

BBC TEN O'CLOCK NEWS

The BBC's **Ten O'Clock News** is regarded by many people in broadcasting as British television's most prestigious and authoritative news programme. It draws on the best of the BBC's reporting and news production talent for a nightly half-hour digest of events and analysis. It regularly attracts five million viewers – more on big news days. It is shown on BBC1, the main television channel, and on News 24. For many years the BBC's main TV news programme was at nine o'clock, with ITV traditionally showing *News at Ten* an hour later than the BBC. When ITV moved their programme to a later slot – to allow full-length movies in peak viewing time – the BBC Director General Greg Dyke seized the opportunity to change 'the Nine' to 'the Ten'.

Each story has a producer assigned to it. The producer works with a reporter or correspondent and technical staff (cameras/picture editors/graphics).

The Ten has a different agenda from the One and the Six. It has a reputation as a 'journal of record', reflecting the main political and foreign stories of the day. The Ten has one main presenter. BBC nations and regions opt out for their own headlines at the top of the programme and for their own bulletin near the end. The BBC news studio, which is used for all the BBC1 news programmes, has a sophisticated graphics capability with video projections on the walls behind the presenters. This usually means the presenter of the Ten is standing for the lead story and seated for later items. The Ten's production desk is at one end of the vast, open-plan BBC newsroom at Television Centre in London. There are similar areas nearby for the other bulletins. Forward planning is at the centre of the room. News 24, Sport and Radio Five Live are upstairs.

1100



Kate McAndrew

Production staff are beginning to arrive for their shift on 'the Ten'. They open post and read e-mails, to get up-to-speed with the day.

Kate McAndrew, one of three assistant editors on the programme, is at her desk completing a list of prospects for tonight's programme. She has been at work since 7.30 in the morning. She's producing the bulletin, but will have input from the Editor, Craig Oliver, and, if there are broader policy issues involved, the Head of TV News, Peter Horrocks. At this early stage in the day, Kate has a clear idea of most of the programme content. The BBC's newsgathering and forward-planning operations are across the main stories of the day, with reporters and producers already assigned. On-the-day stories are assigned as they break.

1120	Kate checks staff arrangements with the <i>Six O'Clock</i> – they share some producers.
1130	<p>Kate calls out to the team: 'Right, guys, shall we meet?' The first planning meeting of the day is held in a corner of the Ten's area.</p> <p>At the meeting are Kate McAndrew (today's output editor), Gwenan Roberts (the output editor yesterday and tomorrow), Emily Tofield (senior producer, Ten), Chris Partridge (senior producer, Six and Ten), Ian Atkinson (producer, Ten), Abbie Dobson (producer, Six and Ten) and Nicola Owen (graphics).</p> <p><i>Graphics produce inserts for packages, and also the content of the video walls. The default backdrop is a panoramic London skyline. Graphics behind presenter Huw Edwards will be projected on to the centre section. Other parts of 'the wall' are referred to by the area of London they show. Reporters on live locations will be shown on 'Battersea wall'.</i></p> <p>The meeting begins with a brief post mortem about last night's programme. There was an item that failed to make it to air. Producer Ian Anderson and reporter Rory Cellan-Jones had been trying to feed a story from Scotland about a conference on the future of the Internet. It had been edited in a hotel room on a laptop editing program, but they could not get it off the computer in time.</p> <p>The previous night's output editor Gwenan Roberts says: 'We kept on being promised it, and then at 17 minutes past, I said: "We're not going to get it, are we?" and had to go with the Postman Pat piece from the <i>One O'Clock News</i>. It was the right length.'</p> <p>Kate comments: 'Not much choice at 10.15.'</p> <p>The Postman Pat piece (by royal correspondent Nick Witchell) was a light item about the children's character Postman Pat delivering invitations for the Queen's birthday party – not typical Ten O'Clock fare. (Audience research later showed it did not go down as well with viewers as the rest of the programme – 41 per cent of those surveyed said it did not interest them.)</p> <p>Kate said the Editor, Craig Oliver, had been 'very pragmatic' about the decision. He told her: 'Think of it as an experiment.'</p> <p>Rory Cellan-Jones' piece will probably run tonight.</p> <p>Kate goes through today's running order: 'There's stacks of stuff around.'</p> <p>She expects the lead story will be one of two – the government's announcement of a major revision of pensions, or an exclusive about compensation payments for the victims of chemical warfare experiments at Porton Down in the 1950s.</p> <p>The pension story means the age at which many people draw their pension will rise. It's likely to affect most of the viewers and their families. Kate says: 'Our audience are going to think pensions will be at the top. It's so important.'</p> <p>But pensions will have been covered on earlier bulletins, and there will be little new to say. The Porton Down story – a government climb-down after half a century, which could lead to 500 further cases in a class action – is politically important <i>and</i> exclusive. Kate says: 'It could be a unique lead, and it's ours.'</p> <p>Evan Davis, the economics editor, will be doing the main pensions story, produced by Rob Stevenson. There'll be a second piece too. Kate says: 'We've done some nice filming of a small firm in Ipswich – different individuals and families. We must make sure the two pension pieces don't clash and overlap too much.'</p>

