

CLEARCAST NEWSLETTER

SPRING 2018



CELEBRATING
10 YEARS OF
CLEARCAST

**CLEARCAST NEWSLETTER
SPRING 2018**

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Hello



Chris Mundy
Managing Director

There's no mistaking that this newsletter celebrates Clearcast's tenth anniversary! Whilst it's scary how quickly 10 years flies past, when I look back at how much we've achieved in that time it's clear that we've managed to fit a lot in.

Clearcast brought together the copy clearance services of the BACC and the Attribution service of TV Eye. Since then we've brought CARIA® into the fold and introduced a large number of other services including: CARIA® Agency Link, Consultant meetings, Copy Development, Edit to Clear, Irish clearances for Irish opts of UK channels, Live Clearances, a New Business team for new to TV advertisers, Late Clearances, onlineflashtest.com, Pitch Script Advice, paid-for Teleshopping clearances, Training, TV Admin and VoD Advice.

We have a clear mission, to make it easier to get ads to air (and, importantly for clearances, keep them there) and everything that we do is born from that. Although best known for clearing copy, the work we do covers a much wider range than most people realise. We are one of the few companies in the advertising industry that work with media owners, creative agencies, media agencies, production companies, music protection agencies, legal firms, delivery companies, ad-tech providers, regulators and industry bodies of multiple complexions. We occupy a unique place in the advertising ecosystem and it's one of the things that makes working at Clearcast so interesting.

This edition of the newsletter is a bit more retrospective than usual; there can't be many people that don't take stock when a big anniversary looms and we're no exception!

Here's a taster of what you'll find inside:

- Mark White and Helen Stevens, two founder Clearcast Directors, look back on how and why Clearcast came into being, their hopes for it and how we've performed
- Guy Parker gives us his take on 10 years of Clearcast and the ASA working together
- Jonathan Laury looks back at 10 years of regulatory change, some big, some small, but significant
- Hannah Forrest and Lloyd Garman interview Kim Wakes on the impact that CARIA has had on Channel 4
- As well as insights into 10 years of training, live ads and telesshopping

If you're interested in organisational change, we spill some secrets about the steps we took to develop as a company too.

I hope you get a sense from working with us and reading newsletters that we have a great team of people at Clearcast. Luckily, they like working here too, not only have 62% of staff been here longer than the 10 years I've been here, their scoring of Clearcast won us a ★★ **Outstanding** rating in Best Companies 2018.

Finally, I'd like to say thanks. Not just to the team, but to our clients, Board and partners too. One thing we've learned over ten years is the more we work together in partnership, the more we can achieve. We're looking forward to doing even more over the next ten years!

Chris
www.clearcast.co.uk

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Clear

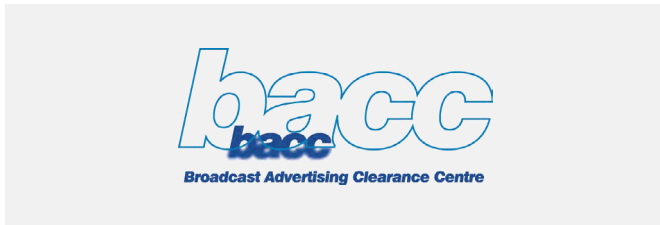
View from the Board

We asked Mark White, Clearcast's Chairman, and Helen Stevens, ITV Board Director, for their thoughts on Clearcast's birth and development.



MARK WHITE
Clearcast Chairman

Way back in 2007 when ten pound notes could be folded and Jeff Eales still had some dark hair, Campaign ran an opinion piece on the change of ownership and branding of the BACC to Clearcast. In time honoured Campaign fashion, a cross section of industry figures were asked to table their thoughts as well as provide a photo to sit alongside their scripture (usually a holiday shot with a tan from 5 years earlier!). Their responses all focused on the day to day issues that they had experienced with copy clearance at the time, without recognising the opportunity that lay ahead.



The old BACC logo

The goal was for Clearcast to complement Thinkbox by being 'DoBox', making the process of getting ads to air as swift, straightforward and painless as possible

On the other side of the field the broadcasters were generating a much bigger vision for Clearcast. We wanted to co-ordinate the administration of TV and bring industry systems together to all be in one place. The goal was for Clearcast to complement Thinkbox by being 'DoBox', making the process of getting ads to air as swift, straightforward and painless as possible. I was lucky enough to sit on the boards of both Clearcast and Thinkbox, from their conception to ultimate birth. The stand out shared attribute was a huge desire to always represent TV as a whole and not be influenced by any blinkered views. Although challenging at times, both companies have thrived by sticking to that quest.

So, ten years on, let's have a little look to see how we've got on against our vision and what Clearcast have provided to enable the TV world:

- Media Buyers can place all their TV bookings on CARIA®
- These can then be transferred to MediaOcean without re-keying using the CARIA® agency link
- Creative agencies can add their copy instructions to the bookings
- Meanwhile scripts, rough cuts and TVCs are cleared using CopyCentral, with agencies able to utilise the Online Flash Test to see whether and where their ads fail flashing
- Post campaign analysis is made possible by the Attribution service

All of these are powered by Clearcast. On top of this are the thousands of industry people we have helped develop through our training courses, as well as the creative treatments, in tightly controlled categories, that would not have made it to air but for the help and assistance of the Copy Development service.

TV continues to innovate to retain its position as the most powerful medium and Clearcast remains its wingman by evolving to support every new initiative. These include advice on Video on Demand ads to being on site to clear live commercials or working out ways that live betting odds can be cleared using templates. Clearcast works in partnership with agencies, sales teams and creatives to get innovative ideas to air.

The original eight shareholders may have reduced to four through mergers and acquisitions which, as well as providing more choccy biscuits per person at the board, has only increased the passion to support and continually develop Clearcast into the future. We're a unique mix of characters and personalities with skills ranging from Sales to Technology, Compliance to Operations, with the odd Lawyer, Financier and Theatre luvvie thrown in along the way! We all share our focus on how Clearcast can best serve the interest of not just the TV companies, but the whole industry.

We can all marvel at the systems and technology that we've advanced over the last 10 years but none of this means anything without the heart of the company and that's its people. As a board we are immensely proud of the team of talented, dedicated, and fun professionals who really care about everything that they do each day which makes Clearcast the success it is today. A humungous thank you to all of them and may the heart beat as strongly for the next ten years!



HELEN STEVENS

ITV Board Director

I've had a long career in broadcasting (where's it all gone – surely it was only yesterday that Obama was elected President, the Stock Market collapsed and Clearcast was invented?) and I'm often asked what stands out for me. Right at the top of that list is Clearcast.

It was starting from a difficult position. The BACC, Clearcast's predecessor and part of ITV, was not positioned either politically or operationally to succeed in providing a service across broadcasters, despite some great skills and expertise as well as passion and commitment from the top down.

