

ariel

SO YOU THINK YOU KNOW YOUR UK –
TAKE THE NEW COJO TEST **Page 8**



Those salad days...

◆ **BACK TO EARTH:** As the recession bites, BBC learning's Dig It campaign team, including Steve Goggin, pictured in White City with team members Vanessa Norris, Illy Woolfson and Ann Kelly, is encouraging a bit of self-sufficiency. **Page 5**

Calls to rein in Worldwide

◆ **JUST WEEKS AFTER** the BBC Trust indicated it wants a tighter focus for BBC commercial activity, a DCMS select committee has called for Worldwide to put the brakes on expansion and cut out deals like the purchase of Lonely Planet. **Page 4**

Faith, hope and clarity

◆ **THE WITCHES WERE** tricky but it was Voodoo sacrifice that proved too much for globe-trotting vicar Peter Owen-Jones. His spiritual odyssey for BBC Two produced a host of insights and a handful of revelations. **Page 10**

A finger on the media pulse

◆ **THERE AREN'T MANY** things that stump Shepherd's Bush GP, mother of two, author and tv doctor Sarah Jarvis, but taking her dog's blood pressure live on air for The One Show proved the old adage about working with animals. **Page 15**

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Guest contributors this week

BEN BROWN on his day among the demonstrators Page 3

PETER OWEN-JONES, vicar and presenter, on the personal impact of Around the World in 80 Faiths Page 10

GERALDINE COUGHLAN, correspondent in The Hague, reveals some of the city's secrets Page 15

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Ceefax Page 159 www.bbc.co.uk/159
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NEED TO KNOW THE WEEK'S ESSENTIALS

When is a tv licence required?

◆ ONE IN THREE PEOPLE CONSULTED

in the BBC Trust's first review of licence fee collection thought the rules around whether you need a licence to watch tv on pcs and mobiles were confusing.

The trust now wants the BBC to get a clearer message across, particularly with the rise in on demand viewing, although trust chairman Michael Lyons thought predictions that the licence fee was threatened by on-demand were a little premature. There was 'no evidence of a massive switch to on-demand by people who don't also watch live', he said.

'Live' is the key. The licence fee is strictly only payable to 'watch or record tv programmes as they are being broadcast'. That's all tv programmes. It's no get out to say you only watch ITV.

It also makes no difference what equipment you use – whether a laptop, pc, mobile, digi-box, dvd recorder or ordinary tv set – you still need a licence.

However, even though previously broadcast material might have been paid for by the licence fee – as on iPlayer – you don't need a licence to view video online, as long as what you are viewing is not being shown on tv at the same time. So you don't need a licence for catch-up services.

BARB statistics show that three percent of households genuinely do not own a tv set. When TV Licensing visited the homes of people claiming not to have a tv, almost a third were found to own one. Evaders have also been caught watching live tv on pcs.

Interestingly, 40 percent of students rely on their laptop as the main way to watch tv. The trust admits that, even though 16m new tv sets were sold last year, the technology revolution is one to watch and is likely to require a change in the law on licence fee collection in the future.

Meanwhile, evasion rates are stable at about 5 percent (compared to around 25 percent in Italy) and 1000 evaders are caught a day – some using new handheld detector devices that can pin down a tv signal in 20 seconds.

Get tone right on licence reminders: Page 4

◆ **DRESSED UP IN A NEW PAMPHLET**, an old argument surfaced last week when the Centre for Policy Studies talked about the BBC and market failure. This is the idea that the BBC should limit itself to providing high quality public service content that commercial rivals either couldn't make or wouldn't want to make as it wouldn't be profitable. It's an argument



Leading light: Milo Ventimiglia, who plays Peter Petrelli in *Heroes*

that claims it would make the BBC purer and cheaper for the public as it wouldn't be spending money on a range of content competitors would be pleased to show. *Think Strictly*, *The Apprentice*, *Heroes*, *Radios 1 and 2*... The result, as even politicians who are usually critical of the BBC generally accept, would be a rump organisation that would struggle to win audiences. The one refreshing thing last week was the counter argument put by John Tate, the BBC's director of policy and strategy. 'The licence fee that pays for so much of the content audiences enjoy remains good value at 39p per day,' he said. 'A third of that income goes straight to the creative sector, including independent production. As a universal levy it's right that it pays for something for almost everyone. From the Japan season on BBC Four to *Being Human* on BBC Three. From *EastEnders* and *Strictly Come Dancing* to *Planet Earth* and the Proms.'

◆ **MUCH AS SOME PEOPLE** would like Jonathan Ross and Russell Brand to stump up the £150,000 fine imposed by Ofcom for their lewd phone message to Andrew Sachs, it isn't going to happen.

A number of politicians, including communities secretary Hazel Blears and Lib Dem treasury spokesman Vince Cable, have said they think the two stars should cough up. But the penalty has been levied against the BBC and not individuals, and making them pay would require a change in the law.



Stricken star:
Matthew Horne

oured for documentaries and programming in Welsh and Gaelic, was a reminder – if one was needed – of the sheer diversity of our output. Even as we rightly commit to transferring even more resources and programmes to the nations, it's important to realise the full extent of what's there already. From our Gaelic service, BBC Alba, to BBC Wales's remarkable reality series *Coal House* and the inimitable and feisty Stephen Nolan in Northern Ireland, the diversity of our output from the nations is already remarkable.

BBC sport enjoyed a splendid weekend, as evidenced by our story that both the Grand National and the Malaysian Grand Prix had both pulled in huge audiences. And this is just the start of what promises to be another thrilling summer of sport. Next up: the Masters. Can't wait.

Andy Walker

NEWS BITES

BOTH THE BBC and ITV are backing *The Street*, after writer Jimmy McGovern suggested ITV job cuts could jeopardise the BBC One drama. Produced by ITV, series three of *The Street* is in post production and due to air in September. ITV said job losses did not mean the end of the Manchester-based series. Polly Hill, BBC commissioning editor for indie drama, confirmed that the BBC wanted to continue working with McGovern and ITV Productions.

ROUND-THE-CLOCK COVERAGE of the Glastonbury festival will be broadcast on BBC 6Music for the first time this year. The station, available online, on digital tv and digital radio, will take a 'dawn to dusk/dusk to dawn' approach to the three-day event, which starts on June 26.

THE GRAND NATIONAL was watched by 8.5 million people on BBC One, representing a 61.1 percent audience share. The race was won by the 100/1 outsider Mon Mome.

THE BBC news science team received the Arthur C Clarke award at the UK Space Conference in Surrey for 'the excellence of its space reporting across tv, radio and online'.

RADIO 3, Radio 4 and Radio 7 are broadcasting a series of programmes throughout April celebrating the life and work of playwright Alan Ayckbourn, who is 70 on April 12.

CULT PANEL show *Shooting Stars* has been recommissioned for BBC Two, 15 years after it first appeared. Original team captain Ulrika Jonsson will be back, with Jack Dee captaining the other team. The show, which will return later in the year, will be hosted by Vic Reeves and Bob Mortimer.

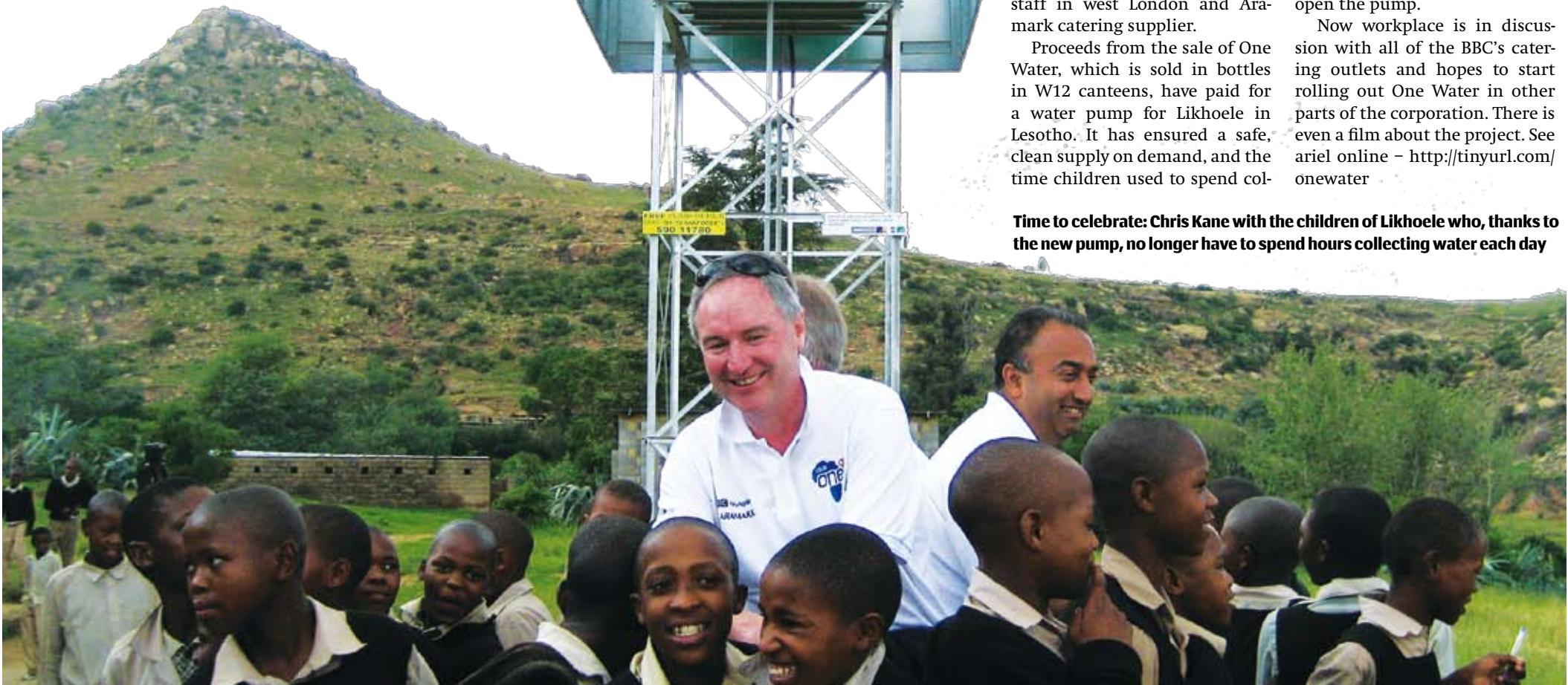
BBC SPORT will launch the 2009 MotoGP season on Easter Sunday on BBC Three with live coverage from the race in Qatar. Viewers will also be able to watch a preview on BBC Two at 1pm

SHOOT THE SUMMER, a feature length film about music festivals shot entirely on mobile phones by fans, bands and djs, won the connecting networks category at the Media Guardian Innovation awards.