	<p>'We've got to talk about what we're going to have on our wall. I quite like the <i>Dallas</i> approach with three main characters in three columns.</p> <p>'We'll do Robbo live.' [a reference to business editor Robert Peston]</p> <p>There'll be a trail for Cellan-Jones' online piece, and a report from Gavin Hewitt in Oldham, the scene of riots he covered five years ago. Kate says: 'We'll mix from Gavin then to Gavin now.'</p> <p>All the stories have a lot of graphics content. Kate explains the graphics will need to be done early, as the main graphics designer is off sick: 'It's a terrible day for someone who's new. Anything that doesn't need graphics won't have graphics.'</p>
1150	<p>The meeting continues with discussion of a pay dispute involving university lecturers. Today they're at ACAS, the arbitration service. Kate feels the programme ought to cover the talks, but says: 'The trouble with these stories is they're pictorially awful. The Six are going to give a student a camera to do an authored piece.</p> <p>'How can we treat this? Get a vice-chancellor? On a different kind of day, I'd get Peston to just strip out the madness of this pay claim. I think 23 per cent over three years is nuts.'</p> <p>As they move to the rest of the day's agenda, Kate comments: 'I hate that story!'</p>
1155	<p>Kate is coming to the end of her run-down: 'The ill-fated Rory Cellan-Jones' Internet piece will get on. It needs a 15-second top and tail. Ian's trapped in Scotland, but he'll be back at one o'clock with his tears dried to see it through. Anything else, anyone?'</p>
1200	<p>The meeting breaks up. Ian Atkinson and Chris Partridge start researching pensions. Abbie is filling in a time sheet.</p>
1210	<p>Chris is on the phone, checking details for the second pensions story, and double-checking the points being covered by Evan Davis: 'If he's got it, we can't have it.'</p>
1218	<p>Chris has decided the pensions story is as complicated as doing a Rubik's Cube, and that this would make a powerful visual metaphor. He's been looking for a Rubik's Cube expert to film. UK Champion Dan Harris calls back, but apologises and says he's not available.</p>
1220	<p>Craig Oliver, the Editor, visits the team. Chris suggests a meeting at 2.00 for everyone involved in the pensions story. Craig discusses staffing and production for the day with Kate.</p> <p>Chris rings <i>Newsround</i> to see if they know a Rubik's Cube expert. No luck.</p>