It took time (and a couple of false starts) but it was clear to me that the best way of changing things was to give ownership (and therefore a vested interest) to the broadcast 'customers', but:

“Really! On what planet will all those diverse power players sit down and agree feasible terms and conditions? It's way too complex”.

Hah, they reckoned without the will to succeed and the determination, flexibility and trust that we had around that table. Particular respect to Sky and our friend Jeff Eales without whom we'd have given up, having lost the will to live.

Anyway we made it happen. Clearcast came into being and our first job was to find the right person to run it. What a great choice! Chris has been a star

from day one, ably supported by his management team and we've seen Clearcast go from strength to strength.

Primarily we had a vision of this superb centre of knowledge, the go-to people when you wanted to get advertising on-air. Experts who would take your hand to guide you through the maze of process and shine a light through the tunnels of regulation. Not the perceived 'policemen' of the industry but the wizards who could conjure up ways of making things happen without losing your head in the process. Well we've seen the survey results and we're not finished yet, but we're not disappointed.

We also hoped that this could grow as the industry evolved, perhaps supporting other platforms, or bringing in business from affiliated areas. We'd not reckoned on the entrepreneurial spirit that has seen training become such a big success or the initiatives of Clearcast Plus. It's exciting to see the continued drive and creative thinking that means we're so much more than a necessary hurdle to be jumped.

I don't underestimate the extent of the transformation and the work that has happened to get Clearcast to the success it is today and I'd like to commend everyone involved for making it so. Here's to the next 10 years.

We've got a superb Board of Directors and just for fun, I have set up a quiz with a selection of board attendees. (I am playing along too!)

The aim of the game, which you'll find at the back of the newsletter on **page 68**, is to identify who's who from the baby pictures – we have made it easier by showing you their current faces too!

The winner will receive a champagne prize.

Helen

Happy Birthday Clearcast

Guy Parker

Chief Executive of the Advertising Standards Authority



Congratulations Clearcast on reaching your 10th anniversary. Pre-clearance flies when you're having fun. And, without wishing to underplay in any way the importance of your work and the crucial role you play in keeping UK TV ads responsible, I know that fun is at the heart of what you do. That's helped, of course, by the fact that you (and we at the ASA) are lucky enough to work in a vibrant, creative and dynamic industry that forever throws up challenges, talking points and, often, laughs. Another good reason to celebrate.

Servicing the needs of more than 1,500 clients, considering over 32,000 scripts and viewing over 61,000 filmed ads per year is no mean feat

As you've no doubt been doing, looking back on 10 years provides plenty to reflect on as well as to be proud of. I want to commend Clearcast for evolving to meet the demands of an (almost) ever increasing workload. Servicing the needs of more than 1,500 clients, considering over 32,000 scripts and viewing over 61,000 filmed ads per year is no mean feat and testament to you all for being a dedicated and professional team.

On top of pre-clearance, the support you provide to agencies, advertisers and broadcasters through training, help and advice resources and other services including ad attribution, demonstrates an organisation that is client focussed and committed to delivering added value. And in all of that, you also have us to deal with!

The relationship between Clearcast and the ASA and the question – are we getting on as well as we should – has been ever-present throughout the last decade. I've visited this topic before, but now is a good time to reassert my view. From our perspective, the relationship is as good as it's ever been.

We are two organisations who, on occasion, hold different points of view on issues and who seek to resolve those differences in an open and constructive way. We are not two organisations set in opposition, forever squabbling and needling away at each other.

As in life, friends and partners can disagree, sometimes passionately, but that doesn't diminish the strength of their relationship. Often it can bolster it.

And what kind of a world would we be living in if the ASA didn't occasionally reach a different conclusion about an ad, once it was in the public domain, than Clearcast did when clearing it? I venture a world where Clearcast was either playing it too safe with its advice or one where the ASA – tasked with independently administering the rules – was reluctant to do just that.

Of course the relationship needs nurturing and I'm pleased to see how it has grown and developed. Where there have been stumbling blocks we've acted – the creation of the cosmetics panel of experts being a good example. Our regular meetings, shared training, inducting each other's staff and open lines of communication all point to the efforts we each make. On that last point, we set great store by Clearcast's response on behalf of broadcasters in cases we're investigating. Your arguments and your insights don't always win the day, but they are always respected, considered very carefully and are therefore heavily influential.

Despite the fact ad spend has increasingly shifted online, TV advertising has lost none of its power or resonance. Witness our most recent 'top ten' most complained about ads list – nearly all of them TV ads. And consider the past, present and future. Who can forget our supermarket 'sweep' and the battle royal between the sector giants over comparative claims? Look at the current debates raging around gambling TV advertising around live sport. And cast an eye to the horizon and the emergence of personalised TV ads. As I said, ad land is dynamic.

**TV advertising
has lost none
of its power
or resonance**

We work together effectively, independent in our judgments but aligned in our ambition to enable responsible advertising to flourish. That's reason enough to raise a glass. But this anniversary makes that especially so.

On behalf of all my colleagues here at the ASA, I'd like to wish everyone at Clearcast a very happy 10th birthday. Here's to a successful next ten years.

Becoming Clearcast

Chris Mundy

Managing Director



The first Clearcast logo

Copy clearance in the UK hasn't had quite as many incarnations as Doctor Who, but it isn't far off! What made the regeneration of the BACC into Clearcast different was that this was the first time that Clearcast was being separated from ITV. Clearcast was to be spun into a separate entity with ITV becoming one of eight shareholders.

I joined Clearcast in March 2008. Clearcast had a new logo (green, not my favourite colour) but other than that not much had changed; the same team were working in the same offices for a company that sounded, to some, like a pregnancy test. The transitional period had been unsettling and our first staff and agency surveys that year showed low staff and agency satisfaction.

However a blank canvas is a wonderful thing and we got cracking on building a new company, keeping the best of what had gone before and working with the team to shape what we wanted to be.

Here are the steps we took to build a new Clearcast:



- 1** Measured staff and agency satisfaction to understand what was working well and what we needed to address. We've repeated this regularly over the years.
- 2** Aligned the management team: redefined roles and responsibilities, honestly reviewed the status quo and most importantly began to shape a distinct vision and strategy for Clearcast.
- 3** Closed the office for a day to bring the whole team together off site. We discussed the highs and lows from the staff and agency surveys, the emerging company vision and the company values. Our 5 company Values are verbatim the ones we settled on at the first all staff awayday.
- 4** Later we added to our Values and through team discussion distilled our DNA. The DNA highlights the core characteristics that you should experience whoever you talk to in the team. Of course, we value diversity too, but your experience of our service shouldn't vary according to who you talk to and that is what the DNA project sought to codify.

