

INDEPENDENT TELEVISION NEWS

Independent Television News (ITN) is the main supplier of news broadcasts to two British television channels: ITV and Channel 4. It also provides content for radio bulletins to many UK commercial radio stations through IRN (Independent Radio News). Its flagship television news programme is the ITV News evening bulletin at 18.30. The programme team for the bulletin works closely with the lunchtime and 10.30 teams at their headquarters in central London. They share stories and reports. Their state-of-the-art studio has been called a 'theatre of news'. Deborah Turness, the Editor of ITV News, has been with the organisation 16 years, which has included spells abroad. She says: 'It's a real kind of family. It's a big enough place to do very different things and get lots of different experience.'

0530



Arti Lukha

Arti Lukha, the foreign news editor at ITN for today, arrives at ITN's newsroom in Gray's Inn Road, Central London, to start her shift. The newsroom is located on the ground floor of the modern building. She uses her pass to open the newsroom door. The large open-plan newsroom is relatively quiet with the skeleton nightshift going about their work. Down the left-hand side there are small offices for senior editorial staff, and a small meeting room. On the opposite side of the newsroom is the gallery and studio for the local London ITV regional news programme. The newsdesk for the London programme is on the other side of the newsroom. Arti walks up to her 'hot seat' for the day and sits down.

She always watches ITN's 10.30 p.m. programme before she goes to bed, so that she is aware of any stories that may have broken late in the evening. Her first task of the day is to check with the overnight team manning the Foreign Newsdesk. She then checks the agency wires to see what the new top lines are. She checks what American stories have happened during their evening while she has been asleep. Arti then liaises with Reuters and AP to find out where the safest places are to film at the moment around the border of Israel and Lebanon.

0630

Arti starts to check in with the crews working in the Middle East. They are two hours ahead of London. They should have finished breakfast by now and be about to leave their hotels. There are three foreign correspondents today in the Middle East: James Mates is in Beirut with a Senior News Editor, Geoff Hill, working as his producer; Martin Geissler is on his own in Northern Israel; and Julian Manyon is in Tyre in Lebanon with ITN's Westminster News Editor, Toby Castle.

0730	Deborah Turness, Editor, ITV News, arrives in the newsroom. She's been keeping up-to-date by flicking between Radios Four and Five Live while driving in. Her office, one of the small ones off the newsroom, is dominated by a large chintz sofa. In May 2004 she became the first female editor of a major TV news network in the UK. She has worked as a journalist for ITN since she graduated: she was part of the launch team for Five News, where she famously introduced 'perching presenters'.
0735	Head of Foreign News, Tim Singleton, rings in from home to talk to Arti. She briefs him on what the correspondents are planning. Julian Manyon is doing a piece about a curfew on the use of vehicles in Tyre. He'll report on how locals are managing to carry on with their lives.
0800	Arti attends the first editorial meeting of the day with the lunchtime programme editor, Channel 4 News, IRN and Multimedia. This is a prospects meeting where the stories for the day are being discussed.
0830	Arti returns to the Foreign Newsdesk, and checks in with the correspondents on their mobiles. The newsroom is still quiet – there are only about 30 staff in the large open-plan office.
0900	The newsroom begins to fill with journalists and production staff drifting in to start their shifts.
0915	<p>Editorial staff squeeze into Deborah's office for the 9.15 meeting. This is usually the main editorial meeting of the day. Deborah likes to be able to discuss each of the stories in detail. There are ten editorial staff at the meeting, sitting on the sofa and perched on chairs around the room. They include three programme editors (the lunchtime editor, the evening news editor, Faye Nicholds, the 10.30 editor), the Home News Editor, Tim Singleton, the Head of Foreign News, and Arti the Foreign News Editor for today. They're chatting about the curfew and the fact that the Israelis have said nobody can drive around.</p> <p>Deborah starts by discussing the previous night's 10.30 programme. 'Angus did an excellent job . . . great to get the PTC where he did . . . How did he manage it? Well, he'd been waiting ages and tried one of the doors into the room, but it was locked. One of the policemen said: "Oh, that door's always locked." He then asked: "Well, which is the door that isn't always locked?" and the guy showed him and they snuck in and did a quick piece-to-camera and got out again! Terrific stuff. Anyway, that is yesterday's news – on for today . . . There's loads of stuff around but it has all gone a bit pear shaped.'</p> <p>Deborah explains a 'slight staffing crisis' – due to holidays and sickness, including one senior programme editor who broke a foot over the weekend, they are short of senior programme editors. Deborah says she'll have to be much more hands-on than usual. She normally gets involved in programme planning and often helps with fine-tuning scripts, but today she'll need to do even more.</p>

Beirut is top of the list – ‘the pictures were amazing last night – the attack happened just as we went on air, people digging with their bare hands – 18 dead so far’.

‘Mates is just doing the evening news today; he had editing problems yesterday working on Avid, transferring it to tape, plus the computer program on the Avid computer was malfunctioning.’

Deborah warns: ‘It is the only kit they have out there, so we mustn’t have late direction or late changes.’

She then asks: ‘Did we get any pics of the explosion?’