Craig Oliver

<p>1235</p>	<p>Ian is on the phone 'chasing' the Porton Down story. Chris reports to Kate and Craig (at Kate's desk) about progress on the pensions story. Kate tells him to take care of 'the heads, wall and pensions'.</p> <p>Craig calls Abbie over. Kate tells her a reporter and a producer are on the way to Loughborough University to film students and lecturers. She returns to her desk to think about graphics for the story.</p>
<p>1240</p>	<p>Gwenan is in the viewing area, looking at a Feargal Keane report for tomorrow's programme about the Pope's visit to Auschwitz. She asks Abbie what she's doing. Abbie replies: 'Quite a bit. I've got to think of a motif for the universities piece.'</p>
<p>1244</p>	<p>Gwenan has finished watching the Auschwitz report, and Ian takes over the tape machine to view archive Beta tapes. He's looking through David Shukman's previous reports on the Porton Down story. He needs to find exteriors of buildings and black and white Ministry of Defence footage for tonight's piece.</p>
<p>1305</p>  <p>Ian Atkinson</p>	<p>Ian has found archive footage of Porton Down in the '50s to go on the wall. He's delighted by the MoD pictures – with quaint voice-over and actuality sound suggesting soldiers are not being harmed by the chemical experiments: 'These are good.'</p> <p>He returns to his desk.</p>
<p>1310</p>  <p>Staff cameraman Ingo Prosser</p>	<p>Chris returns to his desk with a sandwich. Staff cameraman Ingo Prosser has arrived in the newsroom, with a full camera kit and lights, to shoot a sequence for the pensions story. Chris gives him a black backcloth – he wants a series of faces against the black background. Ingo explains he's already shot some pictures for the Six – close-ups of people's eyes – and suggests Chris views them before they carry on. The pair go round to graphics to look at the pictures.</p>

1315	Chris and Ingo are back in the newsroom. The Six's treatment is similar to what he'd planned for the Ten. Chris suggests Ingo goes for lunch while he discusses with Kate what they need to shoot. Chris returns to the Internet and finds a Rubik's Cube expert who's in London, and able to come in later. He arranges for her to come in at 6.30 to film a sequence. He also asks her to measure the squares on a Rubik's Cube, so he can get graphics to make up stickers to cover the sides: 'I wonder if we might stick up a picture of Gordon Brown on one of the sides?'
	
Chris Partridge	
1330	Senior producer Ian Anderson arrives back from Edinburgh, with the horror story from last night: 'We were at BH [broadcasting house] in Edinburgh and just couldn't download off a Mac.'
1345	Chris phones Ingo to ask him to be ready to shoot at 2 o'clock.
1400	Chris is running his script by the producers working on the pensions packages to make sure there are no overlaps.
1407	Craig, Kate and Chris are in Craig's office with Robert Peston and the producers assigned to the correspondents. Craig Oliver explains their approach: 'There's a sea of information, and people need big life rafts to hold on to.' He says the Rubik's Cube idea might work as a chapter heading for each of the sections.
1411	Ian Anderson arrives late into the meeting (he'd been on the phone to Edinburgh where he'd left some equipment behind at BH). He says the pensions story is just right for the Ten: 'It's a classic public policy thing which we have to explain. Traditionally, it's the sort of thing we do well.'
1414	Evan rings the newsroom. Ian Atkinson answers and tells Evan: 'Everyone's in a massive meeting.' Evan leaves a message about the Rubik's Cube idea. Cameraman Ingo has finished setting up the black screen.
1415	Abbie rings Loughborough University to get an old university exam paper for use in a graphics sequence. (Her idea is that questions about lecturers' pay will appear on screen as if they are part of an exam.) The press officer says she'll talk to the examinations department and get back to her. Abbie wants them to e-mail it to her. She says the producer Jeanette Long and reporter Sophie Hutchinson are just arriving in Loughborough, and gives the press officer the producer's mobile number. Then she calls Dan Ashley, the press officer of the higher education union, the AUT, to get the 'low-down' on the universities' pay structure.
	