WIN AN IPOD

◆ **SIEMENS IS RUNNING** a competition throughout April to promote the password reset tool. Registered users will be entered automatically into draws to win one of five iPod Shuffles. To register go to <http://passwordreset>. It takes only a couple of minutes and is an easy way for staff to reset their own password or unlock their account, without the need to contact the Siemens service desk. Terms and conditions, along with further details on how to register, can be found at tinyurl.com/pw-ipod

Pumped up



BBC Workplace
Donated by staff and customers of the BBC from sales of water through its catering supplier ARAMARK

by Clare Bolt

The lives of dozens of people in a village in southern Africa have been made easier, thanks to BBC staff in west London and Aramark catering supplier.

Proceeds from the sale of One Water, which is sold in bottles in W12 canteens, have paid for a water pump for Likhoele in Lesotho. It has ensured a safe, clean supply on demand, and the time children used to spend collecting water can now be spent in education.

Chris Kane, head of corporate real estate, recently visited the village, at his own expense, to open the pump.

Now workplace is in discussion with all of the BBC's catering outlets and hopes to start rolling out One Water in other parts of the corporation. There is even a film about the project. See ariel online - <http://tinyurl.com/onetwater>

Time to celebrate: Chris Kane with the children of Likhoele who, thanks to the new pump, no longer have to spend hours collecting water each day

We continued filming as burning missiles fell

There were some hairy moments covering the demo, says Ben Brown

In glorious sunshine, I watched a young man standing on the barricades outside the Bank of England, leading a chant of 'Storm the banks': he had the air of a latter day Robespierre, I thought.

Protestors around him chanted 'revolution' and, as if to make a start, windows were smashed at the Royal Bank of Scotland. For a better view, we pushed our way up Threadneedle Street: me, my cameraman Monty Johnson, producer Alex Sinker and fearless security men Barry Fleming and Predrag Stevanovic.

Technically, we were on the wrong side of the lines - with the protestors. It meant that every time the baton wielding riot police charged them, they were effectively charging us as well. Still, my assumption was that it wouldn't be good PR for Scotland

Yard to whack a BBC man round the head, and that they would always go for the chap in the balaclava rather than the reporter in the corduroy jacket (we'd been told to dress down, but I didn't want to go so far that I might be mistaken for an anarchist).

One charge began just as I was delivering a live headline, saying that things had calmed down. There was another as I interviewed a bloodspattered protestor, alleging police brutality. Manfully, he continued the interview even as we ran. Not everything went so well. An anarchist snatched my mic as I was trying to report live on BBC World, and then we got penned in by the police for several hours.

But at 7pm, it all seemed worth it. The police mounted perhaps their most ferocious charge of the



In the thick of it: Ben Brown reports live from the 'wrong side' of the lines

day; we ran with the protestors, but I kept talking and Monty kept filming, even as demonstrators threw burning missiles. Usually the gallery tells you to wind up after a couple of minutes, but they were silent. They were lapping it up and wanted more. Our microwave link to the top of a nearby building was perfect. We had a remote controlled camera there, two radiocam receives and a dual path flyaway satdish, all co-ordinated by Tracy Varley, Michael

O'Connor and Andy Reed. In charge was Alex Littlewood who hadn't slept for days. Sometimes you curse being part of the BBC machine, but on days like these you treasure its resources.

The next day, outside the G20 meeting at ExCeL, one police officer told me: 'You were in the thick of it, weren't you? It looked terrific.' How strange that the police should charge us one day, and praise our coverage the next.

Hallelujah! Handel's Messiah to get the big treatment this Easter

Television and radio programmes commemorating the 250th anniversary of the death of George Frederick Handel, and a BBC One drama documentary on the wartime experiences of Karol Wojtyla, the Pole who later became Pope, are among the Easter offerings.

On Easter Day itself, the blessing from the current Pope Benedict will be broadcast live from Rome.

Good Friday's Thought for the Day on

Radio 4's Today programme will be delivered by Rowan Williams, the archbishop of Canterbury, and Daily Service will go on pilgrimage to Assisi with the Royal School of Church Music Millennium Youth Choir.

Handel programming includes a celebration of Messiah on Songs of Praise and a 60 minute documentary on BBC Two about the famous piece of music, beloved by choirs and amateur singers.

Radio 2's Ken Bruce will introduce At The Foot Of The Cross - a recorded come-and-sing performance of Messiah with a choir of more than 200 listeners, accompanied by the BBC Concert Orchestra - while Radio 3 will broadcast Messiah live from Westminster Abbey.

The Passion, first transmitted last Easter, will be shown again on BBC Four. The drama retells the story of the last week of Christ's life from different perspectives.

Startling debut for R4 series

'We wanted to make a splash and that's what we did,' says Nicola Meyrick, executive editor of radio current affairs, about new Radio 4 series *The Report*, which launched on April 2.

In his first broadcast interview for five years, Ludwig Minelli, the lawyer who founded the Swiss right-to-die organisation Dignitas, described suicide as 'a marvellous possibility' and defended helping British psychiatric patients to kill themselves.

He also spoke of the 'heavy costs on the NHS' of failed suicide attempts and revealed he was even looking into the possibility of assisting the healthy wife of a terminally ill Canadian who wanted to 'go' at the same time as her husband.

The interview, conducted by Simon Cox in Switzerland, and produced by Mukul Devichand, made the headlines on, among others, Today, 5 Live, the News Channel, and in the press. Cox also did an edition of *From Our Own Correspondent*, on his experiences of meeting Minelli.

There are frequent stories about people travelling to Switzerland to die but, according to *The Report* team, 'nobody had really explained who Dignitas are, so we decided to do it'.

This week *The Report* will be looking at the revival of dissident groups in Northern Ireland. It should make for another strong edition but, as Nicola Meyrick points out: 'The Minelli programme will be hard to beat.'

Balance 'tipped too far' in Worldwide expansion

by Cathy Loughran

An end to deals like the controversial purchase of Lonely Planet and investment in overseas production houses are among select committee recommendations for reining in BBC Worldwide activity.

The DCMS committee also calls for Worldwide's 'first look' arrangement – as preferred distributor of BBC programmes – to be scrapped, with more open bidding for rights.

Its report into BBC commercial operations, published this week, urges more BBC Trust scrutiny of Worldwide transactions and the removal of chief executive John Smith from the BBC executive board to ensure separation of commercial and public interests.

Top-slicing is again the select committee's preferred option, over any Worldwide partnership with Channel 4. And members want Worldwide gradually to withdraw its stakeholdings in UK indies.

The report recognises Worldwide's success in exploiting BBC content for the benefit of licence payers, as well as the positive attitude to the company from large parts of the creative economy.

But it is critical of new activities



– like the acquisition of travel information group Lonely Planet, a joint venture to publish Hello and Grazia magazines in India and taking stakes in overseas production companies in Australia, Russia, Argentina and Canada as well as some UK indies – which had 'an adverse impact on its commercial competitors and risked jeopardising the reputation of the BBC'.

Committee chairman John Whittingdale commented: 'There is a balance to be drawn between generating a return for the BBC and preventing damage to its commercial competitors. We believe that the balance has tipped too far in favour of BBC World-

wide's expansion and we look to the BBC Trust to correct this.'

The report recommends a return to pre-2007 trading rules which, the committee says, bound Worldwide more tightly to activity linked to core BBC content. Currently, only commercial transactions of £50m and above require referral to the trust and the select committee wants that threshold lowered to £30m.

MPs call for more transparency around the Lonely Planet deal, although they stop short of recommending a forced sale of the business, which could lead to a 'substantial loss' for Worldwide. On a solution to Channel 4's funding gap,

the committee remains 'sceptical' that a proposed WW partnership would be the best solution for either party and the industry as a whole. And the extra businesses in which Worldwide would have a stake could make the company 'even more aggressively commercial'.

The BBC Trust's interim statement on its own review of BBC Worldwide last month concluded that there should be clearer parameters and 'a more contained focus for its operations'.

Responding to this week's report, the trust said it already has in hand most of the issues the committee raises.

It believed 'the BBC should continue to ensure maximum value is derived from its intellectual property, whilst taking into careful consideration the commercial criteria set out in the Charter, including compliance with fair trading law and the need to protect the BBC's brand and reputation'.

The trust argues that the Channel 4 partnership plans offered the best prospect for protecting value for the licence payer and that it was premature to pre-judge the outcome of partnership discussions.

More talks in WS jobs dispute

The 'outstanding issues' that are still to be resolved in the dispute over the south Asia services relate to six people in the Urdu service.

A selection process is under way, and the BBC and the NUJ will meet again after Easter to review progress.

The meeting is scheduled for the week beginning April 20, when both sides will be looking for a final solution to their long running dispute over the restructuring of the Hindi, Nepali and Urdu services, which will see jobs relocated from London to the region.

Two one-day strikes, planned for April 3 and April 9, were called off last Thursday after the BBC and NUJ agreed that the individuals concerned could be dealt with 'through a combination of voluntary severance and redeployment such that there would not be a need for compulsory redundancies'.

However, the corporation reiterated its position that it could not guarantee there would be no compulsories in the future. Throughout the talks, which have lasted a year, the NUJ has been adamant that it will not accept compulsories.

Ben Gale is on his way back



BEN GALE, currently director of programmes at Five, is returning to the BBC as head of documentaries and features in Bristol.

He will take up his new post in May, almost exactly 12 months after leaving the corporation, where he was commissioning editor for factual features and formats.