‘No it was dark.’

‘What about a fireball?’

‘No.’

‘He’s pulling out tomorrow.’ (Correspondent James Mates and producer Geoff Hill are leaving Beirut to return home.) Deborah says she wants the story for the flagship evening news programme, and there is an ‘explainer’ to be done.

Deborah gives a run-down of the situation in Beirut, and asks if they should have a big 3-D experience from Graphics. She asks the Head of Foreign News, Tim Singleton, how he thinks the Beirut story should be developed. He says: ‘You’ve got to wait and see what the Arabs have to say. We may not know by the evening news.’ Hezbollah are meant to have only fired 20 per cent of their rockets.’

Deborah asks: ‘How do you know that? Where has that come from?’

It is not a rushed meeting. Deborah likes to go into detail on the stories. Members of the team come and go depending on deadlines.

The discussion about the Middle East continues . . . and a discussion over staffing. ‘Alastair [Stewart] is not available, he’s doing London.’ (*London Tonight* is the regional opt-out) . . . ‘We could record him maybe?’

Arti explains to the meeting: ‘Manyon is in Tyre. He’s doing a piece now. He’s filming now on the curfew in Tyre.’

Deborah is concerned that the piece sounds a bit samey. There is a suggestion they could do a comparison piece with somewhere else in the region.

Tim says: ‘I spoke with Toby (Toby is the producer with correspondent Julian Manyon in Tyre) late last night, about 1.30, and he was aiming to do a piece with multiple PTCs. He was furious about the situation there last night.’

Someone says: ‘He was only furious because of the curfew; he couldn’t get to his restaurant!’

Deborah waits for the laughter to subside: ‘A mirror image – both sides of the border – I like that. Keep them both quite tight. We’re not going to do 2.30 on them both. We’ll need some wipe or other to highlight the symmetry between the two places. We’ll ask Martin [Geissler in Northern Israel] to replicate the two towns.’

The discussion moves to an oil slick in the Mediterranean. Deborah says: ‘There are some good stills in the papers. This is the biggest environmental disaster to hit the Med.’

The meeting says it’s very much a picture-led story, and that aerial shots of the slick are needed, but with the problems in that part of the world they wouldn’t be able to get any. Deborah suggests satellite pictures: ‘What can be seen from space? Can we see if we can get some satellite images today?’



Deborah Turness

0940

Deborah then moves the meeting on to discuss a story about a former landscape gardener serving a sentence for paedophilia. The police are planning to dig up a garden in Croydon looking for the remains of children's bodies from 35 years ago. Deborah asks: 'Can we get a chopper up? It's not a Fred West yet, but could we talk to the policeman from the Fred West trial maybe? Can we get a copy of the original newspaper? Who was the reporter on the original case? There's lots of ideas to go on there – some logistics to sort out – this could be the lead.'

A discussion develops over which reporter should be assigned to the 'paedo' story. Deborah says: 'This is just the sort of story Paul Davies would do really well. Paul is the best.' He has been following the Damilola Taylor trial, but it's thought the jury will not return a verdict today. They risk sending Davies to Croydon with a crew to film the police digging up the garden.

0950

Correspondent John Ray pops his heads round the door to join the meeting. Deborah asks: 'John, what have you got?'

He replies: 'I have a double source story about MI5.'

'Is that two different people giving the same story?'

'Two people have been given the same information from the one source – but it is from the horse's mouth.'

'OK. What's the story?'

Still standing in the doorway, he explains: 'MI5 do not have enough people to monitor the terrorist suspects in this country. These are people who are . . . what can I say? They're more than Internet surfers; they are one step away from terrorism. There are over 1,200 bad guys, and MI5 can't monitor them all.'

Deborah says: 'I don't want to do the security service's propaganda for them. Whose fault is it? How do they liaise with Special Branch?' John replies: 'It's a good line. Not maybe the top story, but if I told someone in the pub that, they'd say "F***ing Hell!"'

The meeting discusses other stories. An eight-year-old boy has been held down by some teenagers and stabbed with a needle. Someone suggests that's a good summer holiday story. Deborah says: 'There's a whole swathe of good stories.'

One of the team then mentions the Princess Beatrice story. She is 18 today. 'Have you seen the footage?'

'It's vomit making.'

Deborah says: 'We're not the Royal Information Service. She's page seven of the tabloids – a minor royal princess.'

Then they discuss a story that is a 'must do'. Charles Allen, the Chief Executive of ITV, resigned yesterday, and Alastair Stewart is booked to do a sit-down interview with him upstairs in his office mid-morning. Deborah explains to the meeting: 'For the evening, we'll do an in-house, colourful, background piece about the problems of ITV, and then go into the interview.'

Other stories include an exclusive sit-down with the mother of quads (pictures were shown of the babies in last night's programme); an exclusive with Gail Sheridan (the wife of a Member of the Scottish Parliament involved in a libel action against the *News of the World*); a story about the dangers of speeding; and a row between a childcare expert Gina Ford and mumsnet.com, a website for expectant mothers.