Abbie Dobson	

1425	Ingo has begun filming a series of faces in the newsroom. He's asking production staff if they mind having their picture taken. He's looking for a good mix of ages and ethnic backgrounds. They'll be used in the pensions story.
1431	Ian Atkinson tells Kate that reporter David Shukman is driving down the M1 and should be here within the hour. He also tells Chris that Evan has decided against using the Rubik's Cube motif. Chris observes: 'The Rubik's Cube idea has been bished. It's been bished quite spectacularly.'
1440	<p>Abbie phones producer Jeanette in Loughborough to brief her on what she's found out from the AUT: 'I think you need to chase this yourself now, 'cos I've been chasing this for hours, and I've got to go and sort the graphics.'</p> <p>They discuss the ideas for the graphics.</p> <p>Chris is in Ingo's 'hot seat' having his own face shot for the graphic sequence.</p>
1445	Evan Davis arrives. Chris, Evan, Kate and Craig discuss the Rubik's Cube idea. Evan wanted to spike it. Five minutes later, there's been a change of heart. Chris comments: 'The Rubik's Cube is back on.'
1450	The Jerusalem bureau rings and offers a DTL (down-the-line). Palestinian leader Mahmoud Abbas is considering a referendum to solve a dispute between the political parties in Palestine. It's the time when Washington usually call. It's when they wake up and let the duty editor know what's happening. Kate knows they'll be on tomorrow because the Prime Minister is visiting the US (he'll land soon after they go off air tonight).
1500	<p>Kate and Craig go to an editorial meeting outside the newsroom with senior producers of other BBC news programmes. They share stories, running orders and treatments. The editor of one programme observes of the proposed 'authored piece' by a student (about the lecturers' pay dispute): 'It'll either be good, or compellingly terrible.'</p> <p>Kate confides to the meeting that Sophie Hutchinson's trip to Loughborough may be in vain: 'With everything else going on, that may be lost.'</p>
1505	Ingo has finished filming faces. He packs his gear and leaves the newsroom.
1510	Abbie liaises with Sophie about the wording of the questions on the mock-up exam paper. She checks some of her facts with Dan Ashley at the AUT before getting back to the reporter to finalise the words, and explain the rostrum camera shot she has in mind. Each shot (panning from a screen on a calculator, with moving pictures on it, to the words on the exam paper) will last eight to ten seconds. Sophie will have to script to that length over the pictures.

1515	David Shukman arrives to cut his Porton Down piece. He chats with Ian Atkinson about which library shots they're using. It's a nuisance that the library pictures are on Beta, an outdated format.
1518	The editorial meeting breaks up. Craig and Kate return to the newsroom. A producer from the Six is talking to Abbie about using the shots from Loughborough.
1525	David Shukman chats to Kate about his piece. Abbie goes round to graphics to sort out the exam paper.
1545	Abbie and the graphics team are reviewing the rostrum camera shot. It's a computerised camera move, panning across a typical student's desk to an exam paper. She's delighted with the result.
1555	David Shukman and Ian Atkinson are ready to start editing. They're agreed that the upsound from the archive Ian found earlier will be a dramatic part of the piece.
1615	Special correspondent Gavin Hewitt calls in to say he has nearly finished editing his report on Oldham. It has been completed at his home on a portable editing system, because there wasn't an edit suite available at Television Centre.
1621	Guto Harri, the North American business correspondent, calls Kate from the US. America's biggest fraud trial – the Enron case – has just ended. He can do a live top and tail into his report. Kate decides to change the running order.
1630	Sophie's piece on the universities' pay dispute will include students and lecturers, but not the employers. Abbie is trying to fix up a spokesperson to give the universities' side of the pay dispute.
1700	Huw Edwards, presenter of the Ten, goes live on News 24, with his daily hour-long sequence. It is part of a BBC policy of putting well-known news presenters and correspondents on the 24-hour channel to increase its credibility and kudos. Edwards says he enjoys the extra responsibility, but it means his working day starts on the newsroom mezzanine – upstairs with News 24. He can't join the Ten O'Clock team till after six.
1730	Guto is editing a package for the Six about Enron. After this has been fed, he will have time to talk to the Ten about whether they want a different version.