He will take over the role that was left vacant when Tom Archer was appointed controller of factual production. He originally joined the BBC in 2004 from the indie Wall to Wall.

NEW REGIONAL HEADS

Three new heads of regional and local programmes have been appointed.

Stuart Thomas takes over from Aziz Rashid (now head of the north west) in the east Midlands, based in Nottingham. He is currently editor of ITV's London News. He will be joined at the BBC by Jane McCloskey, regional director of ITV in the west and west country, who

will become head of the south west, based in Plymouth. She succeeds John Lilley, who is leaving the corporation.

The new east Yorkshire and Lincolnshire boss is David Lloyd, succeeding Cath Hearne who left Hull HQ last month to take up the same position in the west Midlands. Lloyd was previously managing director of London's LBC and held the same post at Galaxy stations in Manchester and Yorkshire.



ANNE MENSAH has been appointed head of independent drama, but will also keep her current role of head of drama for BBC Scotland.

She will lead a more coordinated approach to the development and commissioning of independent drama. 'The opportunity to help support growth and innovation in this sector is hugely exciting,' she says.

Get tone right on licence reminders

The BBC has three months to come up with an action plan to improve aspects of its licence fee collection after a BBC trust review recommended less heavy handed approaches to people who haven't bought a licence.

'We want firmness with hard core evaders... but we need to ask if the tone [of reminders] is right for people who may have overlooked

the fact that their licence has run out,' trust chairman Michael Lyons said. The review also found that current payment methods, by direct debit and cash payment schemes, were over complicated.

■ Lyons revealed that he has written to David Cameron, following the opposition leader's call for a freeze on the licence fee, inviting him to further talks on the matter.

£150,000 fine for 'Sachsgate'

Another week, another reminder of Sachsgate. Russell Brand and Jonathan Ross's antics, when they left obscene messages on the answerphone of Andrew Sachs, have landed the BBC with a £150,000 fine by Ofcom.

The scale of the penalty reflects the 'extraordinary nature and seriousness of the BBC's failures and the resulting breaches of the [broadcasting] code', says the regulator.

It adds that while broadcasters must be permitted to enjoy creative freedom, its investigation revealed that Brand's Radio 2 show had been deemed 'high risk' and yet the BBC had 'ceded responsibility' to those working for the presenter.

Brand's interests had been given greater priority than the BBC's responsibility to avoid unwarranted infringements of privacy and minimise the risk of harm and offence, says Ofcom.

It identified three failings in its report, published last Friday. These were: a failure to assert editorial control by Radio 2, a failure to follow the compliance systems in place, and a failure of editorial judgement.

The BBC has accepted the findings, which are the same as those identified in its own review of the affair, which resulted in Brand giving up his show, Ross being suspended for three months, and the resignation of Radio 2 controller Lesley Douglas.

'As we said last October, this should never have been broadcast and we apologised unreservedly,' says a BBC statement. 'We note that Ofcom has found that senior management acted swiftly to mitigate the offence and damage caused by the breaches of the [broadcasting] code.'

The statement adds that there has been a review of compliance across Audio and Music, and there is now a new policy ensuring that presenters and their agents cannot be the executive producer responsible for compliance on their own shows.

No more Resources

Following the redundancy process that has seen 220 people volunteer to leave BBC Resources, the company has been reorganised and given a new name. From April 1 it will be known as BBC Studios and Post Production to reflect more specifically the services it provides.

Chief executive Mark Thomas has merged his senior team into a single leadership working across all areas of the business. He has told his staff that 'becoming a united company is a critical part of what we need to do to survive'.

A combination of higher costs and a squeeze on the prices it charges have contributed to the company making a loss of around £1m in the last financial year.

Easy way to your five a day

BBC learning wants more people to 'grow their own grub'

BY LAURA SCARROTT

PICTURES OF MICHELLE OBAMA digging up the White House lawn have helped put gardening back into the public spotlight.

'It's our 42nd series and finally we're in fashion,' jokes Andy Vernon, *Gardeners' World* series producer.

The BBC Two show is supporting BBC learning's Dig In campaign which launches this month with the aim of inspiring people to 'grow their own grub' – wherever they can, whether on an allotment, windowsill or in a grow bag.

'If the Dig In campaign results in people just having a few fresh salads in the summer, it's a start,' says Vernon.

Gardeners' World approached learning with the idea because it wanted to get more people out of the house and into the garden.

As it happened, learning had been considering doing something on gardening after conducting research which suggested that, thanks to the recession, people were keen to get back to traditional ways of living – 'like *The Good Life* but in the modern world,' says Steve Goggin, Dig In's project manager.

The research also found that people were thinking more about self-sufficiency and wanted to do more activities as a family.

The campaign is targeting first-time growers and young families and has enlisted the help of CBeebies' children's nature show *The Green Balloon Club*, whose presenters have recorded the campaign's theme song.

Radio 1 dj Sara Cox will be blogging about her first attempt at gardening with her young daughter on the Dig In website (bbc.co.uk/digin).

Cox will be growing the five veg-



All good fun: The Green Balloon Club record the Dig In theme song at Hackney City Farm in London. Presenters Thai Murray-Edwards, Isabella Blake-Thomas, Chris Howard, Adam Wells and Jake Pratt, with Skipper the dog



• **THE NEXT STOP** on the Dig In tour is Portsmouth on April 10 and 11 where the Dig In van, a re-modelled ice cream truck, will be parked in front of the BBC's big screens. The screens will be showing a medley of gardening films. For a full list of the van's destinations visit the Dig In website.

tables around which the campaign is centred: butternut squash, carrots, beetroot, lettuce and tomatoes. Learning and horticultural researchers from *Gardeners' World* chose specific varieties of these veg for their hardiness.

'We wanted varieties that first-time growers would be most likely to have success with and also that provide a good basis for recipes,' Goggin explains.

The research identified a bit of a backlash against the fancy food of celebrity chefs. What people wanted was advice for basic family meals. So, when the veg is ready to harvest in the autumn, chef Nigel Slater will suggest simple recipes to get people eating

their home-grown produce.

People will be able to get their hands on the five vegetables via a free starter pack available from the Dig In website from April 10 where there will be information on growing each of them.

The campaign also includes a Dig In tour (see left) where experienced growers will share their tips with novices.

The Dig In campaign could even make an impact in the United States, as Vernon is hatching plans to send Barack and Michelle Obama one of the free seed packets.

'Maybe we could send some of the team out there to help,' he laughs. 'Who knows what will happen. We could end up filming there – I'm pretty positive about what's happening.'



Sense of satisfaction: Radio Cambridgeshire's Sue Dougan

GREEN FINGERED BBC PEOPLE ARE GETTING STUCK IN

Sue Dougan, presenter, Radio Cambridgeshire

I was at Radio Kent when I was drafted in to co-host a gardening show – with no prior interest or knowledge of the subject.

When I joined Radio Cambridgeshire I launched a gardening programme and signed up to an allotment. I've had it for three years now and grow vegetables, herbs and fruit, with varying degrees of success.

I get a supreme sense of

smugness and satisfaction in growing my own food. Nothing beats eating the first thing you've grown. I had a glut of courgettes once which I took into work, but I've learnt not to grow so many now.

Dougan Does Gardening, 11am-1pm, Sundays

Jo Bellingham, interactive platforms producer, London
I've had my allotment for a couple of years but I'm not massively green fingered.

This year my boyfriend and I have set ourselves the challenge of living off the land, and have planted some gooseberries, blackcurrants, potatoes and parsnips. I'm doing it to be more environmentally friendly, save money and because I enjoy watching things grow.

Last year we got five giant carrots and a couple of parsnips and were ridiculously proud of ourselves.

Lynne Wilson, assistant editor, BBC Essex

My two children have just started a vegetable plot and are really keen to grow things. We've even made some seed pots from old copies of Ariel.

Ruby, 7, has planted radish and Joe, 11, has planted broad beans and cabbage. His plan is to grow enough food for us and his guinea pigs.

They became interested in gardening when I worked on a Breathing Places garden in Essex last year but have only

just rolled up their sleeves for some serious digging.

Simon Kempster, production coordinator, BBC Bristol

My partner [production co-ordinator Clare Ashford] and I decided to dig up a strip from the lawn to use for planting.

I started growing veg mainly as a hobby. It's nice to pick your own food and potter about, watering after work. Last year was a disaster as the weather was rubbish and the caterpillars had all of our brussels sprouts and cabbages.

Hopefully it won't happen again this year as we're intending to grow more veg. The added bonus this time round is that our first baby is due soon so Clare can water the garden while she's on maternity leave.

Lyn Edwards, pa, London

I got an allotment plot nearly four years ago – having been inspired by Alan Titchmarsh's programme on the decline of

the allotment.

At first we had to battle with a completely grassed over plot. It has got easier but you still get lots of exercise grappling with it – more so than going to the supermarket.

My husband and I grow artichokes, tomatoes, potatoes and giant cabbages.

When we have a glut of food we donate it to friends and neighbours.

In the winter we visit the allotment once a week, but in the summer we go down every day to keep an eye on the courgettes which turn into giant marrows with very little warning.



Start 'em young: Lynne Wilson's children, Joe and Ruby

Erik Huggers and his team are at the heart of partnership plans, he tells Alex Goodey

ERIK HUGGERS, future media and technology's charismatic director, was in typically expansive mood when I spoke to him recently. His message was clear: the corporation must share its technical and organisational know-how with others.

'The partnership agenda is at the heart of many activities at FM&T and across the BBC,' he says. 'The digital production partnership, Canvas [looking into developing an internet-based tv platform], the Marquee project [to share iPlayer] the radio partnerships that Tim Davie talked about recently, and the research and development agenda we have put forward – all are day-to-day activities at FM&T.'

And with all of these projects, Huggers explains, the BBC is offering the broadcasting industry as a whole a simple proposition: 'Let's work together on digital production.'

He continues: 'The BBC is modernising its production [but] ITV, Channel 4, Five and the independent production community simply cannot



In this together

afford to. There are other ways for us to help them.'

With so many companies out there to work with, Huggers is particularly keen to develop relationships with mobile phone operators and those who work in the mobile handset world. 'It's hard work to get rich media onto a mobile, because there are so many different devices.'

