering out of the dark at the All England Club with a live broadcast for BBC One's *Ten O'Clock News*. Couldn't the piece have been pre-recorded? It wouldn't have lost anything. Pearce and his crew could have taken an early bath – and perhaps saved the Beeb a bob or two.

Sally Hillier, deputy editor

Is 2015 a realistic deadline for DAB switchover?

The government's proposal to cut the analogue signal plunged this year's Radio Festival into the heart of the controversy. Sally Hillier tuned in

NICKY CAMPBELL promised 'a cauldron of debate,' at the start of the Radio Festival in sweltering Nottingham. In truth, though, there was only one hot topic last week and that was digital radio switchover, scheduled for 2015.

Would it actually happen, delegates at the two-day event, organised by the Radio Academy, wanted to know.

There were some optimistic voices, including Tony Moretta of the Digital Radio Development Bureau and Joan Warner, chief exec of Commercial Radio Australia, which has just switched to DAB+, an enhanced version of DAB, in five cities.

Digital might be doing well down under – 'all the receivers sold out in the first few weeks,' Warner announced brightly – but other speakers had plenty of questions about the proposed switchover in Britain. How many people would be willing to buy digital sets, currently selling at around £50? What would happen to the old analogue sets? Would car manufacturers get on board? What about the patchy digital transmission network?

Shadow culture secretary Jeremy Hunt made everyone sit up when he said digital radio reception was poor in his own part of Surrey. Surrey! It's hardly the highlands and islands, west Wales, or the fringes of Cornwall, where reception problems are common.

Who's going to pay?

It has been calculated that getting the transmission network up to scratch for digital switchover will cost £100m, and it wasn't clear to the Tory spokesman or anyone else where the money would come from. It also wasn't clear who would pay for any help scheme that might be needed – similar to the tv switchover help scheme – for elderly and disabled people. 'It's far too early to go into that kind of detail,' said Tim Davie, director of audio and music.

Hunt, who made no secret of his wish to become culture secretary, assuming his party won the next general election, gave

a strong hint that digital radio switchover might not happen in 2015 because the UK simply wasn't ready.

'I think it is unrealistic unless we can do more to prepare the market,' he said. He would 'find it difficult,' he added, 'to recommend to prime minister Cameron that we have switchoff in 2015'.

radio switchover means – that in six and half years analogue radios could become obsolete, at least as far as network listening is concerned.

The idea is that by the end of 2015 all national and large stations broadcasting on FM and AM (medium wave) will switch to digital, leaving the vacated spectrum for community sta-

will bring new opportunities for content providers and more choice for consumers.

Trouble is, the consumers are revolting. Many are quite happy with existing services and neither want nor see the need to go digital when they often own five or six or even more sets, dotted around the house. 'Are we really saying that come 2015, 120m sets are going to be thrown away?' Jeremy Hunt asked. 'That would be incredibly unpopular. We have to be careful that in switching off analogue we don't switch off listeners.'

Especially as, he might have added, the sound quality on DAB can be inferior to FM.

DAB technology allows the receiver to lock on to the strongest signal it can find, ignoring everything else, supposedly eliminating the interference that is familiar on analogue radio. But a recent *You and Yours* special on Radio 4 after the publication of Digital Britain elicited this from one exasperated listener: 'I've experimented with DAB only to find it sounded like a river running through the room.'

As for cars, where 20 percent of listening takes place, very few are fitted with DAB. You can buy an adaptor for around £70 but installing it means extra wires. Kelvin MacKenzie, former owner of TalkSport, who believes digital switchover is a 'vote loser', cites the car issue as one of the biggest obstacles.

As festival-goers were making their way to Nottingham last week, he was expressing his views in the *Guardian*: 'By 2015, even if car companies start fitting DAB as standard... there will be at least 15m people who won't have it and certainly won't want to have wires hanging over their lovely fascias...'

The aforementioned Tony Moretta, chief exec of the Digital Radio Development Bureau, the BBC-supported trade body that promotes digital and helps to drive take-up, agrees that there is much work to do to persuade people that digital is the way to go, but thinks that the 2015 target is achievable.

'We've got six and a half years until switchover. It's a long time in technology and a long time in broadcasting.'