1740	Chris goes up to the business unit to see Evan, to discuss the shape of his piece on pensions.
1745	Gavin Hewitt is on his way in to Television Centre, where the final touches will be applied to his report from Oldham.
1755	<p>The team from the Ten switch the output of the screens on their desks to BBC1 for the Six.</p> <p><i>The Rolec, the small screen on each desk, allows access to 18 TV channels, 20 radio stations, and news feeds from within the building, outside broadcasts, the Parliamentary studios at Millbank and foreign feeds.</i></p>
1800	The Six is on air. The team watch intently. Cameraman Ingo is back in the newsroom to set up for the filming of the Rubik's Cube champion Chris has found. She's an Australian expert living in London.
1810	Huw Edwards arrives at the Ten desk. He jokes with the team, takes a seat on the end of the desk opposite Kate, and logs on to ENPS, the news production system, to start looking at the running order. Enron has moved up to the second lead.
1825	Kate says Guto's piece on Enron was fine, but it needs a different emphasis in his live link: 'All we need to do is big up that it's the biggest trial in American corporate history.'
1829	Graphics call Chris and ask him to go and see them in 20 minutes about the Rubik's Cube pictures.
1830	Ian Atkinson returns to the newsroom from the edit suite. He says the Porton Down piece should be finished within the hour. Kate says: 'You can't go over on time. We're very stretched for time. Today is not the day to go over.'
1832	<p>Guto calls from Houston, Texas. Kate says: 'We're just about to have our meeting. Can I call you back?'</p> <p>There's a 15-minute production meeting. Producer Ros Anstey has been monitoring the ITV News. They've headlined the story of an alleged Al Qaeda cell plotting to blow up the Ministry of Sound nightclub. Home Affairs correspondent Daniel Sandford has been covering it for the BBC, and has been trying to get permission to use audio of secret MI5 recordings of the gang. The way the ITV headline is written it suggests they have the audio already. Ros watches the ITV piece: 'It's actors' voices. They haven't even got it. Our lawyers said we mustn't use actors' voices. We could mislead the jury.'</p>


<p>1835</p>  <p>Chris Partridge and Rubik's Cube champion</p>	<p>The Rubik's Cube champion has arrived in reception and is ready to be filmed.</p> <p>On the way up to the newsroom, Kevin Bakhurst, until recently the editor of the Ten but now Controller of News 24, sees her playing with a cube. He's so impressed he wants her on the 24-hour channel as well as the Ten.</p>
<p>1838</p>  <p>Daniel Sandford</p>	<p>Daniel Sandford announces the judge has ruled the MI5 surveillance tapes from the anti-terrorism trial <i>can</i> be broadcast: 'I think that we'll have the audio before eight. What we can do is get the words ready before that.' The audio is quite indistinct, so there will be subtitles. Sandford is excited by the judge's ruling: 'It's a real first. We get to hear surveillance tapes during a trial. Evidence of MI5 listening to terrorism suspects is about as high octane as it gets.'</p>
<p>1845</p>	<p>The production meeting ends.</p>
<p>1848</p>	<p>Abbie returns from graphics and announces: 'The university piece is done. It's really good. I've just got to edit it.'</p> <p>Kate says: 'We're dropping the university story.'</p> <p>Abbie says: 'But the guy from the university is already on the train.'</p> <p>She's booked the vice-chancellor of Luton University to go to Millbank for an interview.</p>
<p>1850</p>	<p>Abbie rings the vice-chancellor's mobile. He doesn't answer. She leaves a voice message, explaining the story has been dropped. She then rings the producer and reporter to let them know Enron has taken their place in the running order: 'Sorry, Sophie. It's a big story.'</p>

