

# WELCOME TO CLEARCAST

## A GUIDE FOR MEDIA COMPANIES ADVERTISERS AND AGENCIES



CLEARCAST

9<sup>th</sup> edition

**Copy Clearance is our core service but in recent years we've branched out into many related areas.**

Here are some of the nice things people say about us:

"The Business Affairs Team at Clearcast has been instrumental in supporting our projects over many years. I value their advice and their ability to facilitate our approval process with a quick turnaround. A very professional team that I highly recommend."

Gaëlle, Revitive France  
*About our TV Admin service*

"Communication and turnaround have been nothing short of fantastic"

Arran, DMS UK  
*About our Fast Track service*

"Extremely helpful."

Lauren,  
British Red Cross  
*Advertiser Certificate training*

"It was incredibly helpful having Seb's guidance at each stage; during script development, on set and also whilst we were editing."

Kate, Grey London  
*About our Copy Development service*

"Good to debunk myths & realise Clearcast are not trying to stop ads, but keep them on TV!"

John, AMV  
*Agency Certificate training*

## CONTENTS

<b>1 WELCOME TO CLEARCAST</b>	5
<b>2 ASA, BCAP AND THE CODES</b>	9
<b>3 HOW COPY CLEARANCE WORKS</b>	13
<b>4 EXTRAS</b>	19
<b>5 CLEARCAST FOR MEDIA OWNERS AND MEDIA BUYING AGENCIES</b>	27
<b>6 FREQUENTLY ASKED QUESTIONS</b>	29



**CLEARCAST**

# WELCOME TO CLEARCAST

## CLEARCAST IN A NUTSHELL

Our primary job is to work with advertisers and agencies, on behalf of all major commercial broadcasters, to get ads to air by ensuring they won't mislead, cause harm or offend. We also enable advertising in many other ways.

## WHERE WE FIT IN

**UK broadcast advertising is co-regulated** with the industry taking on responsibility (through the advertising levy funded ASA) for governance by agreement with statutory regulator Ofcom.

**Non-broadcast advertising is self-regulated** with both being governed by codes of practice that are designed to protect consumers and create a level playing field for advertisers.

The UK system is regarded as setting a high standard for advertising regulation.

The UK Advertising Codes are determined by two industry committees: the **Committee of Advertising Practice (CAP)** and the **Broadcast Committee of Advertising Practice (BCAP)**. These committees are made up of representatives from advertisers, media owners, industry trade associations and clearance bodies

The **Advertising Standards Authority (ASA)** administers these Codes and investigates complaints, later publishing its rulings. For more information on the ASA see page 9.

It is a condition of UK broadcaster licences that all advertising in broadcast media should not mislead, cause harm or offend, and broadcasters should therefore clear ads against the BCAP Code prior to transmission.

Broadcasters can face sanctions from Ofcom if they repeatedly carry ads that are in breach of the BCAP Code. Their obligations include ensuring before broadcast that ads are unlikely to be found in breach of the key principles of the Code and being in receipt of documentary evidence to prove any claims being made in the ad about a product or service. **Clearcast** undertakes preclearance for TV ads and advises on ads for Video on Demand. **Radiocentre** undertakes a similar role for radio advertising and the **CAA (Cinema Advertising Association)** for on-screen advertising in cinemas. Non-broadcast ads don't normally have to be cleared in advance, although CAP provides a copy advice service so that advertisers can reassure themselves that their ads won't fall foul of the CAP Code.

Clearcast is owned by the largest UK commercial broadcasters, with others as clients, and we share their interest in getting ads to air. Our clearance ethos is that we work with agencies and advertisers to help get ads to air and keep them there by ensuring they comply with the Codes. **Importantly, we are not a regulator** (that is the role of Ofcom, who delegate some of their powers to the ASA), **we do not create the rules** (that is the role of CAP and BCAP) **and we do not “ban” commercials** (we work with agencies to get ads that comply with the rules on TV and VoD).

The Codes are designed to reflect certain legal requirements (e.g. for financial ads) and guide broadcasters and advertisers as to what may or may not constitute acceptable advertising. The Codes do not, and cannot, fully prescribe explicitly what can or cannot be done. This would be impractical as prescriptive Codes would require constant updates and amendments as society

**We work with agencies and advertisers to help get ads to air and keep them there**

**More than 850 people attended Clearcast Training in 2019, and 100% of them would recommend our courses to a colleague**

**In 2019 we considered more than 29,000 scripts, and over 62,500 films**

changes and develops, and it would also have the potential to stifle creativity. In applying the Codes we therefore use our industry knowledge and experience to make judgements about how an ad would be defended in the event a complaint is made.

For more information on the clearance process see the section entitled HOW COPY CLEARANCE WORKS on page 13.