We've got six and a half years. That's a long time in broadcasting

TONY MORETTA

Earlier, Davie agreed that although the date provided certainty and people now knew where they stood after years of indecision, the timetable was 'very ambitious' and had 'focused the minds' of all those working in the industry.

It has done that all right.

The plans were unveiled in the Digital Britain report last month but generated little media coverage at the time, largely because almost all the attention dwelt on the future of the licence fee and expanding the broadband network.

Now though, people are starting to wake up to what digital

tions and a new tier of ultra-local stations. The caveat is that the timetable will be implemented only if digital listening accounts for 50 percent of the total by 2013. At the moment such listening represents 20 percent. Digital listening can be via DAB (digital audio broadcasting) radio sets, the internet or digital tv.

Consumers are revolting

The thinking behind the plans is that it is wasteful for broadcasters to transmit on both analogue and digital, that space is running out on the analogue spectrum, and that switching

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

Break of service

Why does BBC Vision persist with this outdated assumption that Wimbledon tennis must be thrown on to BBC One as soon as any British player starts to perform above average?

How is it in the audience's interest to disrupt both BBC One and Two schedules at no notice, night after night? Viewers are confused and irritated by the loss of their scheduled programmes and more than 1000 audience complaints have been received on this subject.

Why do we not allow tennis to proceed on BBC Two, where adequate provision has been made for it in the published schedules?

Operationally, there is confusion and indecision over which channel the news will appear on, with a final change of mind often communicated with less than a minute to go.

This causes unnecessary risk to the output and stress for transmission directors all over the UK. So let's allow some common sense to prevail and leave the tennis where it has been scheduled to appear. The audience will enjoy it just as much.

Peter Gourd

head of presentation, Pacific Quay

Rain on our parade

Last Friday's decision to move the regional news to BBC Two, so that the Andy Murray match could continue on One, removed the choice to watch it for thousands of viewers in the South West. Our region is at the forefront of digital switchover and more than half of our transmitters are already fully digital. That means viewers can no longer receive BBC Two analogue.

On Friday, we were broadcasting a major OB from Exeter – one of the areas where you can't watch BBC Two analogue – to bring viewers heavily trailed coverage of a large military

Michael Jackson belongs in Albert Square

It was fitting that there was a reference to the untimely death of Michael Jackson in *East-Enders* the day after he died, when Denise told Patrick the news.

Like millions of people the world over, I was shocked and saddened about the loss of this great musical icon and genius.

I grew up listening to him – my parents played his music when I was in my pram in the garden. As a girl I sang along to his music on my hairbrush, imagining that one day I would marry him. And as a teenager, I strutted my

stuff to his music on many a dance floor.

The music of Michael Jackson is the soundtrack to my life. And I'm sure I'm not alone in this. The world has lost a remarkable man.

And that's why it was so great to hear his loss referred to in Albert Square, especially from the Square's resident black family. There can't have been many families who weren't chatting about Michael Jackson's death over breakfast that morning – not least among the black community – even the fictional ones.

Abiola Awojobi, children's radio

homecoming parade, attended by the Duke of Edinburgh.

People who had taken part gathered in a pub a few feet from where I was broadcasting to watch the coverage. All they got was BBC London.

To disenfranchise a section of viewers in this way is disgraceful.

Justin Leigh

presenter, BBC South West

Perfect ten(nis)

Who was that on the cover of last week's Radio Times? Andy Murray's porn star double?

The Andy Murray we see on tv has an angular face, prominent cheek-bones and unruly hair. Was that really not good enough for the cover of the BBC's listings magazine?

At a time when acute body consciousness is making some people

miserable and even ill, surely taking our current sporting hero and air-brushing him to a misplaced idea of perfection was at best ill-judged and at worst irresponsible.

Yvonne Bergman

asst senior studio manager, WS

Out of the picture

I was a Wimbledon centre court cameraman in the late 1980s, filming eight men's and women's finals.

I watched this year's coverage, and the quality of camerawork was as brilliant as it was back then. So I was disappointed that in the music and credits sequence following the men's final, none of the cameramen were credited, just a handful of resource supervisors. This despite the fact that credits for BBC Sport production staff, from runners to vision mixers to producers, ran in huge numbers.