1900	<p>Ros checks the Channel Four news at her desk. Will they have the surveillance audio? Daniel says: 'No, they won't have it. We'll be first with it.'</p> <p>Daniel and Ros start to write up the transcript for the subtitles. According to the judge's ruling, they have to be faithful to the context of the original. They're relying on the police producing a copy of the audio. Daniel says: 'We should get it, but we've got to have a back-up plan if it doesn't happen.'</p>
1910	<p>Gavin Hewitt arrives in the newsroom. He hands his tape to Emily.</p> <p>Daniel says to Ros: 'I don't know when to call the Yard. How often can you ring the Yard without upsetting them?'</p>
 <p>Gavin Hewitt</p>	
1920	<p>Daniel checks with the police: 'Have you got it yet?' He discusses logistics.</p>
1924	<p>Daniel is off the phone. He says to Ian Anderson: 'I think it's going to work, but I don't quite believe it.'</p>
1934	<p>Abbie is talking to Guto: 'Hallo, I'm looking after you tonight. I've not been around because I've been working on another item that's been dropped . . . Everything in hand? . . . Good.'</p>
1945	<p>Ros talks to Daniel about the logistics of getting the audio quickly, bypassing the normal procedures. They then prepare their script, stressing this is the first time during the course of a trial that they can broadcast what the jury heard in evidence.</p>
1953	<p>Abbie watches Guto's Six package to get up-to-speed. Kate has asked for some changes. He's going to recut it.</p>
1955	<p>David Shukman walks past Craig's office and tells him he's 'almost done'.</p>
1957	<p>The Rubik's Cube expert is on News 24. Huw arrives back in the newsroom with a hot supper from the nearby food bar.</p> <p>Huw resumes work on his scripts. He asks if the Shukman piece starts in vision. Nobody knows.</p>

2003	Craig Oliver comes over to Kate's desk and checks in before he leaves for the night. He'll be available on his mobile and watching the programme from home. He checks with Huw and then calls out 'Goodbye' to the rest of the team. He's wearing fluorescent cycle clips, a cycle helmet and carrying a fluorescent waistcoat.
2015	David Shukman's piece is ready for air.
2040	The audio from Scotland Yard has arrived in the building. A CD has been delivered by despatch rider.
2055	Craig rings in from home to check that all is well. There's a brief discussion with Huw about the audio quality of the Scotland Yard material, and also about the running order.
2056	Craig rings off. Huw has written the link, and calls out to Daniel: 'The first line, Daniel. Does that do the job?' Daniel can read Huw's script on his own terminal.
2058	Huw reads his script out loud to himself to check it. Kate asks Abbie: 'Have you heard the latest on Enron?' Abbie replies: 'No, do you want me to check anything?'
2059	Craig rings Daniel to ask whether he thinks the terrorism story should be the lead. Daniel says: 'I think it's powerful. There's a man discussing blowing up your younger sister and laughing about it. I feel it's strong and unique. I've never heard of it before.' He reads Huw's top line to Craig. 'Huw, it's Craig on the flashing line.' Craig then speaks to Huw.
2104	Daniel says: 'I need to talk to the lawyers.' He's concerned about the possibility of contempt of court. He needs to ensure his script puts the surveillance audio in its proper context. He asks Kate: 'Is there a possibility of a two-way?' Kate responds: 'Only if we lead on it, and at the moment we are.'
2108	Daniel discusses with Kate and Huw the importance of the story and its implications. Huw reads his script out to Daniel to check it. Daniel speaks to staff lawyer Chris Hutchings on the phone, and reads him the script. Daniel says: 'It's absolutely amazing, groundbreaking stuff. Because we're probably going to lead on this, they want me to do a two-way in the studio. To what extent do we let the jury know this is unusual?'