Each year we consider tens of thousands of scripts and filmed ads. Whilst we work hard to ensure that every one of these meets the Codes, there are inevitably some viewer complaints and some of these are investigated and upheld by the ASA. In 2019, 38 of the ads cleared or advised on by Clearcast were the subject of formally upheld complaints. That's the lowest figure since 2015.

We take our role very seriously; if we are judged to get an ad clearance wrong by the ASA, then we review the process taken to reach that decision and take that ruling into account for future clearances.

We hope this introduction helps you understand why we're here. You'll find lots more information in the rest of this booklet but if you have any questions you can't find answered within, then please go to our website or email us at: [help@clearcast.co.uk](mailto:help@clearcast.co.uk).

## ASA, BCAP AND THE CODES

**Our role is to assist broadcasters and VoD providers in getting acceptable ads on air and to keep them there**

The **Advertising Standards Authority (ASA)** is officially recognised by the Government, the courts and other regulators like Ofcom as the body to deal with complaints about advertising. Although responsibility for regulation of broadcast advertising rests under law with Ofcom, it has delegated much of this to the ASA – but Ofcom are still responsible for ads which may be political, sponsorship, product placement and Participation TV (gambling, adult chat & dating services). Other than this, the ASA's remit also includes non-broadcast ads and extends to cover certain marketing communications on advertisers' own websites.

The ASA's ambition is to make every UK ad a responsible ad. It acts on complaints and proactively checks the media to take action against misleading, harmful or offensive ads by enforcing the advertising Codes. These Codes are written by two industry Committees – the **Committee of Advertising Practice (CAP)** and the **Broadcast Committee of Advertising Practice (BCAP)**.

In the event that the ASA have cause to question an ad that has been broadcast, either through their monitoring activities, or because an issue has been brought to their attention by a complainant (for instance a member of the public, a particular body/society or a competitor advertiser), they may launch their own investigation and Clearcast and the advertiser will jointly respond. For our part, we will explain the rationale behind our clearance, outlining the processes

and any discussions we may have had before clearing the ad.

Our role is to assist broadcasters and VoD providers in getting acceptable ads on air and to keep them there. It is in everyone's best interest to ensure that ads are not complained about, but this can't always be prevented. It's the ASA's job to assess whether or not we got it right.

## **SOMEONE HAS COMPLAINED TO THE ASA ABOUT MY AD, WHAT SHOULD I DO?**

The ASA writes to inform you that there has been a complaint. They outline the nature of the complaint and you are given seven days to respond in writing. Your Clearcast contact is also informed of the complaint by the ASA.

Clearcast and the ASA recommend that you channel your responses through us. This is a crucial part of the process and makes sure that we're aware of all arguments put forward in defence of the particular ad; it also ensures consistency in responses to the ASA.

We then outline our reasons for approving the ad. The ASA executive working on the complaint assesses all responses before deciding if the ad breaches the BCAP Code (or CAP Code for VoD) and drawing up a recommendation for the ASA Council on whether they think the complaint should be upheld or not. Both Clearcast and the advertiser are given a chance to comment on the recommendation before it is submitted to the ASA Council for ruling.

Once the Council has made a decision, we are told of the outcome; either upheld or not upheld and then let you know. If the complaint is upheld, we need to immediately remove the approval on our system and the ad is taken off air (or if it's a timing issue, it may have a timing restriction applied). The ASA publishes its rulings on its website. Advertisers with upheld rulings will need to provide replacement copy and this may sometimes be at short notice. If it is not upheld... good news... the ad can stay on air, with no further action required.

The ASA also informally investigates some complaints. The informal route is taken if the ASA thinks there is a straightforward breach of the Code and both Clearcast and the advertiser agree to make simple changes to an ad. Informal investigations are resolved quickly and the ASA publishes only short details of these complaints on its website, without a full ruling.

## HOW COPY CLEARANCE WORKS

Our online submission system is called **CopyCentral**

**You usually receive feedback within three working days**

### **CAN ADVERTISERS LIAISE DIRECTLY WITH CLEARCAST?**

We usually work with agencies rather than advertisers. However some advertisers do prefer to work with us directly. We have no preference other than to stipulate a single point of contact for a clearance so that communication doesn't get confused.

### **WHAT'S YOUR PROCESS?**

The below process applies to ads of less than 5 minutes. For ads of 5 and above minutes in duration, there are some differences, please contact our Teleshopping team on 020 7339 4700.

### **THE PRE-PRODUCTION STAGE**

This focuses on your ad at script stage. You don't have to submit a pre-production script before you shoot the ad, but it helps avoid unnecessary and expensive surprises later on. You (as the advertiser, or the advertising agency), submit the script, including necessary story boards and substantiation, to our online system, CopyCentral. This is then read by your assigned Clearcast contact (see page 15: ONE POINT OF CONTACT), who does a 'first read' and sends any claims of an advanced scientific or technical nature requiring substantiation, to a consultant. A 'second read' is then carried out by a second member of the team, meaning your work benefits from two pairs of eyes and you receive feedback highlighting any changes the script needs, usually within 3 working days. Once these changes have been made, you submit an amended script.