Why are outside broadcast cameramen, with their fantastic skills and stamina, any less important, even if they have been sold off and work for another company nowadays?

Paul Francis

senior camera journalist, news

Don't scoff at Setanta

I was incensed by a recent 5 Live debate, hosted by Kate Silverton, on whether it was worse being a graduate trying to find a job in a recession-hit market, or to be working for ailing broadcaster Setanta.

There followed much joviality at the demise of Setanta, and with it countless jobs. I couldn't believe my ears. What bad taste to sit in smug contentment at the licence-fee paid BBC and mock a commercial organisation which is going under.

Would the debate have made fun of LDV workers who were being made redundant? Of course not. So why should we behave differently when it's a rival broadcaster?

Sarah Teale

asst editor, BBC East Midlands tv news

No row with religion

I am writing in response to the comments Andrew Graystone made about *The Big Questions* in an authored article on page ten of Ariel last week.

I believe he was unfair about the programme. Rather than being, as he stated, '...the bastard child of *Ques-*

tion Time' and 'falling flat', *The Big Questions* is a moral and ethical debate show which uniquely debates religious issues and topics from the news agenda.

Of course there are genuine ethical and moral issues that are sometimes bound to create heated debate, but the aim is never to cause conflict but rather to make the viewer wiser about the subject up for discussion.

Many of the subjects discussed in the programme do not create division in the way Mr Graystone suggests, but involve a plurality of opinion and often genuine consensus – like on the issue of knife crime or, more recently, MPs' expense claims.

The Big Questions is regularly watched by over a million viewers so both the content and format are obviously appreciated by those who tune in.

Liam Keelan

controller, BBC Daytime

Quick lesson

I couldn't agree more with Rod McKenzie, championing the BBC's commitment to news for a younger audience (June 23). But I'd go one stage further and encourage all radio journalists to take a look at *Newsbeat*'s scripts. They may not be for everyone – but they do provide a well written, concise summary of the news, whatever your age.

Kevin Stanley

bj, Radio Nottingham

On our way to Helmand

Nicky Campbell says of Radio 5 Live's move to Manchester (Ariel, June 30): 'We're moving to Salford, it's not Helmand Province.'

Clearly Mr Campbell has never been to Ordsall.

Carl Johnston

producer, news and current affairs

OBITUARY

CHRISTOPHER BURSTALL

Bafta winning producer director Christopher Burstall has died, aged 77. He joined the BBC as a general trainee in 1955 and spent his entire career here.

He worked across many programmes, including *Panorama*, but found his natural home in music and arts. He became one of a group of auteur producer directors who sought to make films as ambitious and inventive as the works they scrutinised. He made ground-breaking films for *Monitor*, *Omnibus*, *Bookmark* and *Arena*. He made landmark documentary *Tyger Tyger* which focused a whole hour on William Blake's poem.

He captured Graham Greene in a definitive conversation on the Orient Express and made the final film with sculptor Barbara Hepworth.

He won a Bafta in 1970 for court-

room factual drama *The Chicago Conspiracy Trial*. In the 70s and 80s, he made acclaimed arts series, including *Artists on Film*.

Christopher retired from the BBC in 1989. He is survived by wife Sue, three children and six grandchildren. A celebration of his life will take place on September 4 at St Andrew's Church, Ham Common.

ROGER HUDSON

Roger Hudson was a farmer in France, where he died in May. He was also a skillful broadcaster and stalwart of the British Forces Broadcasting Service.

Born and bred in Sussex, Roger cut his broadcasting teeth in radio in New Zealand. When he returned to the UK in the early 1970s, he freelanced for Radio 4, World Service and COI. He married Valerie, and discov-

ered that a staff job in British Forces Broadcasting offered more security.

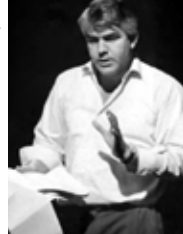
When the marriage ended, Roger remained with BFBS, becoming station manager, western Europe, BFBS Radio and SSVC Television before retiring in the late 1990s.

He found contentment when he met Liz who he married in 1987 and freelanced as an announcer and newsreader at the World Service until he moved to Spain, then to France.