<p>1000</p>	<p>Tim, the Head of Foreign News, leaves the meeting. The discussion drifts back to the Charles Allen item. Deborah says: 'We'll run VT for lunchtime, and take a bite of Charles Allen for the evening. We must address <i>Love Island</i>. We can't avoid it.'</p> <p><i>ITV News staff are concerned about the poor audience figures they inherit at 10.30 p.m. from Love Island, the celebrity dating show on ITV1.</i></p> <p>Deborah continues. Last night they showed footage of conjoined twin baby girls due to have an operation to separate them later today in America: 'Twins – I want to keep an eye on this. Needle won't make it. And we can't do both – we'll either do Gina or Beatrice. We have to get Gina for that story to run. But Beatrice and Fergie is car crash telly!'</p>
<p>1010</p>  <p>Faye Nicholds</p>	<p>They discuss the running order for the 6.30 p.m. programme. Deborah suggests: 'We'll have paedo at the top, then Beirut, then New York, then Charles Allen followed by Twins underlay. Have we got room for Gina or Beatrice and Fergie? To me, we're missing something. Charles Allen is a duty story . . .'</p> <p>Further discussion takes place over John Ray's MI5 story, and he goes to ring his source for clarification and an update. They then discuss cricket. They no longer have a dedicated sports slot on the programme, and sports stories have to stand on their own merit. They discuss the Beirut oil story: 'It's very much picture-dependent of the oil slick. It could be a massive story by tomorrow.'</p> <p>Assistant programme editor Faye Nicholds adds a few more stories to the list: 'There's that story in the papers this morning about that lorry driver/dangerous driving/mobile phone story . . .'</p> <p>Deborah remarks: 'We'll end up biffing something out. It's too tight.'</p>
<p>1015</p>	<p>The editorial meeting breaks up.</p>
<p>1018</p>	<p>The assistant programme editor, Faye Nicholds, moves straight into another meeting 'The Huddle', in the small meeting room next door but one to Deborah's office. There are four monitors in the room, switched to CNN, BBC World, Sky News and BBC News 24, and seven chairs. The aptly named 'huddle' is when the early evening production team gather to plan the programme in detail. Faye is programme editor for the evening news tonight, and chairs the meeting. At 28, she's one of ITN's high-flyers. She starts by giving a quick run-down of the running order discussed at the editorial meeting a few minutes ago. Faye then allocates the stories to the two producers: 'Laura, you do paedo and MI5, and Angela, you do all the Beirut stuff.'</p> <p>Laura Holgate is another high-flyer. She works only on the flagship evening news programme; she is reliable and has lots of good creative ideas. She is very well respected. Angela Saini is a freelance producer brought in because of the staff shortages.</p> <p>They discuss graphics ideas with Kojo Boateng, the graphics designer assigned to the programme. They start with ideas for the MI5 report. They discuss treating the sequence as if the pictures are on CCTV, and then Laura remarks about the reporter: 'John Ray may not like a graphics sequence. He's quite fussy what he likes.'</p> <p>They then go on to discuss the Beatrice/Fergie story. The team are not enthusiastic, but Faye explains: 'Deborah is quite keen for us to do this.'</p>

	<p>One of the team says: 'Yes, it is Beatrice's birthday, you know. Maybe we're being rather unkind.'</p> <p>The Charles Allen story is next for discussion. Faye says: 'The ITV press office are really funny about us slagging ITV, but we must do <i>Love Island</i>. Otherwise it's the elephant in the room that no one mentions.'</p> <p>There'll be a complicated virtual reality (VR) graphics sequence for the Charles Allen piece, with the reporter starting off on the <i>Coronation Street</i> set, and then walking out of the TV monitor.</p> <p>'Don't do the interview in a boring place, because it won't match the chromakey multi-screen idea we have going.'</p> <p>And then a word of warning about VT acquisitions: 'Don't cut the clips too tight. There has to be room to be able to put the Astons for each clip in. Some places are refusing to let us use their clips if their Aston is not up for long enough!'</p>
1050	<p>The meeting ends. Faye goes over to reporter John Ray to find out how his MI5 story is developing. He says: 'I've just checked with my sources, and we're OK to run, but all the plots are sub judice.'</p> <p>'Can you do a PTC outside the Houses of Parliament?'</p> <p>'Yes, but we'd better say that they were alleged plots. I'll have a word with the lawyers about some of these cases.'</p> <p>Faye mentions the CCTV graphics ideas. He says: 'It's a nice idea, but slightly misleading.'</p> <p>Faye tells him Laura is his producer. They discuss his PTC ideas, and Faye asks if he could get a visual sweep from the MI5 offices to the House of Commons. John remarks: 'We can't do Canary Wharf because of the trial coming up. We can't do Heathrow, and the other terror targets like Bridgewater and Ministry of Sound, because they're all sub judice. We could always go to the MI5 website and film the "highly-likely" category rating. Whereabouts are you running this?'</p> <p>'Top of part two. We want to tease them with something good.'</p>
1058	<p>John Buckle, one of ITN's lawyers, walks into the newsroom. Faye and John call him over. John briefs him on the story and they then discuss the careful wording for the script: 'We can't say there were four foiled plots. We'll have to say there were four alleged foiled plots.'</p> <p>John mentions a fifth plot: 'Can we say anything in the PTC alluding to this fifth plot?'</p> <p>The lawyer asks: 'When is the case coming up? Is this the first time it has been mentioned about the House of Commons? As long as we say alleged plot we'll be OK. Is this live or a package for this evening?' John then talks him through the planned package. The lawyer is concerned.</p> <p>John says: 'I'll ring up the cops and check it out.'</p> <p>The lawyer says: 'Never take MI5 at their word.'</p> <p>John Ray picks up the phone. Faye asks: 'Can we call it an exclusive?'</p> <p>He replies: 'I'd be happier with "ITN have learnt . . ."'</p> <p>He gets through to the police: 'I just need to check a few details for the lawyers . . .'</p>