If no further changes are necessary, the script is approved and can go through to the second stage of the process below, following further advice from your Clearcast contact about possible timing restrictions etc. that might need to be applied to your ad.

### THE POST-PRODUCTION STAGE

This stage is when we consider either rough-cut or clocked ads alongside a script. At this point we will check your ad for flashing images and regular patterns (to ensure it won't cause seizures in people with photosensitive epilepsy) and check that your ad's 'Supers' (the super-imposed legal text) are the right height, are being held on screen for long enough, and are legible. If we approved a pre-production script, tell us the submission number of the approved script, as this will speed up the clearance process. The ad is then watched in our daily viewing meeting to check we are satisfied with the ad's overall compliance with the Codes. It is then either approved or rejected. If it is approved, we update CopyCentral (with possible restrictions, e.g. not to be shown around children's programming) and CopyCentral then sends you (or whoever submitted the ad) an auto-email letting you know that a final action has been applied to the submission. The broadcasters will also be able to see the ad has been approved. If it is rejected, we will explain why, and you need to make the necessary alterations to your produced ad and resubmit to us. A clocked version of all rough-cuts approved also need to be submitted for final approval as we formally clear only clocked ads.

**In 2019 we exceeded our KPI targets and fed back on 95% of scripts within 3 days and 98% of filmed ads within 2 days.**

### SIGNING UP TO OUR SUBMISSION SYSTEM

If you'd like to sign up to CopyCentral please email [help@clearcast.co.uk](mailto:help@clearcast.co.uk) for info on how you can do so.

### ONE POINT OF CONTACT

Each Clearcast contact deals with his or her own portfolio of accounts (normally advertising agencies). Everything that comes to us from that agency will be dealt with by the Clearcast contact assigned to the agency. To find your contact, go to the 'Contact Us' section on [clearcast.co.uk](http://clearcast.co.uk) and type your company name in the box marked 'Find your copy clearance executive'. If your contact is away their work will be covered – see page 27.

### HOW LONG DOES CLEARANCE TAKE?

We aim to feed back on 85% of scripts within 3 days and 95% of finished filmed ads within 2 days. However this can lengthen in busy periods (September to December and also Easter tend to be particularly busy for us) and for complex scripts. Additional substantiation and script revisions also need extra time to be assessed. If your script needs to be sent to one of our consultants (because of the nature of claims being made, for example regarding nutrition), we would advise you allow at least one extra week for this, as our consultants work for us part-time on a freelance basis.

### FAST TRACK CLEARANCE

In 2019 we launched a Fast Track clearance service. When you make a new submission to us on CopyCentral, you have the option to select Fast Track and receive feedback within one working day. A fee is payable for this service; see EXTRAS on p19 for more info.

**For advertisers and agencies new to TV, we have two dedicated Senior Copy Executives who will help you through your first submissions and getting your ad to air.**

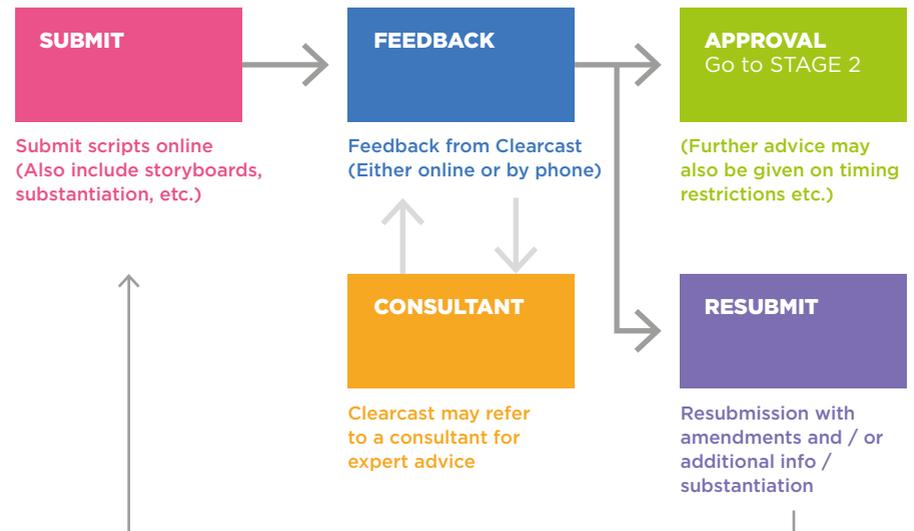
Search 'new' on [clearcast.co.uk](http://clearcast.co.uk) for more info.