Those who knew him will miss a remarkable bon vivant, a clever raconteur and all round ball of energy. His was also an accomplished musician and brilliant jazz guitarist.

He was devoted to his two children and Liz's daughter. He lived life to the full, and like a French farmer, he died quietly in his bed.

Rodney Smith



FROM THE VAULT

July, 1985

'If the programme does not end with fade down of the final credit, give details,' says the transmission form for pre-recorded television programmes.

Time was when furnishing the details was simplicity itself but, thanks to video effects, not any more.

My PA took some time sorting out how to describe the last shot of *Tomorrow's World at Large: Before Your Very Eyes, and finally came up with:*

'Final credit zooms in perspective out of hole in chicken's egg, and flashes upwards as background oozes into double Taj Mahal shape against a new picture (BCU cup of coffee viewed from above) and zooms down into slo-mo splash in cup before disappearing. Closing music ends. Hold on BCU cup with coffee droplets still slowly fading back into it before fading to black.'

Any other contenders?

Laurie John, producer, science and features

PROGRAMME MAKING

Executive Producer, Radio Comedy
London
Henry Wood House
11P/Ref: 14109809
19-Jul-09 12 months

Commissioning Executive, Factual
Cardiff
10D/Ref: 14234609
15-Jul-09 06 months

Unit Manager - News, Features and Entertainment
London
TV Centre
8P/Ref: 14314709
14-Jul-09 06 months

News Director, BBC Arabic
London
Broadcasting House
8D/Ref: 14200609
12-Jul-09 06 months

Production Manager, Robidz
Glasgow
8D/Ref: 11721509
19-Jul-09 07 months

Producer, Front Row, A&M Factual
Manchester
7D/Ref: 13964209
13-Jul-09 07 months

Assistant Producer, Landward
Aberdeen
7D/Ref: 13533809
12-Jul-09 08 months

Ast Content Producer, Learning sites.
Glasgow
6D/Ref: 14041409
19-Jul-09 09 months

Ast. Content Producer, Radio Scotland Online
Glasgow
6D/Ref: 14037609
19-Jul-09 09 months

Studio Production Coordinator, Children's
London
TV Centre
5P/Ref: 14336909
14-Jul-09 10 months

Researcher/Ymchwilydd The Museum of Life
Cardiff
5D/Ref: 14041509
13-Jul-09 04 months

JOURNALISM

Senior Broadcast Journalist, Politics Show
Newcastle upon Tyne
8D/Ref: 14323609
14-Jul-09 10 months

Political and British Affairs Producer
London
Millbank
8/9D/Ref: 14142309
16-Jul-09 06 months

Broadcast Journalist, Abuja Office
Nigeria
7D/Ref: 13497609
19-Jul-09 2 years

Broadcast Journalist (Reporter) - Swansea
Cardiff
5/7D/Ref: 14111809
13-Jul-09 08 months

Broadcast and Online Assistant
London
Bush House
4D/Ref: 13577009
15-Jul-09 06 months

Broadcast Assistant/Cynorthwy-ydd Darlledu
Cardiff
3/4H/Ref: 14244909
13-Jul-09 06 months

BUSINESS SUPPORT AND MANAGEMENT

Head of Sourcing - Production Resources
London
White City
SM2/Ref: 14324609
12-Jul-09

Head of College of Production
London
SM2/Ref: 14192009
15-Jul-09

Head of Marketing, Future Media & Technology
London
Broadcast Centre Media Village
11D/Ref: 14248709
20-Jul-09 12 months

Partner, Workplace
London
White City
10D/Ref: 13661609
12-Jul-09 06 months

Communications Manager, Audiences
London
White City
9D/Ref: 13790009
13-Jul-09

Projects Manager
Nigeria
9D/Ref: 13577309
13-Jul-09 06 months

Broadcast Appeal Manager, BBC Wildlife Fund
London
White City
8D/Ref: 12929009
13-Jul-09 11 months

IA Ontologist (Information Architect)
London
Broadcast Centre Media Village
7D/Ref: 13666209
14-Jul-09 12 months

Assistant Projects Manager, Africa
London
Bush House
7D/Ref: 13577409
21-Jul-09 06 months