Taking a wider view, he says that his dream partnership would not be

He wants to create rich experiences for the audience

with a single company. 'It would be with a set of players, to create a world in which it is much easier for the BBC to create very rich experiences for the audience.'

And he is pleased that, although the BBC Trust turned down a requested £50m+ extra funding for online services, it nonetheless approved fresh investment of £37m over three years. 'It's absolutely fantastic that we've got any budget increase at all,' he says.

'The fact that the trust saw the need for the BBC to continue its move from linear to on-demand and not throw an important plank of the creative future strategy out the window is really, really critical.'

Another area Huggers is championing is free open source software. This means anyone with programming skills can see how programs and tools used by the BBC work, and potentially improve them. 'More and more,' he says, '[the audience] have capabilities in developing software. If you can embrace the power of the many to develop an application, it's a very interesting way of working.'

When it comes to developing an application. 'You can do it in a way that people build on top of what we create, resulting in more stable products, with more features.'

'We've got a long history of doing that,' Huggers says. 'I recently visited Kingswood Warren, with Mark Thompson, where they have built a product called Ingex. That's completely open-source [automated tapeless production] software. We've contributed it to the industry, it's being adopted and people are building new features. We benefit and they benefit.'

So, according to the man who knows, it's time for all of us to take our partners and let the dance commence.

For an extended version of this interview, featuring more about iPlayer and open source software, go to Ariel online.

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See beyond the scars

by Clare Bolt

One week. That's how long it would take the audience of the Six to acclimatise to seeing someone with a facial disfigurement reading the news, says Hilary Salmon. Once natural curiosity fades and you got to know the person, the senior exec producer argues it would become 'irrelevant'. Last week The Healing Foundation published the world's first research study on disfigurement in tv: it showed that disfigurement of any kind is rarely portrayed on British tv, despite the fact that one person in 111 in the UK has a significant facial disfigurement – from a birthmark to congenital condition and disfigurements from accidents.

BBC political correspondent Gary O'Donoghue (whose facial appearance identifies him as a blind reporter) believes that the audience is 'more accepting of difference than programme makers would have us believe' – and cites the fact that the Daily Mail's message boards are '90 percent supportive' of CBBC presenter Cerrie Burrell as proof of changing attitudes.

But are we playing catch up? Clare Bolt went to the Changing Faces seminar to find out what we could be doing differently.

THINGS TO THINK ABOUT...

IF YOU WORK IN FACTUAL

Around 15 percent of tv representation was in documentaries, often framed by sensationalist titles, such as Channel 4's *Bodyshock* series. They focus on unusual, rare or extraordinary disfigurements and are justified by producers because of high viewing figures – although the channels argue that they are lovingly presented human interest stories.

But, say researchers, these docs position people as 'the object of a voyeuristic gaze'.

Facial disfigurement also figures in the type of factual programmes like BBC One's *Street Doctor* or *Embarassing Illnesses* on Channel 4 which deal with common disfiguring conditions.

The cumulative effect, says



Changing attitudes: Cerrie Burrell, Gary O'Donoghue, Amanda Redman

points of view, not just representing them on screen, you can make insightful tv.

Use people as contributors in generalist factual shows. It's a way of debunking one myth of disfigurement – that it's a visible manifestation of mental incapacity.

IF YOU WORK IN NEWS

News often mirrors shock docs in its presentational style and choice of stories about disfigurement. Correspondents (outside the BBC) complain that they are asked to cover stories 'stimulated by voyeurism and freakery'. Presentational, researchers say news uses 'troubling' language – one face transplant story referred to the subject as 'coming out of the shadows'.

There is also concern that a disfigured presenter would distract from the story: received wisdom is that 70 percent of viewers remembered how a newsreader looked, 20 percent how they sounded and 10 percent what they said.

WHAT CAN YOU CHANGE?

Don't neglect everyday disfigurement issues, for instance the prejudice suffered by people with acne: Go beyond a narrow representation – people with disfigurements get married and have lives too.

Give your subject a voice:

BBC Three let 17 year old Jess narrate the story of her new face. By showing people's

the charity, is that factual coverage of disfigurement ends up being overly 'medicalised', with documentaries presenting disfigurement or disability as a problem that needs a solution.

Be wary of running stories about face transplants and Siamese twins unless they are

Disfigurement is most likely to appear in non-fiction (85 percent) programming.

Thirty three percent of representations appear in news programmes, 31 percent in reality, 15 in documentaries and 6 percent other.

In fiction, 9 percent of representation is in drama, 3 percent in film, 2 percent in soap.

with disfigurements affected by the credit crunch?' asks Gary O'Donoghue. 'If you're going to maintain the audience's trust, you have to persuade them that you look at things that matter to them and employ people like them. The more people are seen being interviewed and presenting, the less remarkable it is.'

IF YOU WORK IN DRAMA

People with burns live as recluses: the gangster will be scarred; the wheelchair user is embittered – historical archetypes and stereotypes are still being drawn upon in drama, the foundation says. 'Those views are ingrained in a way we don't always realise,' O'Donoghue sighs: 'It goes back to medieval times – and the bible is full of symbolism or disfigurement as a stigma.' The association with evil carries on into the real world.

Ewan Marshall, who produced BBC drama *Every Time You Look at Me*, says that the lack of parts for disabled actors is 'bad in theatre, chronic in television'.

WHAT CAN YOU CHANGE?

Forget the Joker, Herr Flick (nasty Nazi with a limp in *Allo Allo*) Davros from *Doctor Who* (wheelchair-using mutant with melty face), disfigurement has no influence on moral character.

Focus on incidental representation: Amanda Redman's burns are visible without ever being alluded to. *EastEnders* is introducing extras with visible disabilities, so don't be surprised if the barman at the Queen Vic has a birthmark.

'We wouldn't dream of launching a new series without black and Asian characters, but we launch series without disabled or disfigured characters all of the time,' says Hilary Salmon.

While there has been much progress in getting disabled actors to play disabled characters, the next step is getting them into roles which are not disability specific.

Finally, remember to use humour, as *The Office* did with wheelchair using Julie Fernandez – research showed it is 'incredibly normalising'.

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WHAT TO WEAR



PHOTOGRAPH: KEN SINYARD

week@work ON THE ROAD AND OFF DIARY

Southern Counties radio took a big risk when it decided to ad lib its programming for a day

IT'S THE STUFF of nightmares. Any output producer will tell you that staring at an empty running order in ENPS is usually guaranteed to bring on a cold sweat.

They were concerned they would run out of stories as the day went on, but didn't need to worry.

Every member of the team delivered content and the stories just kept coming – from an exclusive announcement that the army barracks in Aldershot would be the main beneficiary of a £350m investment as part of a new 'super garrison', to the revelation that NCP parking attendants in the area dressed in blue 'to keep people calm' when they get a ticket, and a campaign to bring back the infamous Birdman of Bognor.

Birdman of Bognor
They both risked blurry eyes to produce all of Monday's programmes

from the studios in Brighton, freeing up the other 35 team members to head out and find original stories from 20 towns and villages in the area.

competition (in which people dress up and throw themselves off a pier) which had been stopped because of safety concerns.

We should do this again

'We were overwhelmed with how well it went,' says David. 'It was a bit of a feat, but we wanted to do something ambitious and exciting on the first day. We actually filled a lot of programmes for the rest of the week and it helped us to reflect listeners' stories on air in an original way.'

The station is already considering doing a similar 'off rota' day in the future. 'Everyone made so many new contacts they thought we

were overwhelmed with how well it went,' says David. 'It was a bit of a feat, but we wanted to do something ambitious and exciting on the first day. We actually filled a lot of programmes for the rest of the week and it helped us to reflect listeners' stories on air in an original way.'

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Birdman of Bognor
They both risked blurry eyes to produce all of Monday's programmes

JOHN BARROWMAN will be playing with fire on his new Saturday night entertainment show *Tonight's The Night*.

The presenter has been in training with top flame throwers (filmed above by cameramen Dave Hill and Chris Miller) and

will be pitted against a mystery celebrity on one of the programmes. 'John's fantastic – Mr showbiz,' says exec producer Moira Ross who has been working on the in-house production since October. 'We want to turn ordinary people into Saturday night superstars,' adds Ross. 'We're a wish-fulfilling kind of show.'

The variety and unpredictability of the show has meant that the set has had to be specifically designed to adapt to its demands and reflect the 'showbusiness world' it hopes to recreate. *Tonight's The Night*, later this month, BBC One

challenges, Barrowman will be welcoming guests and encouraging people to live out their performing fantasies.

Besides embarking on exciting

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arielview



CATHY LOUGHAN

Daytime drama packs a punch

ENCOURAGING TO know that, even in straitened times, it's an ill wind that doesn't blow in something out of the ordinary. One catalyst for daytime's classy new drama series *Moving On*, which had its press screening last week, was the shortage of work for writers in the North West after the end of Channel 4's *Brookside*. It prompted executive producer Jimmy McGovern and Liverpool independent LA Productions to invite ideas and scripts from local writers for five single films on the moving on theme.

The result is a powerful series that could easily sit in peaktime, starring the likes of Sheila Hancock and Richard Armitage and dealing with racism, gun crime, debt, cross-dressing and grandparenting.

Made for the cost of one episode of McGovern's acclaimed BBC One series *The Street*, the five afternoon dramas – to be stripped across one week next month – are dramatic proof that quality occasionally can be done on a budget.

Neighbours it's not. Gritty, moving, funny, contemporary, original UK drama it is, and nobody else does that in daytime. In the business of answering the licence fee bashers, *Moving On* is already a winner.

Cathy Loughran is deputy editor

Best of British

LAST THURSDAY should have been dubbed British eccentricity night.

First up, *Caravans: A British Love Affair* on BBC Two. Originally shown on BBC Four, this was about more than 'tin tents'. It was social history brought to life, charting holiday habits over the decades through black and white photos, old newsreels and personal reminiscence.

'There are more ways to women's lib than burning your bra!' declared one feisty caravanner who had found freedom through taking to the open road.