1104	Faye discusses the paedo story with the lawyer.
1107	<p>Arti comes to Faye and says: 'We've just got new pics of the twins being separated. One of the surgeons is holding one of the girls up. It's amazing.'</p> <p>Faye replies: 'Oh! Let's not do Beatrice.'</p> <p>Arti briefs Faye on what is happening in Tyre. She's spoken with the producer Toby, and he's happy with 1.30 as the duration for their piece. Faye comments to Arti: 'I think the death toll will have to go. I won't be able to fit it all in.'</p>
1110	<p>Faye returns to sorting out the running order. She sits at one of the output production desks. <i>After the lunchtime news, she and her team will move over to the 'current output' desk to be nearer to the foreign news input desk and the home news/planning desk.</i></p> <p>Faye logs on to the ENPS system to start her running order. She calls out: 'Who's presenting this evening? Does anyone know? Is it Mark?' No one replies. She turns to Laura next to her: 'It can't be Alastair [Stewart]. He's doing <i>London Tonight</i>. It must be Mark.'</p>
1113	<p>John Ray comes over to Laura and Faye with news from the police. 'The trial starts today.'</p> <p>Faye says: 'That's good news for us.'</p> <p>John continues: 'Channel Four have been down. I'm not sure if they've filmed anything.'</p> <p>He returns to his desk to find out more.</p> <p>Faye goes back to her running order on ENPS: 'Oh, no! I've got a three-and-a-half minute ad break! How am I going to fit it all in?'</p> <p><i>The evening news does not usually have an ad break. Faye has no say over it and her transmission time is reduced.</i></p> <p>Faye inputs all the items for the evening show with their expected durations into the running order. The system automatically adds the timings together to give a final duration.</p> <p>'How did that happen? We're eight seconds light. Laura, check me, will you?'</p>
1120	Faye advises the reporter working on the Charles Allen item: 'Don't go into too much detail for the early evening. Keep it really simple.'
1125	<p>Faye calls reporter Paul Davies on his mobile: 'Have you a second to chat about the evening news?'</p> <p>They talk through ideas for the paedo story, including using newspaper archive: 'Maybe the library is the best place to go to. A good location for your PTC as well. Any idea when they plan to dig up the garden? . . . It's a cracker of a story. I hear you've got nice shots from next door's balcony. We need road signs. I think we'll go live at the top and then have your package. At the moment you're top story. Your producer here is Laura.'</p> <p>Laura interrupts: 'Tell him it says in the <i>Sun</i> there's a letter.'</p> <p>Faye suggests: 'Can you get hold of the letter, Paul?'</p>

1130	Faye comes off the phone and does a quick search on the ENPS system to see if there is any archive footage to go with the paedo story. She can't find anything, so goes over to the home news desk to ask them to look a bit more for some archive.
1140	Faye chats with Alastair Stewart. He's just returned from filming the two-camera sit-down interview with Charles Allen.
1143	<p>Laura has called up on ENPS an item she worked on a few years ago about spying. She wants to use a similar look for the MI5 piece. She and Faye look at the piece on Laura's desktop and discuss the look.</p> <p>Laura says: 'Kojo [the graphics designer] would do that really stylishly. John did talk about maybe a graphics sequence showing how many MI5 officers they have. Shall I commission that with graphics then?'</p> <p>'Yes, that's a really nice idea.'</p>
1146	Faye pops into Deborah's office to keep her up-to-date.
1150	Deborah goes over to the main output newsdesk to check how things are going for the lunchtime bulletin.
1159	Faye is back at her desk and calls over to Parminder Sandhu, one of the two news writers working on the evening news. She checks some details with him on the graphics explainer on the UN story.
1204	<p>Faye calls Julian Manyon on his mobile in Tyre: 'Hi, Julian, it's Faye. I'm doing the evening news today. What are you up to? I've heard it's amazing up there . . . We'll go for live top and then you . . .'</p> <p>Deborah is standing by the main news output desk, helping with the scripts for the lunchtime bulletin. Faye calls over to her: 'Did we do the death toll last night?'</p> <p>Deborah calls back: 'No. We won't do it tonight either. Let's drop it tonight as well.'</p>
1210	<p>John Ray sits with Laura and Faye discussing the MI5 piece in detail. He says: 'I tend not to use set-ups.'</p> <p>They talk through ideas. He teases her when she gets pans and tilts mixed up.</p>
1215	The lunchtime team gather round a screen to rewrite a script.