Litigation Paralegal, BBC Legal
London
White City
5H/Ref: 13099909
13-Jul-09

Resources Organiser, Location
London
5D/Ref: 14263009
19-Jul-09 08 months

Team Assistant, Policy & Strategy
London
White City
4D/Ref: 14283009
13-Jul-09

Team Assistant, IP, BBC Legal
London
White City
4D/Ref: 14282909
13-Jul-09

PA to Head of Finance, Economics & Strategy
London
Marylebone High Street
4D/Ref: 14235809
13-Jul-09 06 months

Talent Assistant, Sports Personality of the Year
London
4D/Ref: 14142209
14-Jul-09 04 months

Personal Assistant to Chief Advisor, BBC North
London / Salford Quays
4D/Ref: 13996809
16-Jul-09

Information Assistant
London
White City
4D/Ref: 13977409
14-Jul-09
Continuing Various

NEW MEDIA

Senior Content Producer (Tagging)
London
Media Centre
8D/Ref: 13865809
12-Jul-09 09 months

Content Producer Strictly Come Dancing
London
Media Centre
7D/Ref: 14331509
14-Jul-09 05 months

TECHNOLOGY

Partnership Manager
London
Broadcast Centre Media Village
11D/Ref: 14331309
16-Jul-09 12 months

Engineering Team Lead
London
White City
10D/Ref: 14100009
15-Jul-09

Senior Infrastructure Engineer
London
Broadcast Centre Media Village
8D/Ref: 14099909
15-Jul-09

Senior Application Support
London
Broadcast Centre Media Village
8D/Ref: 14099809
15-Jul-09

See Attachment

Back to my roots

Sbj Iain Haddow, on telling stories for the news website's UK desk

IN TELEVISION, anything longer than a 20 second intro makes me twitchy. So the first time someone at news online asked me for 800 words I wondered how on earth I would do it. But the more I wrote, the more I wanted to write.

I discovered that the way you tell a story online is markedly different from the world of broadcasting. It took me a while to get used to formatting stories using the CPS software, which meant I didn't feel I was up to speed until the latter part of my attachment. But once I got used to the production, I enjoyed getting back to my journalistic roots - telling a story.

For a start, I got to do some actual news reporting. Original, huh? It meant leaving the office and speaking to some 'real' people for vox pops and colour pieces, digital camera in tow. For the first time in a long time, I felt a connection with the audience.



People who read your pieces often get in touch directly when your stories go live. I got an immediate reaction quote from the Ministry of Defence and a call from a member of the public, who said how touched they had been by a feature I wrote about North Sea divers. Instant reaction can have its drawbacks though. When I posted a breaking news story about a hotel fire in Brighton, an irate member of the public wrote to complain within seconds of the story going live. They noticed that the library picture we used showed a Dennis fire engine while Brighton and Hove council used another make.

What struck me about my attachment at news online was how quiet it could be on the seventh floor, compared with the cut and thrust of television. That's since changed with the creation of the multimedia newsroom, and rightly so. Our punters go online just as much as they tune to tv and radio in times of big news events, so it makes sense that we all sit together. And it means I can still include my online colleagues in the odd tea run without having to take the lift.

Been anywhere nice?
Send your attachment stories to Clare Bolt

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Full details and how to apply are on Gateway at:
https://jobs.bbc.co.uk/fe/tpl_bbc02.asp

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PHOTOGRAPH: HARRINGTON PHOTOGRAPHY

It was a film about steam locomotives at Carnforth that kicked off Paul Barnes's career in radio and television

You celebrated a milestone on July 4...

It's 40 years since I've been in broadcasting. I used to work for an advertising agency as a producer; eventually I became a freelance film director. I was asked along to Broadcasting House to show some of my films and talk about the making of them. A Radio 4 producer liked my style and asked if I'd like to drive a radio programme.

When were you first on air?

May 1969. I did a 15-minute live talk on Radio 4 about making television commercials. Then I started presenting a magazine programme called *Out of This Week*, also on Radio 4, on Friday mornings.

And today?