## HOW TO MAKE YOUR CLEARANCE RUN SMOOTHLY

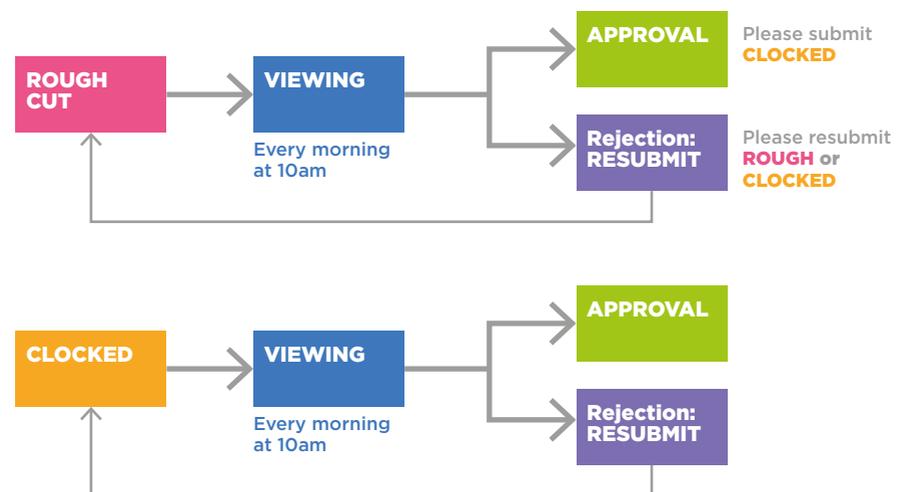
Follow a few basic steps to get your ad cleared in the fastest possible time:

1. Book yourself onto a Clearcast training course – the better you understand how and why we work the way we do, the more time you'll save. Search 'training' on [clearcast.co.uk](https://clearcast.co.uk).
2. Where claims are complex or your creative may otherwise fall foul of the rules, use our Copy Development service to shape your concepts and creative and nip issues in the bud. See p20.
3. Meet one of our consultants to discuss any complicated claims before a script is received. Find out more on p20.
4. If your ad contains claims, identify them in your script and submit any substantiation with the first version of your script. If we've previously approved a claim that you're making again in a new ad, let us know the previous ad's clock number.
5. Get your supers right first time. Search 'supers' on [clearcast.co.uk](https://clearcast.co.uk) and remember to:
  - Use our Duration of Hold Calculator which quickly calculates how long you'll need to display your legal supers for, based on how many words you'll use. Search 'calculator' on [clearcast.co.uk](https://clearcast.co.uk).
  - Use the Clearcast Testcard which tells you if your Supers meet the minimum height requirements. Search 'testcard' on [clearcast.co.uk](https://clearcast.co.uk).
6. Allow enough time for your ad to clear; it's an integral part of the ad production process. If you're working to a tight timescale, it's best to check your Clearcast contact can accommodate this. We advise against committing to shoots without approved pre-prod scripts.
7. Make use of our Fast Track clearance service – see p19.

### STAGE 1 PRE-PRODUCTION CLEARANCE PROCESS



### STAGE 2 POST-PRODUCTION CLEARANCE PROCESS



## EXTRAS

We don't charge for normal clearance of ads shown in standard commercial breaks on the channels for which we clear, as broadcasters fund this work. However, depending on the nature of your campaign, you might need these extra services that we provide. Some are chargeable and some are not. The “+” means the service is chargeable so please visit our website for more information.

### **FAST TRACK CLEARANCE +**

There are all sorts of reasons why you might need feedback on a submission quickly; a sudden change of creative direction, delays in pre-production, or simply a client who expects results yesterday. Our Fast Track service gives your ad a turbo boost. When you create a new submission on CopyCentral you can select either 'Fast Track Script' or 'Fast Track Video' and it will automatically appear in the Fast Track Manager's inbox, resulting in guaranteed feedback within one working day. Search 'fast' on [clearcast.co.uk](https://clearcast.co.uk).

### **TRAINING +**

We're dedicated to improving the knowledge and expertise of all the advertisers, agencies and broadcasters we work with every day to get ads on air. We offer a range of different learning opportunities from introductory courses to specialist courses to in-house bespoke training for advertisers, agencies and broadcasters, and offer CPD accredited courses. Search 'training' on [clearcast.co.uk](https://clearcast.co.uk).

### **INTERNATIONAL AD COMPLIANCE TRAINING + (IACT)**

With different ad rules in multiple countries, it's important you understand the requirements you face right at the start of an international campaign. Clearcast runs face to face training that provides essential guidance to help you create compliant ads in multiple countries across different sectors.