1220	Faye writes notes in a notebook. She finds it useful, writing handwritten notes on each story, keeping her focused and up-to-date.
1222	<p>The lunchtime programme editor calls over to Faye and asks her to pop round to an edit to check a package before it goes out on air at 12.30.</p> <p><i>ITN have a rule that each package must be viewed editorially by one of the programme editors before it goes out. They help each other when they are up against a deadline.</i></p> <p>As Faye walks in, the reporter and VT editor are putting the final touches to the piece. Faye watches the package and advises that she thought the death toll from the bombing had increased. The reporter quickly changes her voice-over.</p>
1228	Faye returns from viewing the package. She calls Angela, the freelance producer, to discuss the draft script of the ITV piece she has been working on. Faye suggests some changes.
1233	Faye swaps the TV monitor on her desk from Sky News to the ITV News lunchtime programme. The lunchtime news uses different reporters from the evening news. The lunchtime reporters are on the early shift. The lunchtime news is leading with paedo.
1236	Faye returns to her running order and takes another look at her timings. She asks Laura: 'Will John be able to fit everything into one minute 40 seconds?'
1237	Faye watches the piece she viewed ten minutes earlier go out on air.
1240	Faye goes round to Graphics. They're tucked away just off the newsroom past the edit suites. She walks into a discussion about a 3-D map of the Israel/Lebanon border and problems over precise wording.
1246	Faye talks with Kojo, the graphics supervisor, about a graphic showing the conjoined twins now separated. They decide it might be a bit tasteless, and they are concerned they don't have enough information to give an accurate medical account. They drop the idea.
1251	<p>As Faye walks back into the newsroom past the foreign news desk, Arti stops her: 'Manyon has a corker. I've just been speaking with him and Toby on the mobile from Lebanon. They've filmed a seven-day-old baby . . .'</p> <p>As Arti is trying to explain, Faye is called to the phone. Toby is calling to speak to Faye from Lebanon. Faye gives them longer for their piece: 'I don't think we want the live top now.'</p> <p>Arti says: 'There's loads of new stuff around from NBC.'</p> <p>Faye says she won't be able to fit it in with a three-and-a-half ad break.</p> <p>'You're kidding. They're normally only one-and-a-half minutes!'</p>

1310	Laura and Faye decide they need some fresh air and lunch. They go out into the bright sunshine of central London. Laura goes off for a quick shopping spree; Faye walks 50 yards up the road to a small sandwich shop and orders a takeaway salad.
1323	Faye returns to her desk and eats her lunch watching the BBC lunchtime news. She writes more notes in her notebook.
1330	The lunchtime programme comes off air, and the staff return to the newsroom.
1333	<p>Behind Faye at the output desk, Deborah gives a post mortem on the lunchtime programme: 'There was a terrible buzz on Damien on the line from Croydon. The paedo story felt a bit scrappy and underdeveloped. With hindsight you could have put it lower. It just felt a little thin as the lead. Julian's piece was stunning. The mumsnet piece got into legalese too much. Twins was nice – I could have taken loads more of that. We need to do a cut-down of that and put it out as a pool.'</p> <p><i>A 'pool' is a pooled item shared with ITN's affiliates in other broadcasters around the world.</i></p> <p>Faye is viewing fresh pictures on her desktop of the bombings in the Middle East. 'The world is going to the dogs,' she says to herself. Laura comes off the phone and says to Faye: 'John Ray says we can't mention the House of Commons.'</p> <p>The post mortem continues behind them. Deborah enthuses: 'Beatrice was lovely in all its goeeyness. It felt a very live show. Live and lively – thank you very much.'</p>
1341	The lunchtime post mortem finishes.
1350	The lunchtime team depart, and Faye and her team move across to the production output desk.
1354	Faye prints off the updated running order.
1358	Faye rings TX [transmission control] to check that the ad break really is three-and-a-half minutes long, and there hasn't been a mistake. They confirm the three-and-a-half minutes.
1400	Faye calls for a meeting. The team of seven gather back in 'The Huddle' to discuss updates on the running order.
1412	The meeting ends.