- 5 Identified quick wins that would make a positive difference to the team. In our case we made a range of changes, we introduced: second screens for all copy staff (script on one and substantiation or TV ad on the other), personal development reviews and performance related reward, a staff forum and staff benefits like flexible hours, flexible holidays, an employee assistance programme, staff discount and cycle scheme, yoga and subsidised massages. We also addressed the long hours that were being worked by the team.
- 6 Looked at our systems and processes and worked on ways to improve them, particularly to improve turnaround times which are a key driver of agency satisfaction. The most recent improvement in our script turnaround KPI has been achieved by applying Lean Six Sigma principles to our processes.
- 7 Built our technology capability. Clearcast is a hub that connects the industry together through a range of services. Whilst copy clearance is a largely human activity (but heavily dependent on our clearance system CopyCentral), many of our new activities are systems or integrations of one sort or another. So since Clearcast started we've recruited a CTO and internal IT team as well as building technology partnerships.
- 8 Launched a range of new services. We've built out from our core areas of expertise to provide products and services that add value to the industry, such as Training, Copy Development, Teleshopping, TV Admin and Online Flash Test.
- 9 Ran a leadership development programme for our wider group of managers and made our regular managers' meetings much more strategic and future facing.
- 10 Introduced a CSR programme "Clearcast for Better" to give something back to the community and the next generation.

And our results? Agency satisfaction has jumped by 50% and Best Companies has given us a ★★ **Outstanding** accreditation based on our staff feedback.

So there you have it. The secret recipe for Clearcast.



The Clearcast team, October 2017

Of course, the special sauce is the wonderful and knowledgeable team of people we have working here so it's easy to share but hard to replicate!

Wait! The 30" TVC is not dead after all!



Kristoffer Hammer, our Head of Business Development, left us in November 2017 to return to his native Norway, where he's started a family. Although he's probably very busy changing nappies and settling into his new role as Project Manager at Media City Bergen (an international hub for media and tech innovation) he's managed to find the time to pen a reflective piece on what changes he's seen here over the last ten years and what he thinks the future holds...

In 2008, Clearcast's first year, TV advertising revenue was beginning to see a downturn in line with the recession in the wider economy as a whole. A year later, online advertising spending in the UK reportedly overtook television expenditure for the first time. Commentators were sounding the death knell for the TV ad.

The broadcasters and Clearcast are still here and it looks like the fortune tellers were wrong - TV advertising isn't dead after all. In fact, it looks like the established media is having a new spring.

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Clearcast has changed as market structure has evolved. Starting with eight shareholders, we are now down to four as sales houses closed and third-party channel representation consolidated. TV advertising evolved to include VoD which was one of the first challenges for Clearcast. VoD isn't quite the same as TV, it is governed by the CAP (non-broadcast) code rather than the BCAP (broadcasting code) so we had to start reviewing ads against both codes as, in most cases, the same ad is often run on either platform. We also had to develop content indicators to help publishers schedule ads in the non-linear world where timing restrictions don't automatically apply.

Another big change has been automation. Manual processes have become much more automated. For Clearcast that meant the introduction of an API that allows broadcasters to feed our clearances straight into their airtime systems and opens up the potential for third party addressable advertising platforms such as that of Videology to access compliance data and integrate seamlessly, opening up new revenue opportunities.

The last 10 years has seen an enormous increase in creativity in TV advertising, resulting from closer partnerships between agencies and broadcasters and Clearcast has also developed to facilitate these. The most popular bespoke service back in 2008 was Saturday clearance of newspapers' Sunday editions. Since then we've cleared everything from a weekend of live ads from a war zone, to improvised comedy to marriage proposals and the integration of viewers' tweets in ads.

With the introduction of the **Copy Development** service, agencies can now involve Clearcast at a much earlier stage of the creative process. This has helped advertisers such as Heineken achieve their brand goals whilst staying the right side of the BCAP code. Similarly, the launch of Clearcast's **TV Admin** service allows agencies and advertisers to tap in to our unrivalled network of contacts at European clearance bodies and beyond to get their ads cleared globally.

I have, until recently, been part of this amazing journey and been privileged to sit right in the middle of the development of the company. I have now returned to the city I left 21 years ago, to join another example of where media have decided join forces. Media City Bergen in Norway has over 100 media companies working together, having open discussions around innovation and sometimes developing joint solutions while continuing to compete for the same business. The Bergen Media Platform takes this one step further – a platform that with open data, APIs and technical platforms across member companies, allows new tech ideas to be immediately connected to existing systems.

The increased complexity of the media market, along with the drastically changing competition over the last ten years – means that partnerships and offering joint smart solutions can only be the way forward. And Clearcast has never been in a better place to be the home of many of these solutions.

Happy Birthday, Clearcast!

10 years, 10 highlights

Lou Glover
Copy Group Executive

Did you know that in the last ten years...

We've read
327,089
scripts

We've
watched
619,633
TVCs

77%
of agencies rated their
experience of working with
Clearcast Good or Excellent
in 2017, compared to
48% in 2009

35
Clearcast staff have
attained either
a Foundation
or Advanced
IPA Certificate

5,000
delegates have
attended a Clearcast
training course

We've
improved our
SLAs: from committing
to provide feedback on
80% of scripts within 4 days
to now turning around
85% within 3 days

16,901
submissions
have been made to
onlineflashtest.com
since it went
live in 2011

Fewer than
0.1%
of all the TVC's
watched had an
upheld ASA
ruling

We've had
1
High Court decision:
Clearcast are not
open to judicial
review

2
EASA
awards have been
won by Clearcast:
Gold in 2013
Silver in 2014

CARIA®, making everyone's lives easier

Hannah Forrest and Lloyd Garman at Channel 4 spoke to their Traffic Manager Kim Wakes (who's also on the Clearcast board).



In the beginning, agencies created hundreds of different types of copy instructions, ranging from a lonely clock number on the page to well crafted, lengthy works of art. Something needed to change; and one day the industry said, let there be CARIA. In 2005, a new age of traffic administration was upon us. CARIA was born, and from then every trafficker's life was made easier. CARIA became crucial to the booking of campaigns, and subsequently the issuing of copy rotation instructions (CRIs). These new CRIs were sent in a clear and easy to read format and has helped streamline the process of booking campaigns and instructing copy. We caught up with Channel 4 Traffic Manager, Kim Wakes to tell us tales of the dark times B.C. (Before CARIA), and how it's helped shape the industry as it is today.

What was it like working B.C.?

Before CARIA, a lot of time was spent chasing some form of instruction which may have been sent by fax or post or not at all. Once we had an instruction it would often just be a clock number with no indication of what campaign it referred to or where it was being delivered to. It was a tough task to track changes as there was little or no versioning information available.

So, why was CARIA set up?

CARIA was set up in 2005 by IMD Optimad and funded by the Broadcasters with a contribution from the IPA to address these problems. The transition from having no consistency in the way CRIs were received, to suddenly having lots of information that looked the same significantly speeded up the way in which we processed it. From a Channel 4 perspective the real game-changer was being able to automate it.