### **TV ADMIN +**

Our TV Admin department works with clients in all sectors both within the UK and internationally. We are ideally placed to assist our clients with copy advice, clearance, delivery and copy instructions/rotations where needed. We can provide cover for advertisers and agencies who want to outsource their admin or who need temporary additional support. In addition to TV we can also help with admin for radio, cinema, and VoD. Search 'TV admin' on [clearcast.co.uk](https://clearcast.co.uk).

### **COPY DEVELOPMENT +**

Save time, money and stress by involving us as you shape your concepts, creative and claims so that once your ad is ready, the clearance process is as smooth as possible. Copy Development is particularly useful for advertisers in competitive, contentious or complex areas. Start talking to us early and we'll nip issues in the bud before they become problems. We offer expert concept advice and claims assessment, face-to-face sessions, edit review and anything else you might need whilst developing your copy. Search 'copy' on [clearcast.co.uk](https://clearcast.co.uk).

### **ON SET GUIDANCE +**

Where there may be last minute changes to an approved script, improvisation or just for peace of mind, Clearcast can attend your shoot to provide guidance as you go. Book via our Copy Development service.

### **OUT OF HOURS AND LIVE CLEARANCES +**

Increasing numbers of ads take the traditional spot to new levels of creativity and some of these require live, weekend or other off-site clearances. We're keen to work with you to get these ideas to air and can provide services out of hours to make this happen. Do contact us as early as possible so we can help you plan. Search 'live' on [clearcast.co.uk](https://clearcast.co.uk).

### **PITCH AND RESEARCH SCRIPT REVIEW +**

Advertisers want to be reassured that creative ideas being pitched and researched by agencies can actually run on TV. To meet this need we provide a Pitch and Research Script clearance service. Search 'pitch' on our site at [clearcast.co.uk](https://clearcast.co.uk).

### **MEET THE CONSULTANTS +**

Our 'Meet the Consultants' sessions allow advertisers to discuss ongoing work or future campaigns with our expert consultants. This is highly beneficial if an ad contains complex technical claims or promotes significant product developments. It can also be used as part of the process to clear claims early on in the advertising process so scripts can be approved more quickly when they are submitted. Search 'consultant' on [clearcast.co.uk](https://clearcast.co.uk).

### **EDIT TO CLEAR +**

We offer an edit-to-clear service for clients who want to simplify the process of getting super imposed text and flashing right, or who are up against tight deadlines. We can also help advertisers who need international ads re-versioned to meet UK requirements. Search 'edit' on [clearcast.co.uk](https://clearcast.co.uk).

### **VoD**

VoD is Video on Demand and covers services like ITV Hub, All 4 and Sky on Demand. The programmes and the ads on these services aren't broadcast in the traditional sense and therefore are subject to the CAP Code, rather than the BCAP code. The standard in this code is slightly different to the BCAP Code in that it requires the advertiser (rather than the broadcaster which is the case for linear ads) to hold the evidence for any claims made in the ad and Clearcast will ask for a confirmation of that. Please be aware however that some broadcasters' VoD platforms will require linear approval so tell us when you're submitting an ad if you want it review for VoD only or for both linear and VoD.

### **LATE CLEARANCE +**

This is a service for ads that require provisional approval but can only be sent to us late in the day. For further details, please contact your clearance executive or email [enquiries@clearcast.co.uk](mailto:enquiries@clearcast.co.uk).

### **LONG-FORM TEleshopping ADS +**

If your ad is over 5 minutes in length and is being submitted for the first time, it will be subject to a charge. Contact our Teleshopping team on 020 7339 4700. Also, search 'teleshopping guide' on our website to view our useful booklet.

### **ONLINEFLASHTEST.COM +**

This service checks your ad complies with Ofcom's guidelines on flashing images and regular patterns to avoid causing seizures for people with photosensitive epilepsy. You can upload your ad as soon as it is ready and the automated test will email you the results within minutes. It is the first of its kind to be online.

### **ONLINE SUBTITLING**

We've partnered with Digital Nirvana to provide [subtitlenow.com](https://subtitlenow.com), a service making subtitling easy by allowing agencies and post houses to upload an ad and receive back a file containing accurate subtitles a few minutes later.

If you would like more information on any of the above services, or have other questions please contact [help@clearcast.co.uk](mailto:help@clearcast.co.uk).

## CASE STUDY

# BODYFORM: VIVA LA VULVA

**A case study about how using Copy Development can help advertisers break taboos and push the boundaries of what is considered too offensive for broadcast.**

### THE CAMPAIGN

AMVBBDO contacted our Copy Development Manager, Seb Lynch, to talk about their new ground-breaking campaign for Bodyform. Their intention was to make a TV ad which showed different representations of vulvas singing along to an upbeat song, to positively reinforce the idea that there is no such thing as a perfect vulva. This unprecedented creative was to be used to promote their new Pure Sensitive range of sanitary products. There was clearly good reason for a campaign for this type of product to focus on that part of the female anatomy, the question was whether in doing so the campaign would be unacceptably offensive.