My show is called *The Late Paul Barnes*, on Saturdays from 11pm until 1am. It broadcasts to Radios Norfolk, Suffolk, Cambridgeshire, Essex, Kent, Northampton, Three Counties and on the internet. I have listeners all over the world. It's been running for about 12 years in various time slots.

Where is home, then?

I broadcast from Radio Norfolk. I'm from Coventry but live in Norwich. When I first came here it was to work with Anglia television in 1977. The day after I arrived I was having a drink with a colleague and he said, 'Welcome to the graveyard of ambition'. He meant that you won't want to move away. It's a good place to be.

What sort of music do you play?

A mix of jazz from the 1920s to the present day: classic popular music such as Nat King Cole, current performers such as Claire Martin and Diana Krall and composers like the Gershwin Brothers and Cole Porter. It's entirely my choice. I exercise musical tyranny. I loathe the term 'easy listening' because I like to believe it's also stimulating. I also manage to squeeze in the occasional steam locomotive sound effect.

Do you have a thing for steam locomotives?

They produced a wonderful musical sound and there are some good recordings of them. When steam was dying out in the late 1960s, I set out to make some films about it. Three of them were reissued on dvd last year from the British Film Institute.

My enthusiasm was railways in the landscape. Now you can go to see preserved lines, but they're liked caged animals to me. I preferred to see the animals in the wild.

When did a career in tv beckon?

Someone from Granada television heard me on Radio 4 and invited me to present their regional news programme in Manchester in 1970. I became the founding presenter of *Sunday* on Radio 4 while I was there.

I'd work weekdays in Manchester, then back to London on Friday nights and into the BBC on Saturday evenings to prepare for *Sunday*, and then back to Manchester on Monday morning. I was contributing to the *Today Programme* as well. I've also worked for the World Service, Radio 2 and Radio 1.

As a presenter of Sunday, did listeners assume that you were a religious man?

I used to get letters addressed to The Reverend Paul Barnes. The irony was that I'm agnostic so I have no faith. I used to interview bishops, including the Arch Bishop of Canterbury Michael Ramsey, and I think I would still hit it off with them. Despite not being a reverend, I was reverent.

You were the first reporter on Newsbeat when that started. Tell me about that.

The editor at the time was Mike Chaney, who I'd worked with on the *Today Programme*. It was challenging because it only had a running time of 15 minutes, so each news item had to be condensed. Your writing and your questioning had to be tight. It was extremely good experience but eventually I wanted to move on to things with more meat on them.

Do you have celebrity status?

I'm constantly recognised, mainly because I was on tv. It's nice when people still recognise you – it means that you impinged on their consciousness.

And you also write?

I write for *Saga Magazine*, various county magazines and the odd newspaper. I used to write weekly for the *Radio Times*. They had a regional page and I was the East Anglia correspondent. Being under contract to Anglia television I had to use a nom de plume. I called myself Royston Hartz, after the town of Royston in Hertfordshire.

What else are you celebrating this year?

It's 40 years since I gave up smoking. It was November 1969 and I was on location with the National Coal Board film unit in Whitley Bay. I gave away 17 Players in a packet. The next month I was back on the air presenting a magazine programme and I knew I'd given up for good when I got through a whole programme without smoking in the studio.

It's also the 50th anniversary since passing my driving test, and I turn 70 at the end of July. What a year.

What unusual item do you have in your garden?

A phone box. It was being removed down the road but we paid £150 to keep it. It weights 1.8 tonnes and looks fabulous. I love to read books in the garden but I'm not great with plants.

CV PAUL BARNES

Degree: None. I went to art school and got a qualification after two years but failed my finals. I got distracted by playing the trumpet in a jazz band

First job: An assistant in a photographic retailers, 1955-56

Career Landmarks: Working on the *Today Programme* with Robert Robinson stands out. I learned so much about writing from him

Family: Living with my partner. Two sons in their 40s and one granddaughter

Interview by Peggy Walker

foreign report



ROWAN BRIDGE

RADIO 5 LIVE REPORTER AMID THE JACKSON FRENZY IN LA

THEY SAY THAT LOS ANGELES is the home of show-business, and the business side of things has certainly been on display in the city in the last few days. Last week I walked along Hollywood Boulevard by Michael Jackson's star on the walk of fame. It's become something of a shrine, with flowers, candles, homemade posters, even a flat screen tv left in his memory.