How has CARIA changed?

CARIA began its life in campaign approvals. This then evolved to creating CRIs using the existing campaign information which was already available and uptake by agencies was quicker than we anticipated, clearly meeting an industry need. Straight away this led to noticeable improvements. We no longer spent as much time chasing for basic information such as campaign names and dates, and with the introduction of automation, accuracy increased as there was less scope for human error.

One of CARIA's main benefits is that it is able to be tweaked and updated, allowing it to keep up with the constant shifts and changes within the industry, whether that is VoD or the evolution of delivery from tape to digital. Information including expected restrictions or specific time bands and dayparts is now available, as well as the ability to create and process complicated top/middle/tail rotations. The CARIA Evolution Group evaluates feedback from users on changing business needs and how the system may be developed to adapt. Potential changes are prioritised and rolled out; as a result, CARIA continues to meet the vast majority of the industry's requirements.

In your opinion, how has CARIA impacted the industry?

The time that it took to process a large amount of instructions was significantly reduced when CARIA was introduced. This allowed Channel 4 to accurately process more instructions than was possible before (28,000 for Channel 4 in 2017), allowing the business to accommodate more money, process more copy and work more creatively than ever before.

The use of CARIA for CRIs has enabled us to better accommodate the changing nature of some of the campaigns we run. Changes are now more trackable, clearly highlighted, and the scope for agencies to instruct innovative campaigns relying on position in break or specific sequencing can be easily instructed and interpreted.

How important is it for agencies to use CARIA?

Very important. With something as important as CRIs, the ultimate goal is to get it right. Anything wrong costs money so the ability to automate this information whether it is complex or simple, significantly reduces accounts queries and compensation. CARIA doesn't cater for all copy scenarios but it's very close and this frees up time for the traf-ficker to concentrate on remaining manual processes. Agencies are able to track any changes to their campaigns, they can receive read receipts so they know that their instruction has been delivered and viewed. Best of all, it's free for agencies to use!

And so, we have come to the end of our journey through the dark ages B.C. and into the light. CARIA has forever changed our industry, for which we'll be eternally grateful.

“God Bless CARIA. Without it, we wouldn't be able to be as effective and efficient as we are!”

Amen to that!

10 years of... Regulatory Change

Jonathan Laury

Copy Group Executive



Ah, 2008. It feels like a different time.

Duffy's *Rockferry* was the best-selling album of the year, Alexandra Burke apparently released a top selling version of Leonard Cohen's *Hallelujah* and *Mamma Mia* was the top film.

Truly the past is a foreign country...

Even as Clearcast was being formed and taking its first few steps, it was apparent that the world of ad compliance was no different to that of music and film: times change. Unveiled just the previous year, the EU's register of nutrition and health claims was still being digested, and the ASA tightened up their rules to more closely mirror the European regulation. That's why these days a general health claim for a food, like 'our ready meals are good for you' has to be accompanied by a specific claim from the EU register which clarifies in what way it is good for you. Is it because it has vitamin C in, which contributes to the normal function of skin? Perhaps it's the iron which contributes to normal cognitive function. Either way, these days making a health claim for a food is much more tightly defined than it used to be.

A new edition of the BCAP code launched on the 1st September 2010, bringing a number of big changes with it. It's easy to forget now, but pre-2010 ads featuring celebs (or anyone for that matter) couldn't be broadcast during shows featuring those same celebs. So no ads featuring Our Cheryl during *X Factor*, for example, to maintain a separation between programming and advertising. The revised code changed the rule to apply only to children's programmes, as adults could be expected to tell the difference.

Two other big changes in the new Code were the addition of a whole section on environmental claims and a rule around creating ads with a sense of social responsibility. The environmental section clarified that any claims about green properties of products must be backed up by the full life-cycle. We don't see many claims of this nature. The social responsibility rule however is cited daily at Clearcast. It's something of a catch-all rule that can apply across sectors and is one of those subjective areas that prompts heated debates.

Whilst it's been the case for a long time that cigarettes can't be advertised on TV (since 1965, fact fans), changing technology has meant that the question of what constitutes smoking or tobacco products has been very hotly debated over the last few years. With the rise of

e-cigarettes, definitions and regulations were revisited a few times leading to a sudden explosion of TV advertised e-cigarettes and a just as quick disappearance. The lay of the land now is that e-cigs can only advertise in two circumstances: if they are licensed by the MHRA, or if they don't contain any nicotine, can't be refilled with a nicotine liquid, and aren't branded similarly to nicotine-containing e-cigs or liquids.

Elsewhere in technology, broadband claims have been changing over the years. Gone are the complicated prices comprised of multiple different elements. As of last year prices can only contain two elements – one monthly price and one up-front cost. It's not just the pricing which has changed – very soon the ASA will introduce new rules on how average speeds should be presented. As of 23rd May this year the speed quoted will be the median peak-time download speed, rather than the measure that has been in use of providing an 'up to' speed based on what at least 10% of customers could expect.

As we can see then, it's not the case that regulations remain carved in stone – they change as consumer taste and understanding does. There will be more changes soon following the ASA's work on objectification and gender stereotyping, though quite what the new rules will be has, at the time of writing, not been announced. It's clear that dated stereotypes of women doing all the housework or men being blundering fools as soon as they have to wash a plate are on the way out.

Along with the big changes, there have been myriad tweaks along the way – things like how to determine whether a brand is synonymous with high fat, salt and sugar food, how premium rate phone charges should be priced, the need for consumers to be able to verify claims, scheduling restrictions for gambling offers to new customers and many more. Some of these come from the ASA and CAP themselves, others from industry bodies like the Senet group. What's important to remember is that in a world of changing regulations, we've got **news** and **blog** articles on our website dissecting the latest precedents to help keep you informed.