Next we met the equally feisty Claire Robertson. After starting at Woolworths as a Saturday girl, she had progressed to manager and was so dismayed when her Dorchester branch closed that she found a financial backer, rehired the workforce and reopened under another name:

How Woolies Became Wellies had plenty of 'characters', including stock buyer Dan, who stocked up to an alarming degree on picture frames and 'bog rolls', convinced they would fly off the shelves, and twitchy Trisha, obsessed with arranging goods 'right up to the edge'.

The supporting 'cast' included a town crier and, among the shoppers, identical twins who looked and sounded as though they had just stepped out of Alice in Wonderland.

There was even a celebrity in the shape of Chris Evans who opened the new store. But never mind him; the real stars were on the shop floor, providing feel good tv at its best.

Sally Hillier is deputy editor

Eighty faiths, 40 countries and three pearls of wisdom

In Easter week, Anglican vicar and tv presenter Peter Owen-Jones reflects on the year-long spiritual journey of discovery he undertook for BBC Two

THERE IS ALWAYS a point of reckoning at the end of a quest. I remember as a child being told that when Marco Polo returned after his incredible journey he was dressed in rags and could barely speak his native tongue. From his pockets however he produced diamonds and pearls, silks his world had never seen.

Around the World in 80 Faiths covered many more miles than Marco Polo – 180,000 miles by plane alone is a massive carbon footprint and one that I will spend many years atoning for. But in the course of those miles we visited 40 countries trying to understand humanity's fascination with the divine.

The two things I have decided since returning is to limit long haul air travel for the remainder of my days and to maintain the self-imposed rule that I started out with: always to be the first to smile, wherever I am and whoever I'm with. It costs nothing and changes everything.

Having spent some time in the advertising industry I was amused, on my travels, by the way countries sell themselves as tourist destinations. The image I was encouraged to construct was in all cases so fabulously inaccurate and so wonderfully flawed. Sadly nowhere was this more apparent than in South Africa. North America too has fostered an illusion of itself that is minus huge chunks of reality and as a result is probably one of the most disturbing places on the planet. Being there was a wake up call for my own propensity for not examining the hype before swallowing it.

Hell in Las Vegas

Perhaps it is the reflection of ourselves that we see in all places, who we become in that environment that is telling. What's a party for some, is purgatory for others. I found hell in Las Vegas, our director found heaven.

Northern Iraq was for me beautiful as was the great Indian desert, where the sand is almost pink. I had forgotten how mesmeric the Australian landscape can be. We were there in late autumn – red earth, white trunk trees with yellow leaves and that massive blue sky. In time, and when you are apparently up against time, your life boils down to the three most basic necessities. Food, shelter and companionship.

Peter Owen-Jones witnesses a Shinto fire festival in Japan



I walked out of a voodoo service because it had animal sacrifice

The best food we ate was in South Korea in the house of the brother of a Shaman. Simply it was a heated iron bowl with rice and vegetables into which you stirred a broken egg.

We stayed mainly in cheap hotels and I reckon I must have slept in more than 200 different beds – the most memorable, a communist guesthouse perched literally on top of a mountain, 500 miles south of Beijing. There was a huge hole in the wall, where the air conditioning unit had been, and through it came a force nine blizzard. I slept fully clothed, under the mattress and woke with snow in my hair.

Companionship. The chemistry of the crew is all important – it seeps through the pores of films, settles into details. We made good films because we had good chemistry. It was alright to be vulnerable, tired, frightened

and occasionally in need of a bender – and on that last point no one bends it like the Chinese and the Greeks.

If the year was physically gruelling, it was mentally tough too because I was having to try to understand concepts and ideas of God that were completely alien to me. Among the most difficult moments was meeting the father of a suicide bomber on the West Bank. Filming with witches in Sydney was difficult because they were uncomfortable, and given the history between Christianity and witchcraft, I was uncomfortable too.

I walked out of a voodoo service in Benin because it involved animal sacrifice – just about acceptable if you're going to eat the animal at the end of the day, but if you're going to smear its blood over an altar and chuck it away, then I'm afraid that's something that crosses my line.

What have I learned about rituals? I think ritual is a common language – a visual, emotional language that we can all share. It celebrates our fragilities, our strengths, our vanities, our ridiculous human nature.

The common thread, whether it's a Shinto fire festival in Japan or an Aymaran festival in Bolivia, is hope. It's also a craving not to be alone.

All human ritual emerges from the landscape. There are universal religions like Christianity and Islam. Buddhism

is certainly becoming one. But I was most moved where the apparent nondescript nature of a universal religion was made local. As in northern Ethiopia, in a tiny rock-hewn church. It was in places like this that rituals were most inspiring because they involved the people of the place and the geography of the place. When those two things come together I think something magical happens.

It is still strange to be home. I have taken to noticing planes in the sky and remembering the feeling of going somewhere you have never been. It is a feeling of liberation and we have it when we have no preconceptions.

I've become aware of how much we were looked after: the guy who made pizza when we'd been filming late; all the prepared rooms; the drivers who knew the roads; the pilots who flew the planes. I now know how utterly dependant we are on each other and I hadn't appreciated the beauty of that before.

Much of my journey is still a blur – pictures in and out of focus. I learned so much but there is always a danger of understanding so little. I returned perhaps with three pearls of wisdom in my pockets: to dance like the Suffis, see like the Sadus and party like the Greeks.

Around the World in 80 Faiths was broadcast on BBC Two earlier this year. Visit the series website at bbc.co.uk/80faiths/

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

Partnership too far

In the article about English regions joining news (Ariel, March 31), much is made of the advantages of the network teams working more closely with the regional staff; the network to benefit from local contacts established by the regions, the regions gaining use of resources like sat trucks provided by the network.

A spokesperson for *Midlands Today* is quoted in the article as saying that 'by working together, [we] had processions shots and voxes to use, which Central ... didn't have'.

Ah, but they will soon, won't they, if this ludicrous idea of merging regional BBC newsrooms with *ITV* goes ahead...

David Croxson
senior tech op, BBC Oxford

Their debt, our loss

In a week when we lost four staff at BBC South, it was a shock to hear that the BBC won't be forcing Jonathan Ross or Russell Brand to pay the £150,000 fine imposed by Ofcom.

If they had – and the corporation had kept the money – maybe those four people could have stayed for at least an extra year. The fine would have more than covered their pay.

Mike Powell
bj, Radio Solent

Clued-up controller

I must tell you this... I was so excited to learn of the scheduled screening (BBC One, Sunday 9pm) of the *Number One Ladies Detective Agency* that I stood up in church, on the day of the first episode, to announce this to the congregation and explained why they should watch it.

My message was greeted with spontaneous applause by worshippers comprising mainly Africans and Caribbeans, but some Europeans too.

After the service some of the Europeans came up to share with me

World Cup goals that slipped through the net

Yawn. I stayed up an extra half hour on Wednesday after Fiona Bruce promised me 'all the action' at 10 o'clock.

So I looked forward to at least all the goals from the 'crucial World Cup qualifiers for the home nations'. Of Kevin Keary's 112 seconds 25 minutes later, 19 were about Wales (one goal out of two shown), 15 about Scotland (one goal out of three) and 13 about Northern Ireland (one of one). England's game, the only one available on terrestrial (it had just finished on *ITV1*) to the 83 percent of *70* viewers who live in England, got 65 seconds (three goals out of three – and a

miss) with plenty of waffle and shots of 'single-minded' Capello.

Shouldn't we at least show all the goals from the home nations' games, for the vast majority without sports package subscriptions and the 35 percent of households without the internet? (And would the group tables be asking too much?) Or was this to do with rights? Either way, we shouldn't promise 'all the action' if we're not showing it (see Editorial Guidelines: 'We should not knowingly do anything to mislead our audiences').

Jamie Woodward, Parliamentary liaison, WS/global news



the fact that they had read the books on which the series is based.

Well done to the controller who took the bold decision to screen this series. It is so refreshing to see another aspect of life in Africa and hear the clear African accents. The dramatisation is sensitive to the books – and respectful to the daily moral decisions, affecting others, that the main character has to make – something millions of people do every day.

Josephine Onike Hazeley
deputy editor, *Focus on Africa*, WS

Happy to talk

It's a shame the editorial standards we all must, quite rightly, adhere to for public facing BBC output isn't

necessarily applied to internal communications, particularly where unions are concerned.

Anyone reading the Ariel online reporting of the dispute between World Service management and the NUJ could be forgiven for thinking the union had refused to speak to management until the M/FoC meeting held on Monday, March 30. This isn't the case. The NUJ has always been open to, welcomed and even requested meaningful talks.

Matt Seymour
FoC (acting) BBC York

Finding fault

Simon Hall and Rich Preston in your last two letters columns are both wrong about accidents.

Last week, chopping a carrot, I cut my finger. I didn't mean to do it; it was an accident. But it was my fault, because I was careless. Similarly, most 'RTCs' – crashes, in English – are accidents, even though they're someone's fault.

'Accident' implies that the event was unintended, not that no one was to blame. (And not all road accidents are collisions; I once skid-

ded on a patch of black ice and fell off my Vespa. That was my fault, too.)

Andrew Craig
Bush House newsroom



Don't do it to death

I write in response to Sally Hillier's column about Jade Goody (Ariel, March 31) and as one who complained about the disproportionate coverage on the Gaby Logan show on 5 Live on the day of her death.

As Sally said, the response needs to be measured. The BBC should report what will undoubtedly be a large event – thousands of people, traffic chaos, etc etc. But surely that should be it. No intrusive long range shots of the coffin or family; no celebrity interviews and certainly no sanctimonious talk of how she was an icon to a generation and raised awareness of cervical cancer. And the last person I want to see is Max Clifford.

I write this in advance. By the

time you read it you will know what happened.

Jon Webster
Estree

Stumbling block

Adrian Dallingwater is right to identify in his letter (March 31) that 'times are indeed tough, economies have to be made and belts tightened'. BBC workplace is not unique in having to manage costs rigorously and constantly balance what we can and can't do.

The reason for one of the turnstiles at TV Centre main reception remaining out of action is simple. An immediate replacement of the turnstile would have cost the BBC £120,000 which we felt to be too high. We have worked with BBC corporate security to explore a range of options for a better value for money solution and now have a reduced cost of £76,000 which includes upgrading the other two turnstiles.