1413	<p>Arti asks Faye if she still wants a live top from Lebanon: 'Tim [the foreign news editor] doesn't want to spend the money on a line if we don't need it. A live costs £500 for 30 seconds. He says we ought to save the money if we can.'</p> <p>Faye replies: 'I'm just going into a meeting to discuss. I'll let you know.'</p>
1415	<p>The 2.15 editorial meeting gets under way in Deborah's office. Presenter Mark Austin arrives in the newsroom and pops his head round Deborah's door. He gets a warm welcome from everyone in the meeting. He's just returned from Beirut; he got back last night. He decides to join the meeting – and grabs a seat on the sofa.</p> <p>The home news editor keeps the meeting up-to-date with the paedo story: 'Paul Davies and the cameraman are stuck behind a police cordon on a neighbour's balcony – so they're staying there. They're not going to get to the library. The police are talking in half an hour. There's not much to look at. There's lots of SOTs and a chopper's gone up for aerials – so we've done quite well.'</p> <p>Deborah says: 'Well done. Thank you. It just feels a bit loose to me. This piece has no beginning, middle or end. Has he got a producer with him that could go off and check the Land Registry for the deeds?'</p> <p>There is no producer with Paul, but the Land Registry is online. Someone in the newsroom can help with the research. Deborah is told that Paul is confident he's got lots of stuff.</p>
<p>1429</p>  <p>Mark Austin</p>	<p>The meeting discusses the Middle East. Mark Austin asks: 'Is this not a better story than some crackpot in suburbia?'</p> <p>They discuss Angus Walker reporting at the UN in New York. Mark continues: 'There are grounds for a possible deal here . . . Julian's piece sounds amazing – they're back in the dark ages, no vehicles.'</p> <p>Deborah suggests editing the two items using the same style and editing techniques. She asks Faye if she's asked the network for extra time. She hasn't – so Deborah, sitting at her desk during the meeting, sends a message: 'I'll message her now – two minutes would save our bacon.'</p> <p>Faye continues to go through the running order. Deborah checks and asks: 'Is it MI5 or MI6? We must make sure we get the right building!'</p> <p>Deborah continues: 'We need to take possession of this security story. Can we call it an exclusive?'</p>
1448	<p>The meeting debates what the lead should be.</p> <p>They discuss the latest pictures from Reuters of bombing. There is some talk of a funeral procession being bombed, as people buried their dead from the bombings of yesterday.</p> <p>Deborah moves the discussion on. 'The twins are a lovely pull-through – it's a picture piece. Gina's not talking. The Damilola jury's out. Should Lebanon be top?'</p> <p>As the debate continues, Deborah says: 'Let's see what happens with paedo. If they start digging . . . Mark, what do you think? Others, what do you think?'</p> <p><i>Mark Austin says he likes to be involved in decisions about what the lead story should be: 'I like to have a say or I wouldn't do the job. I'd go back to being a foreign correspondent, where you can have control over your one bit [of the programme].'</i></p> <p>The meeting is about to break up. Deborah turns to Faye and says: 'You're not going to like this. Last night, we didn't do the death toll. I think we need to do it tonight.'</p>

1500	The meeting ends and everyone leaves Deborah's office. Faye takes a call from Paul Davies, trapped behind the police cordon in Croydon.
1501	Faye pops back to brief Deborah on the latest from Paul. Mark (Austin) pops his head round Deborah's door and asks: 'Beirut is still top for the 10.30, isn't it? If not, it'd be the first time we've not led on it since it first started. This is not a Fred West investigation. We've lost the Blair SOT from the evening, OK?'
1503	Deborah's office is full again – this time it's the meeting for the 10.30 news. They start by discussing the UN vote. Deborah asks: 'Shouldn't we be asking: "Why are they dragging their feet?" Is there a sense of life and death at the UN? There's not. I've been there enough times. They were stalling yesterday. Twenty people died. They're still waiting. How many more are to die? Why are they dragging their feet?'
1545	Deborah has finished her meeting with the 10.30 team, and she's locked in discussion with Faye and the foreign news editor, Arti, about the pieces from both sides of the border. Faye has been on the phone to Lebanon and Israel. Following long conversations with the reporters, she realises their two pieces won't marry together.
1548	Mary Nightingale arrives in the newsroom, sits at the desk and starts checking stories. Deborah, Arti and Faye are still talking. Deborah says: 'Let's drop one of the pieces. Leave it for tomorrow. We'll run James.' Deborah and Faye turn to the running order. Faye says: 'Everything is changing by the second.' Arti leaves to ring the reporters.
	 Mary Nightingale
1554	Faye takes a call from Julian Manyon on his mobile in Lebanon. Faye explains the decision to drop his piece. Faye talks him through the funeral bombing footage: 'They're great pictures. They're pedestrians, they're not in cars, and you see and hear the explosion.'
1557	Faye comes off the phone to Julian, and tells producer Laura that he is watching the top of the hour on BBC World, to see if he can see the pictures for himself. Laura is viewing the pictures at her desk, and says: 'They're not as amazing as they've been billed to be.'
1610	There's confusion about where the agency pictures are from and who shot them.