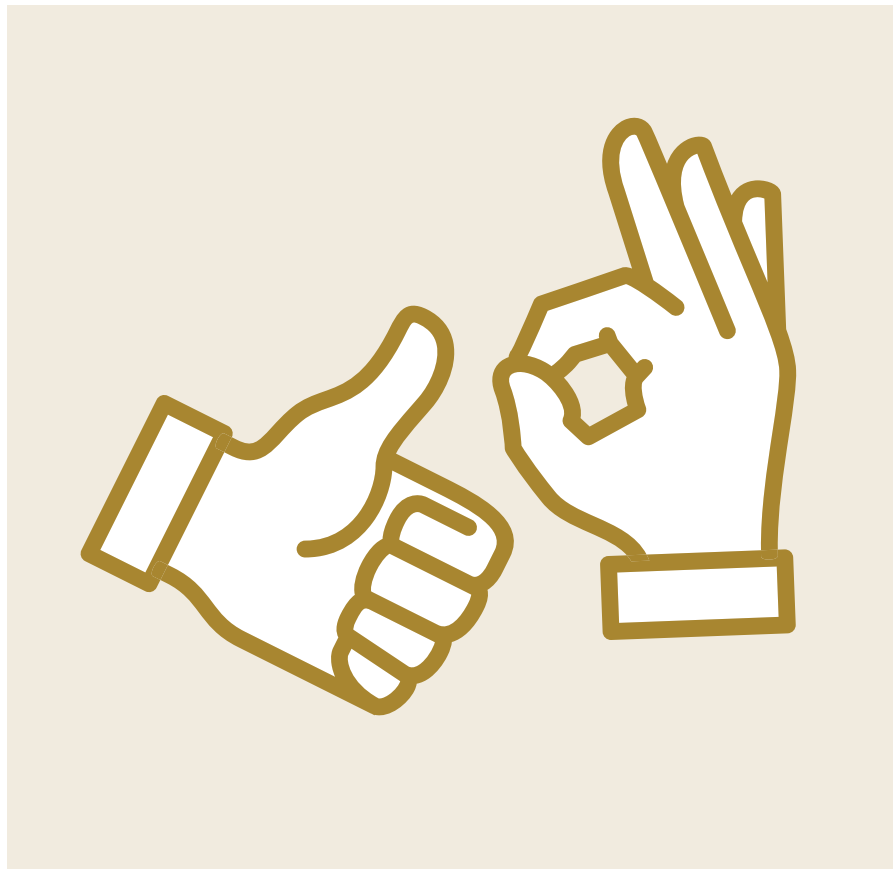
How will the regulations change over the next decade? Who can say, but keep your eyes glued to our **website** or **Twitter feed** and you'll be guaranteed to stay up to date.

10 years of... Training (almost!)

And lots to look forward to...

Michael Haydon

UK & International Training Manager



With Clearcast hitting the 10-year mark in 2018, the Training Programme is just one year behind, celebrating nine superb years. We are constantly growing, refreshing and breaking records year-on-year and have no plans to stop anytime soon.

Looking back to the programme's humble beginnings, we have developed significantly with a new record of 820 people in the ad industry trained in 2017. We work hard to make sure that our courses are useful, interesting and interactive and we are proud to say that 100% of those attendees last year said they would recommend us and rated the course as either 'good' or excellent'. 2017 was also the year that we acquired our very own floor with a much larger training space. These days we welcome attendees into our exposed brick basement block... orange really is the new black.

The appetite for the training service and the need for this knowledge sharing has been bigger than we ever imagined and this is apparent in the feedback we collated last year; we asked every delegate to what extent the session would make a difference in the way they do their job from 1 to 5 and the average score was 4! We hope this means we deliver on our mission to make a significant positive difference to your everyday working life.

We have been offering CPD accredited courses since 2012 and each new year we strive to add new exciting courses to complement these core sessions. So far this year we have taken our CPD training to Manchester for the first time and for info on our next international event in Amsterdam this June, [click here](#).

2018 is also bringing us a super exciting triple header; 'Three of a kind' bitesize training courses coming to Gibraltar, Malta & London... can you guess the sector? [Click here](#) to place your chips and secure your spot around the table at our gambling training sessions, which will take on board the new guidance. Discounts are available for multi-location & multi-delegate bookings.

Alongside our certificate courses, we continue to offer a bespoke service that allows you to completely personalise the training agenda for your own organisation and experience and have it delivered in the comfort and privacy of your own quarters! We can get booked up so give us a shout to pencil your preferred dates in.

If it wasn't for Agencies, Advertisers & Broadcasters attending these sessions and bringing their eager minds and serious talent to the table we wouldn't be where we are today and for this we thank you. We've already run two sessions so far this year and have some wonderful feedback to share with you from the January agency course:

“Interesting, funny, entertaining”

Linnea, Foundry member, Leo Burnett

“Genuinely learnt things I didn't know before”

Rachel, Post Production Coordinator, BMB

“I really can't think of anything that could have been better. Very high standard.”

Rachel, EG+

Check out our full course list for 2018 at clearcast.co.uk/training/

Hope to see you soon.

ADVANCED CERTIFICATE

Wednesday 9 May

Wednesday 28 November

ADVERTISER CERTIFICATE

Thursday 5 April — External

Wednesday 5 December

Wednesday 31 September

AGENCY CERTIFICATE

Wednesday 26 April

Wednesday 19 September

Wednesday 16 May

Wednesday 17 October

Wednesday 27 June

Wednesday 14 November

Wednesday 25 July

Wednesday 12 December

Wednesday 22 August

BROADCASTER CERTIFICATE

Wednesday 11 April

Wednesday 10 October

10 years of... Live Ads

Seb Lynch

Copy Development Manager



The live ad for Assassin's Creed, with a stuntman about to free-fall 100 feet

Ten years ago Channel 4 made history by broadcasting the most ambitious live ad ever shown on UK television. A team of skydivers jumped out of a plane and formed the letters 'H', 'O', 'N', 'D' and 'A'. So the desire to create must-see, appointment-to-view advertising events was born.

Although Clearcast wasn't involved in the live part of the clearance of the Honda ad (as it only had a delay of a few seconds), since then we have been instrumental in helping to bring this type of ad to television.

Highlights of the last decade include:

- A Virgin Media ad featuring Keith Lemon live from a silent disco at V Festival
- Territorial Army ads live from operations in Afghanistan
- An improvised comedy ad break for Kabuto noodles
- Sam Smith performing live from London's Roundhouse for Google Play
- A live marriage proposal in a First Choice Holidays ad
- A stuntman free-falling 100 feet in an Assassin's Creed ad (pictured, left)
- A Virgin Holidays ad live from 18 holiday destinations around the world
- A Cancer Research ad live from inside a human body
- ... and ads live from the red carpet of the premieres for **Transformers: Age of Extinction**, **Tomorrowland** and **XXX3**.

Clearcast has been present for the recording of all these ads. For an ad to be called 'live' broadcasters allow a five minute window between the end of recording and the start of transmission, so this is how long we have to decide whether an ad is acceptable. Fortunately so far we've never had to reject a live ad.

As well as these live ads there have been numerous examples of Clearcast providing bespoke clearances for ads which include very last minute material.

For example, social media messages, user generated video, selfies, lottery draws, product launches, viewer chosen content, names of competition winners and references to live television programmes or topical affairs. However, by far the most prevalent use of a live element in UK television advertising is the inclusion of live odds in sports betting ads. This dynamic content doesn't require Clearcast pre-clearance. We approve a template ad containing the pre-recorded material which is delivered to the broadcaster, then the odds are pulled directly from the bookmaker's website immediately before transmission which then populate the ad. So far this process has worked without any compliance hiccups.