Just down from the star, 'Steve' was doing a brisk trade in home-made Jackson posters – usually \$10, but on offer for five, so that he 'could shift some volume'. They looked like they'd been put together using a pirated copy of Photoshop in someone's bedroom, with various stock publicity shots of Jackson, his album covers and 'Michael Jackson The King of Pop 1958-2009' written at the bottom. If those didn't take your fancy there were plenty of homemade t-shirts, with pictures of Jackson – or at least what was meant to look like Jackson – printed on them, a bargain at \$10. The one I couldn't resist was the Michael Jackson 'glove', for just \$5. It looked surprisingly like a white women's cotton glove, with glitter stuck on the back. I was told that fans were going to wear them at his funeral to show their solidarity. Really.

Even the people buying the posters admitted that it was 'tat' (something that frankly was hard to argue with) but they said they were buying them so they

could say they had got their memento on the Hollywood Walk of Fame when Jackson died. For those who wanted to get a bit closer, you could take the Hollywood homes of the stars tour, which includes Jackson's rented home on its itinerary. As one of the tour agents admitted to me,

I couldn't resist the Michael Jackson 'glove'

Jackson's death had been great for business.

A few of the 'entrepreneurs' were also plying their trade outside the family encampment in Encino, just outside Los Angeles. On a baking hot day one woman had set up her deckchair and was selling bottles of water, along with the ubiquitous home made t-shirts, to the assembled world's media.

Encino has also become a shrine to Jackson, though this time along with the candles, balloons and posters there was no flat screen tv. No, instead there was a four feet high and three feet wide purple fluffy gorilla, which had become the centrepiece of the makeshift memorial. Only in LA.

Away from the blatant spirit of American entrepreneurship there were also those who genuinely felt a connection to Jackson and wanted to do something to honour his memory. Deangelo Flewellen had just bought one of the posters, but had purchased the whole of *Thriller* and *Bad* on digital download, even though he already owned the cds. At the Grammy Music Museum people had been in tears as they came to see the special Jackson exhibit which has been laid on, including the white linen jacket he wore on the cover of *Thriller*. And at the FAME Church in south central Los Angeles, the oldest black church in the city, the congregation cheered and clapped at the Sunday morning service as a video highlighting Jackson's career played.

Michael Jackson's life was full of showmanship and spectacle. It's just as true of his death.

green room

THE ARIELATOR

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



UPSIDE Peter Royle, customer services manager at BBC Audiobooks in Bath, completed the Ironman France triathlon in Nice in a time of 10h 30m 56s. The event, held on the

last Sunday in June, involves a 2.4-mile swim, a 112-mile bike ride and 26.2-mile run. 'This is my third Ironman and it was certainly the hilliest and most scenic,' remarks the ultra-fit manager. 'Race conditions were very hot but otherwise near perfect – a fantastic weekend.' Meanwhile, green room's favourite Sunday activity remains lunch.

DOWNSIDE

If you want to learn how to win women over, listen to **Tony Livesey** on BBC Lancashire. The breakfast presenter complimented producer Alison Butterworth on her outfit last week, saying it looked like 'an old 70s tennis dress, like the one in the poster of the lady scratching her bottom'. The comment was met with stony silence, and only Tony was left wondering why. Has he been learning from Silvio Berlusconi?



According to BBC Sport's official Wimbledon mole, there was 'much gnashing of teeth' when a call to the sport production office revealed that a member of staff had forgotten their pass to get into the tennis grounds. Green room was tickled to find out that the culprit was none other than sport online bj **Ben Dirs**.



Three Joanne Malins: 1 Wearing a fat suit, 2 the normal sized Joanne, and 3 as she appeared to the people of Birmingham

GET FAT FAST

HOLLYWOOD has a fondness for fat suits, perhaps because its actors are constantly on a diet. Skinny Gwynnie, Eddie Murphy, John Travolta and Robin Williams have all road tested excess padding in the name of comedy, often with mixed results.

Step forward Joanne Malin, from Birmingham not Bel Air, who has followed in the A-listers' footsteps to highlight the reality of obesity for a week of programming called Flab to Fab on BBC WM, which started this Monday.