1620	Faye and Deborah continue to juggle the running order. Faye tells John Ray that his MI5 piece will now be in the 10.30 – things are developing too fast in the Middle East.
1643	Deborah comes over to the desk, and asks what the police have said at the presser in Croydon: 'What is the furthest we can say on that? I think that's the lead. What would make me watch more – more pictures from the Middle East or police digging up children's remains in a back garden in Croydon?'
1646	<p>The calm atmosphere of the newsroom changes, as excited staff notice that film star Patrick Swayze has just walked through (he's appearing in <i>Guys and Dolls</i> in the West End, and is pre-recording an interview for the London programme). One male staffer comments: 'The last time this happened was years ago when Michael Jackson came in!' A young production assistant picks something out of a waste paper basket: 'Patrick Swayze's chewing gum. I wonder how much this is worth on eBay?'</p> <p>Deborah and Faye return to the question of the lead. Faye calls over Alastair Stewart: 'Alastair, what would you lead with? Funeral or paedo?'</p> <p>Mark Austin joins them: 'What are the pictures like?'</p> <p>Someone calls out from the foreign desk: 'There are more dead in that bombing. There's an update on that story. The death toll is going up.'</p>
1652	John Ray walks back into the newsroom. Faye calls out: 'You might be back in, mate. It keeps changing by the second!'
1655	<p>One of the home news team approaches Deborah. ITN's exclusive with MSP's wife Gail Sheridan is due to run the next day. But Sky News are apparently not aware of ITN's deal: 'Just before the exec meeting, Sky flashed up there would be an interview with the Sheridans at 4.15 this afternoon. I immediately got on to the agency and got it pulled from Sky. STV have an interview with Sheridan, and we bid for Gail. Should we hang on till this time tomorrow with our Gail exclusive or go with it tonight?'</p> <p>Deborah makes a decision: 'Let's go with it tonight. I'll tell Harry.' [Harry Gibson is today's 10.30 programme editor]</p> <p>A new story arrives from the Home News desk: a man has died from Legionnaires' Disease on the day he was due to be discharged from hospital. Faye changes the running order again, and asks for stills of the dead man.</p>
1740	Faye is viewing the reports from the Middle East correspondents on her desktop.
1744	Faye tries to call correspondent James Mates and his producer Geoff Hill in Beirut, but can't raise either of them. Their mobiles don't seem to be working. She tries to call Julian Manyon in Tyre, but that call fails as well.

1749	<p>Faye goes back to her script and puts the final touches to the Legionnaires script. She asks Arti to keep trying to contact the correspondents in Lebanon.</p> <p>Deborah arrives at the newsdesk and starts checking through the scripts for the evening news.</p>
1754	<p>Faye rings John in the legal department but he is engaged. Someone asks for her on the phone. She calls out: 'I can't take that call, I've got to write the bongs.'</p> <p><i>[The 'bongs' are an ITN trademark – the bongs of Big Ben. Staff use the term for the headlines voiced between the bongs.]</i></p>
1755	<p>Faye and Deborah bounce ideas around for the wording of the bongs. Faye is told: 'They're asking for the underlays [scripts to go with the headline pictures] downstairs [the studio gallery].'</p>
1759	<p>John Buckle, the lawyer, comes into the newsroom to check the scripts. Arti tries to call the teams in Lebanon again.</p> <p>Deborah rewrites the bongs as John Buckle and Faye go through the top story – paedo.</p>
1805	<p>The lawyer visits the edit suite round the corner from the newsroom to check the Charles Allen item is legally OK for transmission.</p>
1811	<p>Geoff Hill calls in to the Foreign News desk from his hotel room. Arti asks: 'Have your phones all been down?'</p> <p>He replies that he thinks all the mobile networks in Lebanon are down.</p>
1824	<p>Laura arrives in the newsroom from the gallery. She tells Faye and Deborah: 'Paul Davies hasn't fed yet.'</p> <p>Faye says: 'It may well have to be a live roll down-the-line. Is he going to make his slot?'</p> <p>Laura replies: 'He's not said that. He's just said it'll be tight. I'm going back downstairs – but we've got to come up with a Plan B.'</p> <p>Paedo is the top story, but Paul Davies still has not finished editing his piece in Croydon.</p>
1828	<p>Faye is still in the newsroom putting the finishing touches to the scripts, but her main worry is if her top story will arrive in time: 'We've got one-and-a-half minutes to air.'</p> <p>The input desk call back: 'They're running to the truck now, and they'll send it unmixed.'</p> <p><i>['Unmixed' means sound levels will have to be adjusted as the piece is played out live.]</i></p>
1830	<p>The evening news is on air. The headlines read by Mary Nightingale and Mark Austin announce the paedo story and then the bombing of the funeral.</p>

1831	<p>After the bongs, Mark and Mary lead into the funeral story.</p> <p>Faye races downstairs to the studio gallery, quickly followed by Deborah.</p> <p>The paedo story still has not arrived in the building.</p>
1832	<p>Laura dashes up to the newsroom from the studio gallery and speaks with the input desk: 'We need to resend the paedo piece – there are lots of glitches on it.'</p> <p>On air, Julian Manyon does a live two-way, and then leads into his package filmed earlier that day about the seven-day-old baby.</p>
1835	<p>On air – a graphic comes up, 'Death in the rubble', and James Mates' piece from Beirut goes out.</p>
1837	<p>On air – Mark announces the death toll with a graphic sequence.</p>
1839	<p>On air – Mark and Mary link into Angus Walker's live report from the UN in New York.</p>
1840	<p>On air – Mark and Mary link into the paedo story.</p>
1841	<p>On air – Paul Davies' paedo report goes out.</p>
1843	<p>On air – Paul Davies' report ends, and Mark and Mary trail the next half of the programme (Legionnaires and the twins separation): 'Still to come . . .'</p> <p>The evening news breaks for three-and-a-half minutes of ads.</p>
1844	<p>Deborah comes out of the studio and returns to the newsroom. As she passes the foreign news desk, she asks Arti: 'The BBC didn't have those foreign pics, did they?' 'No.'</p>
1847	<p>Back on air – Mary links into the Legionnaires' story.</p>
1849	<p>On air – Mark and Mary link into the ITV package.</p>