In the current economic climate money spent on infrastructure is money taken away from programme making. This is an illustration of what's in our mind when we take decisions to spend money on buildings.

Tim Cavanagh
operations director, BBC workplace

High hopes

I write in response to David Tutt's letter 'Step too far' (March 31). Clearly it's important to have the right tools and equipment in order to carry out a task safely. Without the right tools the job shouldn't be attempted if it means putting yourself at risk. The manager is now aware of the issues and is making the relevant arrangements to get the equipment needed. Further information about ladders and work at height is available from myRisks/Gateway.

Andrew Walsh
safety advisor, BBC safety

OBITUARY

CATHERINE BUNNEY

Catherine Bunney joined the BBC in 1980 as a trainee transmitter engineer. She was among the first women to be recruited into the BBC in an engineering role. At that time the engineering training centre accommodation had communal toilets and showers for the 'Gents' but no facilities for the 'Ladies' so she had to be accommodated in the sick bay, which offered the only 'en suite' room.

I first met Cath in 1981 when she joined the outside studios maintenance team in London W1. She was quite an addition to the team, turning up for work in bright green Doc Martens boots. Despite being the newest member of the group, she was soon organising everyone, including me, although I was, in theory, her boss.

She quickly set up a large wall chart on which she planned all the routine maintenance and laughed loudly when the engineers added 'Studio YG' (Yorkshire Grey) to the end of the chart after Studio Y5 (Yalding House). Her laugh was one of her most enduring and endearing features. When she laughed she did so with her whole body and soul. It was infectious and could be heard from some distance away.

After a brief spell in Manchester, Cath returned to network radio in London to head the production equipment centre. In 1994 she became manager of operations in W1. Her pioneering spirit had not diminished with promotion and she was among the first managers to complete the BBC MBA course.

Cath left the BBC in 1998 to work for Sky Broadcasting. Shortly after giving birth to daughter Emily in

2002, Cath developed a rare and ultimately terminal illness, the only cure for which was a lung transplant. While waiting for the transplant she had to use a wheelchair and take an oxygen cylinder everywhere with her, but I never heard her speak in a self-pitying way.

In 2005 Cath received a double lung transplant and, for a short time, was much fitter, able to walk, stand at the sink and hug Emily and do many of the things we all take for granted. Her husband Simon was quick to point out that she had four years of washing up to catch up with.

Sadly, the process of Cath's body attempting to reject her new lungs accelerated in 2008 and she died in hospital following a chest infection.

Everyone who knew her will miss her and many of us will hear her laugh every time we think of her.

Rupert Brun

FROM THE VAULT

April, 1964

By introducing coverage of go-kart racing, tv producers are further antagonising Grand Prix motor racing enthusiasts for whom karting is a poor imitation of the real thing.

Motor racing is a major attraction, a study of attendance figures will show this; yet on the small screen it comes off very poorly. There are three obvious defects of production. The use of the zoom lens, which robs the sport of its main attraction – speed. A zoom lens mounted on a camera on a tower 80 feet high can hold a car in view for half a mile, keeping it exactly the same size against an unbroken background of tarmac, making it impossible to judge speed. The technique of following the leading car only and showing little of the rest of the field detracts from the excitement of watching more evenly matched drivers fighting for lower positions. Lastly, the commentator usually has only a few minutes to introduce the event. There is much scope here for interviews with drivers, mechanics and officials, and it is missed.

Colin Young, sound technical operator, Broadcasting House

FOR RENT

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Camberwell room £500pcm. Andrew telephone 07973 971190. Email andrewm@annix.com

Chiswick. Large fully furnished double room available in family house. 2 minutes from Turnham Green tube and Chiswick High Road. Sharing own bathroom with one other. All bills included. £550pcm. Call Stuart on 07817 525444

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Double bedroom in luxury 1,000 square foot loft art deco flat on 4th floor in Clerkenwell. Balcony, big open planned living room/kitchen, dishwasher, washer dryer, concierge. Share with female journalist who is away a lot. Nearest tubes Chancery Lane (central line) and Farringdon (circle and Hammersmith & City line). Near daily food market, bars, clubs, West End. £240pw + bills. Telephone 020 7430 1430

Double room for rent in Fulham. Modern light flat, huge private roof terrace. Sharing with media professional. £750pcm excluding bills. Email or call jack.burnford@mac.com Telephone 07980 255093

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Ealing W5. Lovely one bedroom flat near tube. £795pcm. Telephone 07971 558265. Email ramiller@easynet.co.uk

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Glasgow flatshare £267pcm + bills 15 minutes from BBC. Email mootiemandy@hotmail.com

Gorgeous 3 bed Victorian furnished cottage with large converted loft room and garden. Close to major transport links. Willesden Junction. £1,400pcm. 12 month tenancy. Contact Will Walton on 07979 857873

Ickenham easy access to White City. On Central line from West Ruislip station. Large room in Ickenham house with BBC lady. £495pcm Mon-Fri let. Ring 020 8752 4759/ 07850 088593

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Mortlake/Sheen £1,150pcm. Stunning 2 bed top floor flat, 1 minute river/Mortlake BR (25 minutes Waterloo). Excellent buses Hammersmith/W/City. Bright, F/F, wood floors, modern kitchen. Available 18 April. Contact una.mcgeehan@btinternet.com Telephone 07545 290582

NW10 Craven Park quality refurbished two bedroom flat above shop, reception 22' x 10'8, bedrooms 19'4 x 14'10 + 11'9 x 10'10, kitchen/diner 12'1 x 11'2, combined bathroom and WC, wood flooring, new furniture, arranged parking, only £35 contract fee. £295pw exc. Jubilee. Telephone 020 8965 7414. 10am-10pm

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PROPERTY

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STUDIOS

PROGRAMME MAKING

Editor, Newsround
London
TV Centre
11P/Ref: 8848709
C 15-Apr-09 A 12 months

Producer, Holby City
Elstree
9P/Ref: 8969009
E C 16-Apr-09 A 2 years

Senior Producer Network Development
Belfast - Broadcasting House
9D/Ref: 8655609
C 15-Apr-09 A 12 months

Producer/Director (Senior Broadcast Journalist)
Birmingham
8D/Ref: 8288909
E C 13-Apr-09 A 10 months

Producer, 1Xtra
London
Yalding House
7D/Ref: 8645509
C 18-Apr-09 A 09 months

Reversioning Producer BBC Radio 7
London
Broadcasting House
7D/Ref: 8654609
C 20-Apr-09

Researcher, In Our Time A&M Factual
London
Broadcasting House
5D/Ref: 8957309
C 15-Apr-09 A 04 months

Station Assistant (Operator) - Part Time
Birmingham
5/7H/Ref: 8680809
C 27-Apr-09 A 10 months

Researcher (Broadcast Journalist) P/T, Inside Out
Nottingham
5/7D/Ref: 8893709
E C 17-Apr-09 A 05 months

Broadcast Journalist (Producer), BBC Radio Stoke
Stoke on Trent
5/7D/Ref: 8538009
E C 17-Apr-09

Learning & Audience Development Administrator
London
Broadcasting House
4D/Ref: 8629809
E C 14-Apr-09 A 05 months

Production Management Assistant, A&M Factual
Birmingham
3D/Ref: 8994909
C 21-Apr-09

Broadcast Assistant Silver Street
Birmingham
3D/Ref: 8653509
C 19-Apr-09 A 12 months

Broadcast Assistant Inside Out
Manchester
3/4D/Ref: 8809209
C 14-Apr-09 A 12 months

BBC Drama Production Writers Academy 2009
London
TV Centre
N/A/Ref: 7674509
E C 05-May 09 Freelance
Various

Tutti Viola-BBC Philharmonic
Manchester
Grade/Ref: 8645409
E C 26-Apr-09

Producer/Director (Senior Broadcast Journalist)
Plymouth
8P/Ref: 8293309
C 17-Apr-09 A 09 months

Senior Broadcast Journalist / Reporter
Belfast - Broadcasting House
8D/Ref: 8653709
C 14-Apr-09 A 12 months

Senior Broadcast Journalist Persian Television
London
Broadcasting House
8D/Ref: 8341709
C 14-Apr-09 Continuing Various

Senior Broadcast Journalist / Producer, NCA
Belfast - Broadcasting House
8D/Ref: 7675909
C 14-Apr-09 Continuing Various

UN Reporter, Newsgathering
New York
8/9S/Ref: 8964309
C 24-Apr-09 A 2 years

Washington Reporter (World Service Radio)
Washington
8/9D/Ref: 8905609
C 24-Apr-09 A 06 months

Senior Broadcast Journalist 5 live
London
TV Centre
8/9D/Ref: 8902509
C 20-Apr-09 Continuing Various

Senior Broadcast Journalists BBC Arabic
London
Broadcasting House
8/9D/Ref: 8886509
E C 17-Apr-09

Broadcast Journalist (Producer) Spotlight
Plymouth
5/7D/Ref: 8791009
C 21-Apr-09 A 06 months

Broadcast Journalist BBC Radio Norfolk
Norwich
5/7D/Ref: 8532809
E C 17-Apr-09 A 10 months

Investigative Researcher (BJ) Inside Out West
Bristol
5/7D/Ref: 8502709
C 17-Apr-09 A 04 months

BUSINESS SUPPORT AND MANAGEMENT

HR Service Delivery and Compliance Manager
London
White City
11D/Ref: 8994509
C 14-Apr-09 A 12 months

Director of Programme Acquisitions, UKTV
London
160 Great Portland Street
10D/Ref: 8857309
E C 15-Apr-09

International HR & Development Manager Europe/FSU
Kiev
10D/Ref: 8564209
C 14-Apr-09 A 12 months

International HR & Development Manager for Africa
Nairobi
10D/Ref: 8564009
C 14-Apr-09 A 12 months

Resource Manager
Multi Location
10D/Ref: 8475209
C 12-Apr-09

Business Affairs Manager/Rheolwr Materion Busnes
Cardiff
10D/Ref: 59874309
C 11-Apr-09

Marketing Scientist Audience Measurement
London
White City
9/10/Ref: 8917409
E C 20-Apr-09