The big question is how advertisers might want to use this kind of dynamic advertising in the future. The challenge for Clearcast and the broadcasters in the next 10 years is how we respond to the demand for dynamic and addressable advertising that is scalable in the way that the live odds ads have been. The issue is one of compliance. Clearcast works for the broadcasters to protect them from showing ads that don't comply with the BCAP code. If the broadcasters remove this protection and allow all kinds of dynamic content to populate ads without Clearcast pre-clearance then they're opening themselves up to a potential regulatory emergency.

If you have an idea for a live or dynamic ad please don't hesitate to **get in touch** with us so that we can find the most efficient way of getting your ad to air. Perhaps you're thinking of a campaign that responds dynamically to this year's FIFA World Cup or you're a retailer who wants to promote products directly

The big question is how advertisers might want to use this kind of dynamic advertising in the future

related to the weather that day? We're always keen to work with advertisers, agencies and broadcasters to facilitate new ways of enhancing the effectiveness of TV advertising whilst maintaining its integrity.

We thought we'd share some feedback from one of our many happy clients. The below is from **Tom Stevens at Sassy Films**. We worked with him in January last year on a Cancer Research ad live from inside a human body...

"Producing live adverts, such as our pioneering and award-winning Cancer Research UK advert (broadcast from inside a human bowel), has many inherent stumbling blocks. It was thanks to the dedication and attention-to-detail of the hard-working team at Clearcast that clearance for daytime television wasn't one of them. Your on-site expertise, assistance and reassurance were absolutely invaluable, ensuring that our ambitious and important advert was smoothly delivered from the human digestive system, directly into the advertising break just before A Place In The Sun."

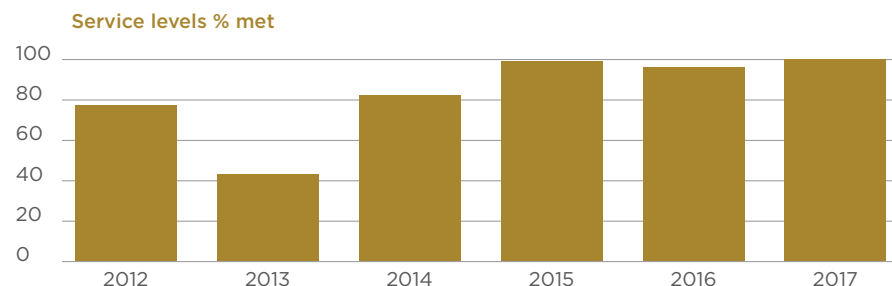
Find out more: bit.ly/liveclearance

10 years of... Teleshopping

Justyna Shala Teleshopping Clearance Manager
Barry Noone Teleshopping Copy Group Executive

With the start of Clearcast, the Teleshopping clearance service has moved a long way. Our humble beginnings in 2008 involved just one person – Paul Burrows, our Teleshopping Senior Executive, who was looking after all the teleshopping clearances. To provide a more efficient service to a large number of teleshopping advertisers and recognising the needs of the growing teleshopping industry, a dedicated Teleshopping Team was created, starting with the arrival of Teleshopping Manager Justyna in 2010, followed by Teleshopping Executive Barry in 2015.

What have we done for advertisers? We have structured the process so there is clarity of steps and deadlines for when feedback can be expected. We're delighted to say that feedback times have been decreasing year on year. The latest result is an average of 3.5 working day response time for longform ads in Q4 2017. Overall the Teleshopping team has been able to dramatically improve on delivering our service levels, achieving 100% in 2017.



From tapes to uploads – no more ‘lost in the post’ tapes/DVDs or having to send copies again and again. CopyCentral can handle uploads of infomercial files, enabling us to hold the longform commercial on the system and refer back to the video files for comparison of claims or visuals, allowing more consistent decision making. Also, as clients pay for teleshopping clearances, the system allows longform advertisers to print the final actions to place copy on stations that may not subscribe to Clearcast’s services.

We appreciate that the clearance process may be daunting at times, so we have aimed to make it easier for teleshopping advertisers by providing essential information in our **Knowledge Base**, including how to submit teleshopping ads for clearance and what our standard service levels are. We also have ‘The Clearcast Guide to Teleshopping Clearance’ booklet which can be downloaded as a PDF from the Teleshopping section on the knowledge base. This also delves deeper into some of the main teleshopping areas such as Nutrition, Cosmetics, Medical devices and Fitness products and provides practical guidance on what to do and what to avoid when submitting scripts and claims within these sectors.

Over the 10 years we have provided on-set guidance for some of the UK shot infomercials, we were guest speakers at European ERA conferences in Monaco and Vienna, and we have organised specialist training sessions at Clearcast as well as bespoke training at advertisers’ headquarters.

All of these steps have contributed to the sharp increase in agency satisfaction and during the 2017 Agency Survey 82% of respondents said their day to day experience of the teleshopping team was ‘good’ or ‘very good’. We’ll continue to deliver this excellent service and provide advice and training, so please **get in touch** with either Justyna, Paul or Barry, with any teleshopping query you may have.

Sign up here!

Danny Turner

Business Affairs Manager

Are you a media owner that wants to know how to sign up to our clearance services? Or interested in subscribing to attribution data? Or want us to help you with your TV Admin? Or want to be alerted when a competitor has a new ad on air? Look no further! **Clearcast Business Affairs** is now your gateway to accessing many Clearcast's services. Here's a little bit more about the services that we provide:

ATTRIBUTION

Clearcast's Attribution service compliments BARB data. BARB publishes the audience for every advertising spot that is broadcast on BARB reported channels. If you're looking at ratings for a particular ad, so far so good. However, if you want to do an analysis by Advertiser, Holding Company, Media Agency or Product Category (Nielsen subscribers only) then you'll need access to the metadata that Clearcast's Attribution service provides. Real world examples of this are media owner "brands not carried" and competitor advertising analyses.

Contact us to subscribe and access Attribution data directly if you have your own data analysis system or alternatively there are several third-party BARB analysis systems that incorporate it.

ATTRIBUTION ALERTS

Want to be alerted when new ads come on TV? We can provide daily (Mon-Fri) alerts to keep you up to speed of new ads that have been coded by the attribution service helping you keep track of specific brands, advertisers or product categories. We provide a free weekly list of new ads on TV at **mediacentral.com**.



unsplash.com/@seiko

TV ADMIN

Our TV Admin service was born out of a belief that we could apply our unrivalled clearance expertise to help advertisers and agencies get their ads on air as quickly as possible and with the minimum amount of fuss. We save time by working closely with you to make sure that clearance submissions and the substantiation needed to support them are right first time. With an unrivalled network of global clearance contacts (Clearcast are the only company providing TV Admin services that are members of the EASA group of European self-regulatory organisations and advertising associations) we can also help you get your ads to air globally. And of course, we provide the full range of other TV Admin services such as deliveries and rights clearance too.