	<p>The lawyer's advice is that the script should not hint at questions of innocence or guilt. Daniel tells him: 'The rest of my piece is uncontentious. We've swapped some script around due to your earlier advice.'</p> <p><i>The staff lawyer sits in the newsroom during the day, and is available on his mobile during the rest of his duty shift. There's 24-hour cover.</i></p>
2114	Kate takes a call from Craig. She puts the phone down and turns to Daniel: 'We're not going to lead with it. We'll go second. But I still want to do a two-way.'
2120	<p>Abbie rings Guto: 'I just want to check how you're doing. What time do you think you'll file?'</p> <p>He hands over to the American producer Kari Browne.</p> <p>Abbie asks: 'Can you give me any Aston guides? Are they similar to the Six?'</p> <p>She gives an e-mail address to send the Astons to. 'So you think you'll file at five to ten? It won't be any later than that, will it?'</p>
2135	<p>Huw asks: 'Is this Horrocks' decision?'</p> <p>Kate: 'Yes.'</p>
2139	<p>Abbie says: 'My Astons have just arrived.'</p> <p>Kate calls Daniel, who's in Graphics: 'Can you come round so I can check your two-way?'</p>
2140	<p>Daniel arrives. He says: 'It's one question and it's around how unusual is this?'</p> <p>Kate says: 'You have one minute fifteen seconds.'</p>
2144	Huw checks his scripts with the producers and makes final changes: 'OK, guys. Shall I go in?'
2146	Kate goes into the gallery. She's told Gavin Hewitt's piece is now ready.
2152	Huw discusses the exact wording of the headlines with studio director Ian Blandford. It is a paperless gallery. Huw is still logged on to ENPS in the newsroom, and someone has to log him off before he can access the studio PC. He rewrites the top of the programme – the pensions intro.
2155	Political Editor Nick Robinson is outside 10 Downing Street, but nobody can speak to him: 'Does anybody have a mobile number for Nick Robinson? We might need it for the clean feed to him.'

2158	Ilan calls: 'Two minutes to air. Can we rehearse the headlines?'
2159	Rehearsal is complete. Ilan says: 'Back to top. Thirty seconds to air. Here we go everyone. Have fun.'
2200	<p>The programme is on air. There are five cameras in the studio, all operated by remote control, and one floor manager. The opening sequence includes the faces filmed earlier in the day projected on to the video wall. The opening piece about pensions by Evan Davis includes a recurring motif of a Rubik's Cube.</p> <div data-bbox="75 747 357 975">  </div> <div data-bbox="397 747 684 975">  </div> <div data-bbox="721 747 1007 975">  </div>
2203	Ilan points out: 'We've got no microphone for Daniel Sandford. We've got three packages to sort it.'
2208	Nick Robinson reports from Number 10. He says the pensions crisis is <i>more</i> complicated than the Rubik's Cube, and explains why.
2211	<p>As Daniel says a few words for sound level, the floor manager is lowering his chair, so that he's the same height as Huw in the studio. Producers walk in and out of the gallery, to be present when their item is broadcast. The programme runs smoothly. Guto Harri delivers an accomplished live from Houston. Gavin Hewitt's piece includes the mix through from him in Oldham during the riots to the same location now.</p> <div data-bbox="75 1417 357 1645">  </div> <div data-bbox="75 1645 357 1860">  </div>

<p>2230</p> 	<p>During the six-minute regional opt-out, Huw is revising his closing headlines on the studio laptop. The director cues Huw three seconds early. For viewers around the country his first few words are cut off. The bulletin is also 30 seconds over.</p>
<p>2238</p>	<p>The phones are ringing in the newsroom. Some of the regions are unhappy. Kate is very apologetic. Huw remarks that the junction almost always goes smoothly and comments: 'The Welsh will forgive me.' He's in a good mood because he's about to go on holiday.</p>
<p>2239</p>	<p>Kate begins a debrief. She thanks Ian Atkinson for getting the Porton Down piece cut so quickly; the Guto piece had a strong top and tail: 'Thanks everyone.'</p> <p>Huw says: 'Thanks Kate, you can come again.'</p>
<p>2243</p>	<p>Craig rings Kate to offer feedback. She says: 'I think we slightly underestimated Enron. We could have said more in the heads, like "facing prison for 400 years" or something.'</p> <p>Huw says: 'I think pensions was the right lead. Most people watching would think it affects them, so it passes every relevance test we've got.'</p> <p>He picks up the goody bag he'd received at the BAFTA awards a few weeks before, and leaves for his holiday.</p>