Senior Project Accountants
London
Bush House
8D/Ref: 8934009
C 20-Apr-09

Finance Analyst
London, TV Centre
8D/Ref: 8886709
E C 15-Apr-09

Project Manager, Campaigns
London
Media Centre
8D/Ref: 8645009
C 13-Apr-09 A 12 months

Assistant Resource Manager
Cardiff
8D/Ref: 8476109
C 12-Apr-09

Publicist, BBC Arabic
London, Bush House
7D/Ref: 8867509
E C 19-Apr-09 A 12 months

Assistant Project Manager
London
Bush House
7D/Ref: 8643709
C 20-Apr-09 A 12 months

Building Engineering Services Technician
Belfast - Broadcasting House
5H/Ref: 7676009
E C 16-Apr-09

Researchers, BBC Monitoring
Reading
5D/Ref: 8357809
C 14-Apr-09

Part-time - Team Assistant - RAD
London
Henry Wood House
4D/Ref: 8655109
C 15-Apr-09 A 18 months

Production Support Finance Assistant
Manchester
4D/Ref: 8654909
C 19-Apr-09

Marketing and Publicity Assistant
London
Broadcasting House
4D/Ref: 8629709
E C 14-Apr-09 A 05 months

Assistant, TVCA
Belfast - Broadcasting House
3D/Ref: 8653809
C 19-Apr-09

Editor, BBC Internet Blog
London
Broadcast Centre Media Village
9D/Ref: 59879309
C 16-Apr-09 A 06 months

Senior Content Producer Blast Online
London
White City
8D/Ref: 8942809
C 13-Apr-09 A 06 months

Business Manager
London
8D/Ref: 8931109
C 16-Apr-09 A 06 months

Production Co-ordinator
London
Media Centre
5D/Ref: 8965409
C 23-Apr-09 A 12 months

Project Manager
London
White City
8D/Ref: 8937509
C 15-Apr-09 A 06 months

Business/Technical Analyst
London
White City
8D/Ref: 8937409
C 13-Apr-09 A 06 months

Assistant Resource Manager
Cardiff
8D/Ref: 845209
C 12-Apr-09

Project Manager - No Tube
London
White City
8D/Ref: 8645209
C 13-Apr-09 A 12 months

Senior Software Engineer (Perl Developer)
London
Broadcast Centre Media Village
8D/Ref: 6563609
E C 14-Apr-09

Project Manager BBC Monitoring
Reading
8D/Ref: 6054109
C 15-Apr-09

Software Engineer
London
Henry Wood House
7D/Ref: 8599009
E C 13-Apr-09

Technical Operator / Sub-Editor, BBC Monitoring
Reading
6D/Ref: 8867009
E C 28-Apr-09 A Various

BBC WORLDWIDE

Reconciliations Analyst (Talent Accounting)
London
Media Centre
2W/Ref: 59878809
E C 14-Apr-09 A 06 months

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ariel 07.04.09

Fresh thinking is the beauty of BeebCamp

ONE OF THE FIRST DATES in Philip Trippenbach's diary after starting his new job was a trip to the 2007 London gaming festival. Already a keen gamer, the assistant producer's new (now current) role involved developing video gaming ideas. He went along for inspiration.

He was staggered when the first audience question he heard came from a man who announced that he too was from the BBC. 'I realised there were lots of BBC folk doing the same stuff - and they just didn't know about each other,' he says.

He left the festival determined to organise something that would enable internal networking to take place - an event which wouldn't involve either death-by-Powerpoint or a lethal budget.

As we have previously explained in Ariel, BeeBCamp was inspired by US barcamps - gatherings organised by people who realised that often the highlight of a professional conference is the chat you have with a random delegate in the corridor after the official presentation.

The inaugural BeeBCamp, organised by Trippenbach, social media exec Roo Reynolds, senior technical project manager Mark Simpkins and CoJo's David



Off the cuff:
Philip Trippenbach says prepared presentations are banned

Hayward, took place in October 2008 and a second was held last month, with staff coming down to White City from Wales and Manchester (Trippenbach hopes BeeBCamp 3 will be outside London). You turn up, sign yourself up to informally discuss an area of expertise/interest with a table of people for 20 minutes, and you stay for discussions with others when it's their turn. Powerpoint is banned.

BeeBCamp is inevitably a hive of creativity. The problem with big organisations like the BBC, says Trippenbach, is that 'institutional inertia' can put a stop to the flow of ideas. How many times have you discussed something with your team only to conclude that it's either too obvious or too risky? Yet someone else might see it from a completely different perspective, and make the idea workable with an approach that comes naturally to them, but not you.

At BeeBCamp 2 discussions included how best to employ the official BBC feed on Twitter (twitter.com/bbc) and what to do with all the extra data that journalists gather but don't use while chasing a story. Collaborations with R&I were also officially established.

Trippenbach has first hand experience of the benefits - when the first BeeBCamp took place he was engaged in a project looking at how to put long form current affairs documentaries on mobiles. He got chatting to Jason DaPonte, who happened to be managing editor of mobile platforms - and who had already developed the very platforms he needed to make his idea work.

'He works upstairs in my own building and I didn't know he existed,' exclaimed Trippenbach.

Zoe Kleinman

SARAH JARVIS

GP AND MEDIA DOCTOR SHEPHERD'S BUSH



PHOTOGRAPH: STEVE HICKIE

A doctor, mother and author, Sarah Jarvis manages to juggle many balls, but admits that she has little time to herself

You've been a GP for the last 19 years, a media doctor for the past 18. How did this develop?

Totally by accident. As chair of the Royal College of General Practitioners' women's task-force, I was asked to speak at a conference on women and alcohol. ITN was picking up on some of the themes and needed somebody to interview – I was on site and they couldn't find anybody else...

A couple of weeks later they rang me at the surgery for my views on another medical story. Before long I was their lunchtime news doctor, with a weekly slot. If the queen mum had a fall, I could talk about osteoporosis; if the Duke of Edinburgh suffered a nose bleed, I'd talk about high blood pressure among the elderly. I was subtly influencing the news agenda, which was a remarkable thing to do, and making sure common sense got out. I saw it as allowing the facts to get in the way of a good headline.

Ten years ago you became Good House-keeping's doctor (a position you still hold) which led to work for BBC radio...

Someone at 5 Live's *Late Night Live* must have read my column and invited me on to do an interview.

I became a 'friend' of the programme, doing occasional interviews in response to something in the news. It put me in pole position when Radio 2 was looking for a doctor.

What does the Radio 2 doctor do?

I have a regular monthly slot on Jeremy Vine's afternoon show. It's a phone-in, usually around a particular subject but sometimes an open surgery. They never tell me in advance what the questions are – I think they like to hear the cogs turning. The great thing is, I can always advise people to see their GP. I'm also called in to respond to news – be it Jade Goody's battle with cervical cancer or a new report showing that the number of people with diabetes is rising.

You've also added The One Show to your remit

The producers were building their *One Show* family and had heard me on Radio 2. I was asked to come in to the studio – just the once – around

the time of the Gloucestershire floods to talk about the risks of infection. Then they asked me back again. Now I'm on the show between once or twice a fortnight. I sit on the couch talking to the presenters about a medical issue. Sometimes I stay to comment on other subjects – being a redhead, for instance, when Bonnie Langford was the guest, or being left-handed.

You also make films for the programme and once gave your dog a check-up on air...

Yes, it was for blood pressure week. It was a Saturday afternoon and I walked around Holland Park with my dog, asking people if I could take their blood pressure. Then someone had the bright idea of checking my dog's blood pressure on air. I couldn't actually find the artery, but, then, I'm not a vet!

More recently I've been filming for the curious complaints week in May. It's about those medical problems

media jobs that fitted around them. I'd say yes to *Breakfast* when Rosemary Leonard [the usual doctor] was on holiday, or to *Late Night Live* after the children had gone to bed. Now, at 12 and 14, they're more independent, but I do try to keep weekends free.

Your practice is in Shepherd's Bush...

Yes, it means I can whizz down to Television Centre in no time. It also means that I have a number of BBC patients. John Humphrys has been a patient of mine for ten years, and for the last five we've been writing a book together. The *Wellcome Visitor*, which is about the ethics of death, came out on April 2. John writes about the subject from a societal perspective, and reflects on the deaths of his father, brother and ex-wife.

I look at it from a medical perspective, drawing on my experiences with patients. End-of-life care has been an interest of mine for some years. The book's final chapter is about assisted suicide which, as a doctor, goes against an instinct to treat people. My view is that there is a very limited place for euthanasia, but with the strictest safeguards.

Do you have time for yourself?

My family is my first priority, being a GP is second, being a media doctor third and I'm my fourth priority. I do try to eat healthily and keep fit, but formal exercise is difficult. So I cycle to work and walk up stairs.

I feel I should be an example, so I'm taking part in the London to Paris cycle ride in July, which is an extra incentive when the weather's bad and I'm tempted to get in the car.

Did you always want to be a doctor?

Since I was eight. A GP came to my house and gave my father an injection. He took me through the contents of his doctor's bag and gave me the used needle and syringe to play with! I used it to give my teddy injections. I was absolutely hooked and never wavered.

Interview: Claire Barrett

foreign bureau



GERALDINE COUGHLAN
CORRESPONDENT

THE HAGUE

THEY TELL ME THAT THE Royal City of The Hague, with the stork as its emblem, is one of the Netherlands' best kept secrets. It has a reputation as being a bit snooty and boring, but once you discover the secrets, you find its beauty. It's because 'our Queen' lives here, the locals, or Hagenaars, say, grinning.

The BBC bureau is smack in the city centre – in Hofkwartier, or Palace Quarter. It is conveniently located above the local journalists' pub, three minutes' walk from parliament and doors away from the palace.

This is the city where the philosopher Hugo Grotius drafted the Hague Peace Accords in the 1600s, when The Hague first became known as the International City of Peace and Justice.

They say that The Hague, a small city, like a village, has everything: international courts, woods, the beach, parties. Since the old trading days, it has been known as the diplomatic city with the 'whispering corridors of power'. Today, it is still full of secrets. From my office window, I hear tourists begging their guides for more information about war-time secret churches and old-time recipes for kornjenever – the local corn gin, still available if you know where to find it. I conclude that the Dutch have the secret recipe for having fun.