CLEARANCE SERVICES FOR MEDIA OWNERS

Clearcast provides a range of clearance services for broadcasters and VoD publishers. We tailor our service to your needs: for example, as a broadcaster, we can clear anything from individual ads you may have concerns about to everything you carry. Subscribers can get access to our clearance data automatically via an API or use our online system to look up particular ads.

If you would like to find out more about these services, please contact **businessaffairs@clearcast.co.uk** or call **020 7339 4770**.

A view from the other side



Melissa ‘the best’ Marin

Compiled by Vicky Adomako, Copy Clearance Executive

Whilst we reflect on the last 10 years, we remember the great people who have been part of Clearcast. We’ve caught up with past Clearcaster Melissa Marin. Our lovely Mel started with us back in April 2002 (not quite the Dallas days!) and sadly left us in March 2012 to venture into the world of programme compliance, as a Compliance Advisor at ITV. Over to you Mel...

After working in TV advertising compliance for ten years, I must say I was a bit apprehensive about moving to programme compliance. At first it felt a little overwhelming. I had been used to following the BCAP code and viewing short ads. Now I was faced with the Ofcom code, producer’s guidelines and hour-long programmes.

The process of programme compliance and advertising compliance has some similarities. I work in commissioned programming. The process usually starts with you being allocated a show by the Head of Genre. I can have shows from daytime, entertainment, factual and drama at any one time. It’s nice to have the variety, each genre has different challenges. At Clearcast, we all had varied portfolios from different agencies which we would look after. The types of advertisements that would come through would range from gambling, to kids’ toys or financial products.

Once you have been allocated the series you have an initial kick off meeting where all departments come together with production, who then explain what the series entails and the proposed channel and

timeslot for the show. These details all influence the content approval. At Clearcast, daily morning meetings would take place and within this meeting we would discuss any concerns or pressing issues, and apply necessary codes and restrictions prior to approval so scheduling was determined by the content rather than the other way round.

In programme compliance, you are sent a script for each episode. Often with the live shows these are revised up to the day of filming. This then gives you the opportunity to flag any issues with production very early on, not dissimilar to Clearcast reviewing scripts then rough cuts and TVCs. A lot of the codes we review are very similar to those in BCAP e.g. protection of under 18s and harm and offence.

We then tend to receive the offline programme edit to review and discuss any changes that need to be made. These have a BITC (burnt in time code) so we can easily locate any frames or sections that need amending. At this stage the offline often goes to the commissioner who also reviews it and gives production feedback.

The final step is to approve the online. This is when you can add any necessary warnings or announcements to the system so that continuity are aware if anything needs reading out before or after the programme. You would also flag anything that may need reviewing subject to breaking news. For example, terror attacks in the programme, so if one happens on the day then the scheduling team are aware and can quickly replace it. This process is similar to copy clearance where we applied a 52-presentation code to alert broadcasters if there was something pressing in the news that could affect the scheduling of an approved clocked advert.

So there are similarities and differences between programming and advertising compliance, not to mention the size of the team and differing lead times. It’s a very interesting job to be in with a lot of variety and some challenges. I feel thankful for my wonderful years at Clearcast for giving me the skills I needed to move in to programme compliance.

We've come a long way since the 'Dallas Days'
Clearcast For Better — Our CSR journey
Inny & Outty
We were on The Apprentice!

52
58
60
62

Cast

WE'VE COME A LONG WAY SINCE THE 'DALLAS DAYS'

Compiled by Copy Executives Cass Briscoe & David Garden

Here at Clearcast, we've got a fantastic mix of people working for us – we may have been going for 10 years, but we have members of staff who have been here even longer than that (back when we were the BACC). Over that time, staff have come and gone (and adverts have certainly changed quite a bit) but the one thing that people always say is that Clearcast is a great place to work. We're really proud that 100% of staff said that they would recommend Clearcast as a place to work to a friend in our first staff survey.

We decided to interview some people who have joined Clearcast or one of its predecessors, the BACC or ITCA to see how things have changed during their time here and what they love about the job. We interviewed 4 lovely members of staff who have been with us for 1, 5, 10 and 20 years respectively.

We even made them all dig out an embarrassing photo of themselves from the year that they first started here, because we're nice like that.

Read on and enjoy...



KATE GIANNINI

Copy Group Executive

1 year at Clearcast

What is your work experience before coming to Clearcast?

I was the Senior Intellectual Property Investigator at a Private Investigation firm. I investigated trade mark infringement and parallel import/ counterfeit goods distribution, then wrote up reports which attorneys could use in court.

What is the best thing about working at Clearcast?

I always feel completely supported at Clearcast – my team has been awesome at bringing me up to scratch with all aspects of copy clearance over the past year and if I ever need advice there are another 30 people who are willing to help.

And the worst?

There are so many snacks in our kitchen, I've got rounder over the past year!

What has been your most memorable work moment since being at Clearcast?

Watching Pete polish off five people's puddings during the Christmas party. He's now aptly named 'Five Puds Pete'.

How does working at Clearcast compare to your last job?

They're very different jobs! Clearcast has a much larger staff and my days are much more structured here. But believe it or not a lot of the skills I picked up as an Investigator apply to Copy Clearance! A keen eye for detail being one of many.



PETE BELLAS

Senior Copy Group Executive – New Business
5 years at Clearcast

What is your work experience before coming to Clearcast?

Previously I worked as a librarian, at John Lewis and a variety of random temporary jobs including Brands Hatch racing marshall and a hot tub salesman.

What is the best thing about working at Clearcast?

The people! I've made some great friends working at Clearcast and had some memorable nights out working here.

And the worst?

Mark Hynes' 'banter' – I've been here 5 years and it's still just as bad as the day I started.

How does working at Clearcast compare to when you started?

I think Clearcast is now more socially active (not just with staff outings to the pub) but with having a stronger presence online utilising the various social media platforms. I think we are increasing the ways in which we are helpful and engaging with advertisers and agencies to assist with getting their ads to air.



CHRIS MUNDY

Managing Director
10 years at Clearcast

What is your work experience before coming to Clearcast?

I'd been working in Audience and Market research. My last job was heading up the BBC's audience research team across TV, Radio and online.

What are your interests outside of work?

Family, the great outdoors (hillwalking, swimming, skiing), music and music festivals, electronica (both music and gadgets), exploring London.

What do your friends and family think you do at Clearcast?

Judging by the number of times I get asked why I cleared a particular ad, I think they believe I watch every commercial, am personally responsible for every clearance and make the rules!

How does working at Clearcast compare to when you started?

Ten years ago, Clearcast had just been spun out of ITV with a core of services and was coming out of a turbulent period of change. Today's Clearcast has a clear identity and values, is more organised and confident. We have grown the number of services we provide and can genuinely say we are at the heart of the TV ad industry, streamlining the process of getting ads to air. We always challenge ourselves to do better and can validate our performance, for example by being rated Outstanding by Best Companies and achieving record agency survey results in 2017. And one thing that hasn't changed is that Clearcast has always had a great team who are passionate about the work they do.