1851	On air – Mark and Mary link into the Beatrice ‘mini mummy’ story.
1852	On air – Mark and Mary present the news round-up and link into the opt-out. <i>[The regional stations have a short headline sequence near the end of the bulletin.]</i>
1853	On air – Mark and Mary link into the final story – the twins.
1854	On air – Mark and Mary trail a story on Paul McCartney’s divorce which will run at 10.30.
1855	Off air.
1856	<p>The team begin to drift back into the newsroom for the post mortem.</p> <p>Thirty people gather around the production desk for the post mortem. Deborah says: ‘The programme was clean and not messy. We had very good bongs – but not in the right order. Lessons have been learned all round. We needed stand-by bongs. If the paedo piece looked like it wasn’t going to make it, we should have done some stand-by bongs in a safer order. The graphics sequence should have been pre-recorded – we slightly missed in places. Can we review it for the 10.30? Paedophile story – very good news gathering on that. We managed to get the graphic done at the last minute. Thanks. That’ll be in tomorrow’s papers – visually it was stunning. All in all, a very good programme – a very busy day.</p>
1907	End of post mortem.
1913	<p>Deborah chats with Harry Gibson, the 10.30 programme editor, and the 10.30 team to discuss their running order.</p> <p>Presenter Mark Austin joins them.</p>

1914	Tim, the Head of Foreign News, chats with correspondents in the Middle East. They're planning on moving their armoured vehicle from Damascus to Beirut safely. Tim comments: 'We may never get it back, of course. Give us a ring when you get there.'
1916	Deborah Turness leaves for the day. She's off to a dinner with <i>The News of the World</i> . A car is waiting for her outside – she needs to be in W1 for 7.30.
1920	Arti, the foreign news editor, is getting to the end of her shift. She rings producer Geoff Hill in his hotel room in Beirut to give him some feedback on their item and to say thank you.
	
1932	People start drifting off home for the day and the newsroom quietens.
1939	Harry Gibson, the editor for the 10.30, chats with the reporter on the paedo story over the phone: 'We'll do a live top and tail . . .'
1943	Harry checks through the running order and makes some timing alterations. There is an extra two minutes of airtime in the programme tonight, and the programme is on air eight minutes later than usual at 22.38 due to a Champions League game. He's made the decision with Deborah before she left that Manyon is still the lead. He'll run a float in and two-way off the back.
1948	Harry has another chat about the paedo: 'You'll need to have a conversation with the lawyer, before you start scripting and cutting this story, so that you know what the ground rules are.'
1951	Tom Lowe, home/foreign news editor for the evening shift, checks with Harry what he wants at the top of the programme: 'Do you want Manyon live? Because I haven't booked the line for that – I'll need to move the booking earlier.'
1958	Harry prints off the latest running order for the 8 p.m. meeting. Mark sits in one of the offices along the side of the newsroom. He's been away in Beirut, so he's catching up on his e-mails, and checking the scripts for tonight's 22.30 programme.

2000	Tom talks to Harry about a new line for the Lebanon story that has just appeared on Ceefax. There is a problem with aid getting through.
2002	The 10.30 news team (nine of them) gather round the input desk for a meeting chaired by programme editor Harry Gibson. Harry announces that on-air time tonight is eight minutes later than usual at 10.38 due to the Champions League game, and they have an extra two minutes of air time. Harry continues: 'Sheridan must get legalised. John [duty lawyer] is available at home, and we'll need to legal the Macca story as well.'
2004	<p>The team discuss the Lebanon/UN story and consider various wall images for the studio. The new line on aid not getting through to Southern Lebanon is mentioned. They discuss the UN story, and mention that in the early evening news the script changed so they had Israeli soldiers on screen when the script was talking about Lebanese troops.</p> <p>Harry then explains the evening news' problem with the line from Croydon: 'There was a problem with glitches on the line. We need to feed in with more time to spare.'</p> <p>Harry mentions there is a fresh 3-D package on Charles Allen to give more of a business angle on the ITV story for the 10.30.</p> <p>The Macca divorce story is discussed. Stills have appeared in the London evening newspaper of Heather Mills being locked out of her London home. Harry reports: 'It's £100 for every still we use and £60 after the first still. So it's costly, but I think there are only three usable stills – so it won't be too bad.' Tom reminds the meeting that there is a fresh line about Heather intending to use the same lawyer as Princess Diana.</p> <p>They talk about the Sheridans. ITN have an exclusive, the first television interview with the MSP and his wife since the trial. Harry says: 'It's a good pull-through. We'll have a shot in the bongs, and a shot in the bump throw. We'll need to get the exclusive bug up.'</p> <p>Arti has left the building and is on the train home.</p>