### VULVIC VARIATIONS

AMV provided a deck containing many examples of what the agency wanted to show. There were things from nature that looked like vulvas, like rock formations and oysters. Then there were man-made things that looked like vulvas, like fortune cookies and button holes. Then finally there were things that had been made to look like vulvas, like cupcakes and embroidery. Some examples were quite abstract and vague, and some were more realistic.

### INITIAL FEEDBACK

Seb gave his thoughts on what images would be acceptable with a timing restriction and what images were not likely to be acceptable, gave advice on how to organise the deck and then presented it to colleagues in the daily Policy and Copy Meeting. It was agreed that most of the images were likely to be acceptable for broadcast after 9pm, but they also said that the materials would need to be shared with the Copy Committee for its final approval. This group is made up of representatives of the broadcasters on Clearcast's board, plus the IPA and ISBA, and Clearcast involve the Copy Committee in the decision-making process when copy is particularly contentious.

### COPY COMMITTEE PARTS 1 & 2

AMV's written argument in defence of their creative concept was based on their intention to make women feel proud of their bodies. Seb helped them to refine their argument to ensure the key concerns were addressed and then presented their case. The Committee concluded the ad could be approved for post 9pm transmission. A few weeks later AMV asked Seb to consider a new scene in which an animated period blood stain would sing along to the soundtrack. Bodyform had already broken the taboo of showing blood in their 2017 Blood Normal campaign, but this creative idea took it a step further, so Seb went back to Copy Committee with a new written defence which drew heavily from the positive reactions to the Blood Normal ads. The agency made clear that the ad was intended for targeted use on broadcaster VoD and the Committee was comfortable to approve the new scene on this basis.

**By using Copy Development Bodyform gave themselves the opportunity to get as close as possible to the border between what's acceptable and what's not, and in doing so made something truly memorable.**

### E-COMMITTEE

AMV sent Seb their final edits which contained a number of vulvic representations that had not been considered by Copy Committee. Given these new scenes were a bit more realistic than the ones seen previously it was again decided the broadcasters should be given the final decision on their acceptability. This time the materials were emailed to the Committee, again with a defence, which emphasised the positive reason to the Viva La Vulva campaign that had already gone live in Scandinavia. The Committee gave Clearcast the greenlight to approve the edits and a few days later they were live on BVOD.

## NO OFFENCE

Why did Clearcast approve material that some people may consider unsuitable for advertising? The explanation is in the wording of the rules. The BCAP code talks about “serious and widespread offence”. You can argue that some people might consider the images distasteful or even offensive, but it’s unlikely that offence would be considered serious or whether it would be felt by a wide number of people. It also helps that it has an appropriate scheduling restriction so that it targets people less likely to be offended. The CAP code, which is the regulation that BVoD falls under, expands on how the offence rule should be applied. It says, “Marketing communications may be distasteful without necessarily breaching this rule”, so while Clearcast acknowledge the ads may be distasteful to some and may be complained about, we’re confident the ASA won’t uphold the complaints. This is always the basis upon which we clear copy. By using Copy Development Bodyform gave themselves the opportunity to get as close as possible to the border between what’s acceptable and what’s not, and in doing so made something truly memorable.

## POST-SCRIPT

As expected, once the campaign went live, a number of complaints were made that one of the ads was offensive, but the ASA chose not to launch a formal investigation into these complaints. It acknowledged that while the images might be challenging and distasteful to some people, the ad was unlikely to cause serious or widespread offence. The ASA considered this because it was shown during programming designed for adults, it was light-hearted, it wasn’t gratuitous and it was appropriate in the context of an ad for sanitary products.

## TESTIMONIAL

*“Having a challenging subject matter in relation to Copy Clearance, we engaged Seb as early as possible to ensure he was taken on the journey with us. Seb was extremely helpful the whole way through, and also extremely understanding of the need to progress this subject. Without him, we definitely couldn’t have got such a momentous move forwards (period blood on TV!)”*

**Phoebe Swan**  
Senior Account Manager at AMV BBDO

If you’re interested in finding out more about our Copy Development service, please click [here](#) or email [copydevelopment@clearcast.co.uk](mailto:copydevelopment@clearcast.co.uk).

## CLEARCAST FOR MEDIA OWNERS AND MEDIA BUYING AGENCIES

### CARIA®

In use since 2003, CARIA® is the gold standard cross-industry campaign management portal for TV media. It's a web-based, secure and confidential platform which streamlines the administration process for everybody involved in airtime booking, copy scheduling and campaign administration. It helps minimise transmission copy mistakes and saves time and money for sales houses, agencies and advertisers. CARIA® is owned and operated by Peach Media (previously Optimad Media Systems) and is commissioned on behalf of TV sales houses in the UK and Ireland by Clearcast. Clearcast's commitment and support from the IPA means that the basic service comprising essential features and functionality is available free of charge (including training) to all IPA and IAPI member agencies.