A size 12, mid-morning presenter Joanne ballooned to a size 18 overnight, to test the reactions of people

and her ability to do everyday tasks. 'I tried on some shoes in a shop and couldn't bend down to do the buckle up,' Joanne said ruefully. 'My lack of mobility combined with summer temperatures made everything more difficult,' she added. She even found it hard to reach her keyboard because of the size of her stomach.

Anyone who has ever been heavily pregnant will relate to all these experiences, but at least you have a few months to get used to the humiliation of not being able to buckle your own shoes.

Joanne, we recommend flip-flops next time.

ISN'T IT ICONIC?

IT'S THE ROLE of the unsung hero. A good subeditor is indispensable, yet he always remains unseen, destined to let others take the credit for impeccable grammar. But some things are beyond even their control – and one of them is journalists' love affair with hyperbole.

A sub in the news website editorial team circulated an email that painfully pointed out the misuse of the word 'icon'. In the last couple of weeks the following things have been described as iconic, he writes despairingly: puffins, Pop-eye, a Hollywood props store, the

1982 commercial whaling moratorium, Brazil's football shirt, Woolworths' pick 'n' mix, the Whirlpool Galaxy in space, the crumbling Wellington monument in Somerset, Vegemite and a haircut.

'Please use this adjective thoughtfully,' the sub pleads. We're still working out how a whaling moratorium can in any way be described as iconic.



WE HEAR THAT...

AT A children's media conference in Sheffield, BBC North director Peter Salmon revealed that the job he really wants, once MediaCityUK is up and running, is on reception. 'I want to welcome people in and ask them, 'Are you lost? Do you need help with your career?' He even wonders what his uniform will be like. Perhaps his minor car crash on the way to South Yorkshire affected him more than he said it had.

IT'S OUR pleasure to report on the power of Ariel. A frustrated Roberto Battista wrote a letter complaining about the mismanagement of heating and lighting at Henry Wood House last month. His polite complaints over two years had resulted in a whole bunch of nothing. But one day after his letter was printed in Ariel, there have been immediate changes, instigated by the responsible-sounding principal risk manager, who paid his team a visit. It's a triumph for the printed word.

GEMMA, ONE half of the 1Xtra breakfast show and a girl without a surname, unveiled a tribute track to her co-presenter Trevor Nelson. 'The Nelson Skank' is the biggest tune of the summer dontcha know and features a collaboration of different artists repeating the refrain of 'rub your bald head', a reference to Nelson's lack of hair. Apparently he needed to be consoled with a massage from one of his producers after hearing it.

HAPPY MONDAYS main man Shaun – he put the mad into Madchester and the E into everything – Ryder has many claims to fame, but perhaps the most unusual has been pointed out by gossip site Popbitch. It seems that the f-word-happy, ex-postman is the only person mentioned by name in the Channel 4 compliance manual, which expressly forbids him from ever appearing live on the channel at any time. And Ross/Brand thought they had it bad.

THOSE LITTLE white paper bags which hold pick'n'mix sweets can contain the stickiest of caramels with minimum leakage, but who knew they could also play a role in the fight against the global swine flu pandemic? BBC Wales, who realised the cheap yet goo-resistant bags make ideal used tissue receptacles, have issued them to staff. Just don't get this hi-tech anti-influenza device mixed up with your quarter of aniseed balls.

Win a dvd copy of The Young Victoria



Leopold of Belgium. But she succeeds to the throne and marries the love of her life, Prince Albert. Also starring Paul Bettany, Miranda Richardson and Jim Broadbent.

Featuring Emily Blunt and Rupert Friend, The Young Victoria follows the princess at a time when she was just a priceless political prize for power-hungry King

To enter to win one of five copies (released on July 13, rrp £19.99), answer this question: The Victoria Cross was created as a result of which war? Email ariel competitions by July 13.

EARWIGGING

OVERHEARD AT THE BBC

...So you may come in tomorrow a little shrivelled?...

...I didn't realise you had a fairy fetish...

...Not sure of her name but she does grunt...

...I just throw food through the door every week and they drink their own urine...

...Have you ever been to the moon?...

... I was a bit worried about having four pussies before 9am...