I am watching the preparations in the streets below for Queen's Day – Queen Beatrix's birthday, on April 30 – a national holiday.

The Dutch have a saying, 'Nederlanders zijn gek', or 'we are crazy', and on Queen's Day, they aren't afraid to show it. The town turns orange, the national colour. There are people with orange hair, banners and balloons.

When I watch the queen ride in the golden coach, to give the annual budgetary speech to Parliament, I can hardly get out of the door for the crowds.

Between parties, I cycle to the beach with my dog in her basket on the front of my bike. When I pass the Peace Palace – an imposing Gothic structure, otherwise known as the International Court of Justice – I think of Hugo Grotius and wonder how on earth he managed to lay the foundations for today's conventions on international law. The Hague hosts several international courts, including the International Criminal Court, the International Tribunal for the Former Yugoslavia, the Special Court for Sierra Leone and the Special Tribunal for Lebanon.

I ponder the secret logistics of manoeuvring today's high-profile war criminals and their visiting relatives around this peaceful city, and give the security services a nod of respect.

I cycle home through Binnenhof, or Inner Court, where journalists like myself, in the Foreign Press Association, held a party attended by Queen Beatrix. Imagine a queen coming to your party!

Rubbing shoulders with royalty in Hofkwartier, they tell me, is the best-kept of all the secrets in The Hague.

green room



THE ARIELATOR

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



UPSIDE A thumbs up for **Patrick Moore** and the Sky at Night team. When Bede World Museum held an opening event for their new Bede the Scientist gallery, they invited Sir Patrick along – only he couldn't do the journey. Instead, at the usual monthly Sky at Night recording from the presenter's study, the team recorded a message to be played at the museum. 'He was our first astronomer really,' commented the presenter about Bede.

'It's not often we get a popstar on our little programme,' said Paul Doran, the producer of Stornmont Live, which covers the political developments in Stornmont. But a motion on autism was being passed and **Keith Duffy**, former Boyzone and Coronation Street star, came on the show to chat about it. 'He was very knowledgeable, and has a daughter with the condition,' said Doran while updating his autograph book.

DOWNSIDE Clare Balding lost a few fans after her interview with Grand National winner Liam Treadwell. Not content with the jockey's closed



mouth smile, she asked him to open his mouth so the viewers could see his teeth – dentures she described as 'not the best in the world'. Balding then went on to suggest he get them 'done' now.



EARWIGGING

OVERHEARD AT THE BBC

...Can we get the vicar pissed at Frankie and Benny's?...



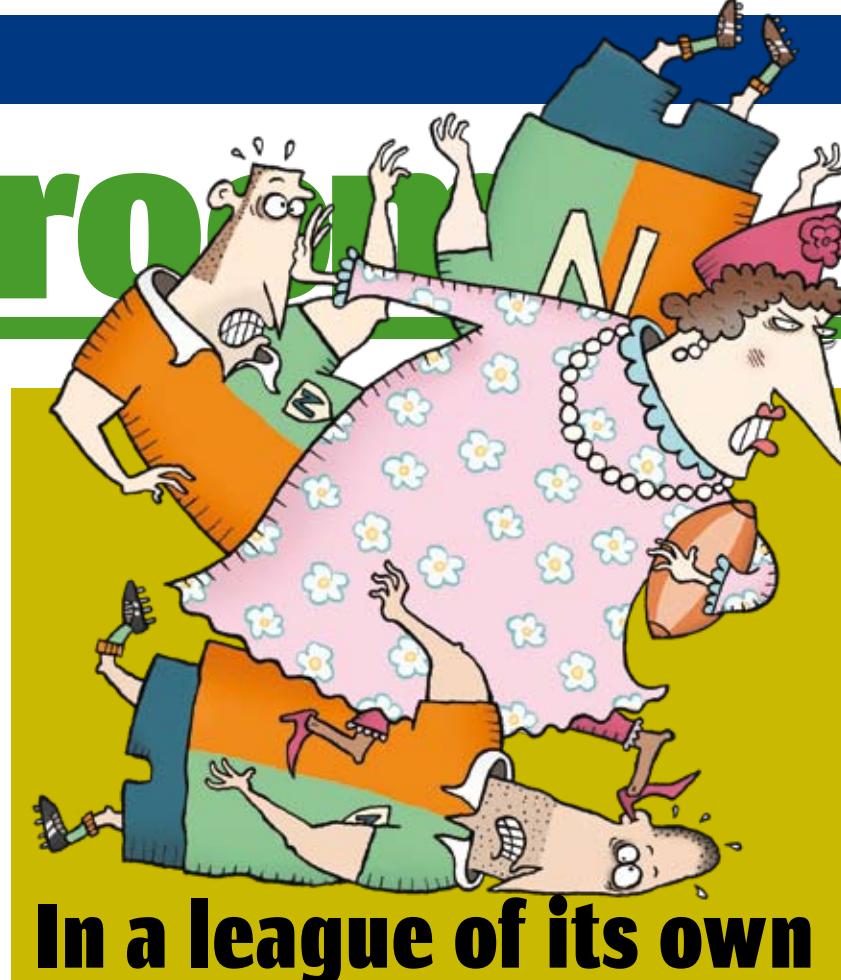
...You can't have a floating accordion...

...A cappuccino and a horse please...

...Your lady larynx won't allow it ...

...God's least-favourite printer is about to get a serious duffing-up...

Next week, mini earwigs... please email overheard from your children.



In a league of its own

THINKING of making that move? Here's a helpful insight gleaned from a Salford familiarisation visit and reported upon in the children's department March eBulletin. 'Some people were surprised at the size of central Manchester, commenting that there appeared to be less to do than in London.' With on cue 'northern humour,' green room's Manchester friend quipped: 'We got canals, we got whippets, we even got that

tellyvision thing last month...' But be advised that the tellyvision schedule may not be what you're used to... A recent continuity announcement: 'Coming up next, *Keeping Up Appearances*, and if you're in the north of England – it's the *Superleague Show*.' Quaint comedy drama for the southerners, and men running about getting bloody and muddy for the northerners.

When Obama came to town



1 **THIS BBC** footage of the First Lady 'hugging' the Queen received many headlines about a potential breach of protocol. But green room's initial response? The Queen looks *tiny* next to the new president's wife.

2 **GEE, YOU LOOK FAMILIAR.** We think there's some kind of BBC/G20 doppelganger thing going on. The top picture, snapped at the summit, shows Dominique Strauss-Khan, md of the IMF (right), with a fellow delegate. And the bottom pic is of their long lost twins, online sbj Steve Schifferes (right) and controller of

children's, Richard Deverell (left).

3 **GOOD OLD OPERATIONAL ERRORS.**

Look North presenter Clare Frisby treated viewers to a dance when she thought she was off air. The regional station should have been transmitting the national news with live coverage of Obama's visit to London, but 'an operator at BBC Yorkshire mistakenly put the studio on air...' Clare's impromptu moves made it to YouTube.

4 **THIS PICTURE OF OBAMA,** Paxman and Mark Urban, *Newsnight*'s diplomatic editor is asking for a caption. Email green room.



> IF YOU HAVE A STORY FOR THE GREEN ROOM, CONTACT CARLA PARKS OR CLARE DYSON

WE HEAR THAT...

GREEN ROOM wasn't sure if this email message was a polite reminder about filling in forms, or something more sinister: 'Hello, incident reporting in MC&A was very low during the last quarter. Please see below how to report an incident/accident/near miss.' Should we start laying out banana skins?



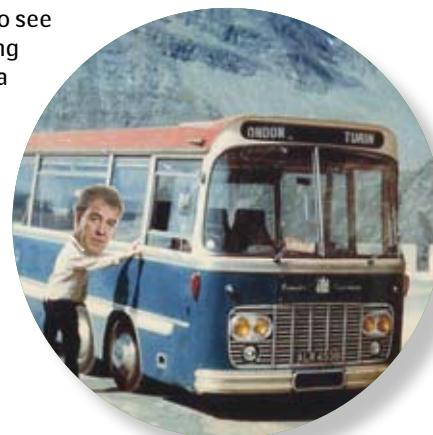
SPEAKING OF

which, we can almost hear the shaking heads and tutts of 'health and safety gone mad'. Apparently Aardman Studio, where the likes of Wallace and Gromit are created, has an A&E corner in the event of 'any of the characters being injured during filming'.

THERE WERE collective groans at green room this week when 'MC' Bill Turnbull revealed his previously hidden hip-hop credentials. As Radio 1 and 1Xtra celebrated 30 years of hip hop, Bill greeted Zane Lowe and Mobo founder Kanya King to the breakfast studios with a gangster pose and casual 'Wassup?' Nor did it stop there. After listening to Zane and Kanya explain the history of rap music, Bill enthusiastically introduced the next item with 'we're going to 'hip hop' over now to the news, travel and weather where you are...' It looks like Eminem and Snoop Dogg can rest easy for the time being.

THOSE EAGER

to see Clarkson hanging off the edge of a cliff will have to wait a while longer. *Top Gear* plans to recreate the cliffhanger scene from the Italian Job have been scuppered due to costs.



INHABITANTS OF the

White City building had a very exciting Thursday last week – after months of climbing stairs, the front lifts were working again. Equally excited was the man given the role of 'lift host' for the morning – a mole said he seemed overjoyed when his invitation to press a button was taken up. The host even had leaflets to hand out. Although the information on access services was useful, advice such as 'press the landing button in the direction of travel only' and 'allow the doors to fully open before entering/leaving the lift' was perhaps less so.

IT WASN'T only the BBC that U2 had an impact on a few weeks ago – it seems the BBC made an impression on them too. Bono told MC&A that he loved the BBC typeface and wanted to know what it was – Gill Sans if you want to be ahead of the trend.

PS

LOOKING FOR someone to walk off into the sunset with? As part of her fundraising for the London marathon, producer Jenni Regan is holding a singles night. Held near Leicester Square on April 22, attendees bring along a single friend – a bit like mysinglefriend.com without the internet preamble. Go to ree-cycle.com for details.