### ATTRIBUTION

Our TV Attribution service underpins the analysis of television advertising in the UK and facilitates a range of activities, from media auditing, to lead generation, to share of voice analysis. We take BARB reported commercial copy, first standardising product names across broadcasters and then adding advertiser, holding company, buying agency and creative agency names. BARB subscribers using the Attribution dataset can do analysis such as:

- Break down commercial impacts for a Buying Agency by advertising sales house, to see what share they are taking
- As an advertiser, find out which competitor brands are currently on air
- Find out which Buying Agency is buying spots on a competitor for a particular brand

We also provide Sponsorship Attribution data for ITV, Channel 4, Channel 5, Sky Media and Box Television.

The service is managed by Clearcast and has been operated by Peach Media since 2007. Subscribers to the service include BARB data bureaux and research companies.

## FREQUENTLY ASKED QUESTIONS

### **Our operations team are there to help you once you submit your finished ad**

#### **Who is my contact at Clearcast and what do I do if they're away?**

If you are new to Clearcast and don't have regular contact with us, you will be given a contact based on the first letter of your company name, i.e. if you are called "Joe Bloggs Advertising" you will be assigned to the person who looks after "Miscellaneous J". If you go on to have a more regular on-going relationship with us, or are likely to, you will be assigned to a Clearcast contact's portfolio.

We have over 50 members of staff. Including our Teleshopping team, we have 26 people working with portfolios of agencies that regularly submit ads for clearance. In addition we have a three-person Cover team to help cover the work of staff not in the office. We also have two Senior Executives (New Business) on hand to assist anyone who's new to the process and needs support with their initial clearances, as well as a Fast Track Manager. So that's 32 people clearing ads.

So if your regular contact is away, email [cover@clearcast.co.uk](mailto:cover@clearcast.co.uk) or speak to our Receptionist on 020 7339 4700 who will connect you to the correct cover person. In addition to your copy contact, you may also be contacted by one of our Operations team. They are there to help you once you submit your finished ad. They may be in touch if your finished ad does not match the approved script or some of the required information we need is missing, such as artists featured in the ad or details of any music used.

### What are scheduling and timing restrictions?

Some ads have to be given timing or other restrictions limiting when they can be shown (or the environment in which they can be scheduled if VoD). A complete list of these can be found by searching 'timing' on [clearcast.co.uk](https://clearcast.co.uk). But the most common examples are shown opposite.

### Can I appeal the decision that has been made on my ad?

We have a two stage appeals process. In the first instance you can ask for a Policy and Copy Meeting (PCM for short) to consider your arguments. Made up of our Copy Group Managers and the Head of Copy Clearance, PCM exists to ensure an advertiser's arguments have been considered by a broad range of senior staff. If agreement still can't be reached, scripts and/or ads can be submitted to the Clearcast Copy Committee (made up of representatives of broadcasters, with observer members from ISBA and the IPA) for a view, which will be final. You will need to alert your Clearcast contact if you would like to make a request to have your ad submitted to the Copy Committee.

### Do you have an escalation process?

Yes we have an escalation process in place for when the advertiser/agency may want to escalate certain issues relating to us or for when we may want to escalate certain issues with the advertiser/agency. The escalation cases could range from delays, to restrictions put on ads considered unnecessary, to relationships between us and you.

Much more detail on this can be found by searching 'escalation' on [clearcast.co.uk](https://clearcast.co.uk).

## COMMON RESTRICTIONS

**KA** Ad for sanitary products or condoms. Not to be transmitted in or adjacent to programmes commissioned for, principally directed at or likely to appeal to children under 10.

**KB** Contains content that might cause physical, mental or moral harm to children and/or action that, if emulated, could cause danger or harm to children. Not to be transmitted in or adjacent to programmes commissioned for, principally directed at or likely to appeal to children under 16.

**KC** Ad for <Specific Category>. Not to be transmitted in or adjacent to programmes commissioned for, principally directed at or likely to appeal to children under 16. Categories are: **Lotteries, Football Pools, Equal-chance Gaming, Prize Gaming, Category D Gaming Machines, Licensed Medicines, Vitamins or Other Dietary Supplements, Drinks Containing Less Than 1.2% Alcohol, Computer or Console Games Rated 15 or Above, Matches, Trailers for Films or Videos with Certificate 15 or Above.**

### TS (To be transmitted after 7.30pm)

**This restriction includes the lesser KA, KB, or KC restrictions**

This restriction is likely to be assigned for reasons such as:

- Potential for emulation. Not suitable for young children as copying the behaviour may result in them placing themselves in a potentially harmful situation (but not life threatening). Scenes of threat and horror in the home.
- Moderate innuendo. Moderate, non-graphic sexual activity, this might be nudity in a sexual context.
- Interpersonal contact may be strong but brief. Moderate or strong, but brief, aggressive behaviour. Visuals of injuries, which aren't too graphic but may be bloody.

### TN (to be transmitted after 9.00pm)

**This restriction includes the lesser KA, KB, or KC and TS restrictions**

This restriction is likely to be assigned for reasons such as:

- Risk of emulation will be serious and likely to result in serious harm.
- Strong sexual content (but not overtly graphic) including sexual entertainment. Open discussion of sex. Strong and/or crude innuendo. Sexual nudity (no nipples/pubic hair/genitalia).
- Strong and repeated violence. For example, scenes of threat and/or horror. Aggressive behaviour or visuals of injuries, brief scenes of torture.

### What is a clock number?

A clock number is a unique alphanumeric identification number used to identify an ad and its creators/source (the advertising agency or advertiser). The number is used from the clearance process through to transmission and in post-transmission reporting. More detail about clock numbers can be found by searching 'clock' on [clearcast.co.uk](https://clearcast.co.uk).

### How do I raise a support ticket to report a bug / issue / ask a question?

This can all be done via our support ticketing system – visit [clearcastoperations.zendesk.com](https://clearcastoperations.zendesk.com) for more info.

### My colleague is on holiday, can I use their log-in?

Every user must have their own unique account. Sharing your account details with anyone else or accessing the system with someone else's login credentials is not allowed.

### I've made a mistake when creating a submission, what should I do?

If it's a script submission get in touch with your designated Copy Executive and they will be willing to help you correct any errors. If you have made an error on a video submission (rough cut or clocked ad) then our Ops team are here to assist via [help@clearcast.co.uk](mailto:help@clearcast.co.uk).

For lots more answers to frequently asked questions, go to: [bit.ly/ClearcastFAQS](https://bit.ly/ClearcastFAQS).

## GLOSSARY

### ASA

Advertising Standards Authority

### Audience Indexing

Often used to judge if programmes are likely to appeal to young people or children, whereby audience profile is compared with equivalent population profile. Broadcasters are responsible for determining the audience index; Clearcast do not have a role in this.

### BAME

Black, Asian and Minority Ethnic visual artists in ads. Search 'BAME' on [clearcast.co.uk](https://clearcast.co.uk)

### BCAP Code

The UK Code of Broadcast Advertising

### CAA

Cinema Advertising Association

### CAP Code

The UK Code of Non-broadcast Advertising, Sales Promotion and Direct Marketing

### Clocked ad

Final version of ad intended to be broadcast with a unique ID (clock), consisting of 15 characters.

### CopyCentral

Our next generation online clearance system which replaced Adway.

### Copy Committee

Panel comprising of senior representatives from broadcasters, with observing members from the IPA and ISBA. Referrals to the Copy Committee are made only in exceptional circumstances and it is the final possible stage in the consideration of a script or video.

### Flashing/Harding test

Method of testing ads to ensure they are safe to be viewed by those with photosensitive epilepsy.

### IPA

Institute of Practitioners in Advertising

### ISBA

Incorporated Society of British Advertisers – The Voice of British Advertisers

### Ofcom

Independent regulator and competition authority for the UK communications industries.

### PCM – Policy and Copy Meeting

Panel of senior Copy Staff who discuss problematic or contentious submissions.

### Presentation Codes

Codes designed to give more detail about ad content to help broadcasters schedule accordingly, e.g. "features firearms" to guide with scheduling away from sensitive programming.

### Provisional Approval

Indicates that an ad is acceptable to air on a temporary basis while it awaits full, formal approval.

### PRS for Music

Performing Rights Society for Music

### Radiocentre

The industry body for commercial radio which pre-clears radio ads for transmission.

### Restrictions – Scheduling

Restrictions applied when an ad can be shown at any time of the day, but may not be shown in programmes with certain audiences (generally children/young people).

### Restrictions – Timing

Succession of watersheds applied when it is determined that an ad is not suitable for airing at certain times during the day.

### Rough Cut

Unfinished video submitted to gauge its overall acceptability prior to producing a final clocked version.

### Ruling

Determination made by the ASA on whether an ad is acceptable or not (Upheld or Not Upheld).

### Supers

Superimposed text overlaid on ads to qualify claims being made in the main body copy.

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We hope you've found this booklet informative and a useful tool for your future advertising campaigns.

If you have any suggestions for how we could improve it next time, or feedback of any sort, please email [\*\*communications@clearcast.co.uk\*\*](mailto:communications@clearcast.co.uk) as we'd love to hear from you.

 [twitter.com/Clearcast](https://twitter.com/Clearcast)



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