THEN



NOW



TARA COWELL

Senior Copy Group Executive – Cover
20 years at Clearcast

What is your work experience before coming to Clearcast?

I worked for a financial publishing company for 2 years. Then I went travelling in the Far East. When I got back to the UK I did various temp jobs, then got a job in 'procurement' which all my friends thought involved calls girls but was actually ordering bits of computers.

What is the best thing about working at Clearcast?

Everything! I find the work interesting and varied. The people I work with are down to earth and interesting. I feel like I can be myself here, which I never did in other jobs. I hated having to wear a suit in previous jobs. When I tell friends I enjoy my job, so many of them say they have never heard anyone else say that about their work.

What has been your most memorable work moment since being at Clearcast?

So many. Back in the old days when we were based in the ITN building, there was an Anthrax malicious letter scare. I remember watching a line of people being escorted out of the building wearing white decontamination suits. It was like being in E.T. We were nervous about opening mail for a long time after that!

How does working at Clearcast compare to when you started?

When I first started working the company was BACC. Some of us refer to the old 'BACC' days as the 'Dallas days'. I think of it as the dying days of old school advertising. There were still big budget parties and lunches. If we went for lunch with an advertiser there was no expectation of coming back to the office, and it was acceptable to have several drinks while you were there. We are far more restrained these days.

Although most people in the office were female, the top jobs were all taken by men. It felt very hierarchical. Now the senior management team has a mix of men and women.

The rules and the issues that the public complain about have changed. When I first started I remember one of my colleagues pausing an advert, desperately trying to work out if a couple who were in bed together were wearing a wedding ring. I think society has moved on from that a bit!

Clearcast for Better

Our CSR journey

Cass Briscoe, Copy Group Executive



Clearcast has always taken pride in our responsible approach to business practices. For many years we have adopted sustainable ways of doing business; including waste recycling, dual screens to cut down on paper, and even using Oyster cards for company travel to external meetings rather than taking taxis. However until recently, we didn't have a team for social corporate responsibility, and so Clearcast For Better was born.

"It was actually 2015 which first saw the launch of the Clearcast CSR programme, when we asked staff to volunteer to help the homeless and the young", says Head of HR, Finance & CSR, Steph Hughes, who spearheaded the CSR team. There was such an overwhelming response to these volunteer programmes, that the idea of setting up a CSR working group was formed. It became clear that having a more structured, focused approach to key areas in our local community gave staff more of a voice with regards to CSR. These areas are Inspiring The Young, Environment, and Volunteering In The Community.

In 2016, a CSR survey was sent out to all staff. "The survey showed that 85% of us felt it's important for Clearcast to integrate CSR into the way we do business," says Steph. Following this, she reached out to staff to see if people wanted to take part in a CSR group. Six people from different teams in the company volunteered to be a part of the group, outside of their day-to-day jobs in the office. The group has been successful, but it's not been without its difficulties. "Delivering a CSR programme with limited resource has been a challenge," says Steph. "A lot of charities require donation for you to volunteer your time. However having little to no budget doesn't mean that we can't give back — all you need to do is look at what we've achieved so far."

Steph certainly isn't wrong there – since launching Clearcast For Better we have worked with the Whitechapel Mission helping them to give back to the homeless, partnered with a local Camden school to establish an internship programme, run workshop days for a local primary school to come in and learn more about our jobs, and raised money for a company elected charity with a Halloween film night. We chose food bank charity The Trussell Trust, who work to try and support people below the poverty line, for our film night. Our very latest piece of CSR news is that in January we became London Living Wage Accredited. "I think our biggest achievement is the way staff have engaged with CSR and how it has become integral to the way we do things at Clearcast. We always try to make sure that fun is incorporated into our CSR work, and focus on three main areas – Inspiring The Young, Environmental, and Local Community – and this very clear approach has really helped us finesse the way in which we work and how we help people."

So what advice does Steph have for other companies setting up a CSR department? "Firstly, do what's right for you and your company – make CSR targets relative to your business size and scope. Involve staff – ask them for input and ideas. And finally, be genuine! Make CSR intrinsic in the way that you work." Having looked back at everything Clearcast For Better has achieved, we'd have to agree.

Inny: Cathy Leyland



Cathy Leyland (formerly Preece), Copy Group Manager at Clearcast, joined the BACC in 2001.

Who was your best boss and why?

Ian Wall at Film Education. Free drinks after work every Friday in the office, and he'd often give us his tickets to film premieres.

Weirdest thing you've eaten on holiday?

It wasn't on holiday but I once had a great time eating the crickets, worms and scorpions from the office 'I'm A Celebrity' board game product sample.

If you had a time machine when would you travel to and why?

'Doctor Who' is my favourite TV programme so I would love to join The Doctor and time travel all over the place. I'd be most keen to go about 1,000 years in the future to see if the human race has survived.

What is the best thing about your job?

The people have always been great. As most people do the same type of job and we engage in a lot of discussion we become quite a close-knit unit.

Your favourite tv ad of the last 10 years?

I absolutely love the Marmite test ad.

What would you change about advertising in the UK?

For agencies to be given more time to get their campaigns ready.

What's the best / most useful change you've seen in Clearcast in the past 10 years?

We now have more copy staff so we are generally able to respond more quickly than we were ten years ago.

What is the strangest question you've been asked in your role?

A phone call from an agency contact who said: 'Quickly please, I've got an actor in a lake holding a carp, what do I need to know?' I was a bit stumped.

The most interesting ad you've worked on in the last 10 years?

I'm always keen to see who the latest celeb is in the Meerkat scripts.

What's your top tip for working with Clearcast?

Be more active in trying to anticipate what we need - it saves you time!

Outty: Fiona Battersby



Fiona Battersby, Head of Broadcast Administration at Ogilvy has worked with Clearcast for 28 years so we decided she'd be ideal for this 10th anniversary edition of Inny/Outty.

Who was your best boss and why?

Joan Arnott who was the Head of TV at Lintas. She got me my first job in television and taught me an awful lot.

Weirdest thing you've eaten on holiday?

Snake in Hong Kong.

If you had a time machine when would you travel to and why?

I'd travel to the moon because anything Space related is fascinating.

What is the best thing about your job?

Aside from the team in our TV department I'd have to say you learn something new every day.

Your favourite tv ad of the last 10 years?

I love the "Gorilla ad" for Cadbury Dairy Milk.

What would you change about advertising in the UK?

Nothing. It's the best in the world.

What's the best / most useful change you've seen in Clearcast in the past ten years?

The launch of the CopyCentral submission site.

What is the strangest piece of Clearcast advice you've been given?

To be told we can't show any nipples or bum cracks in an TV ad.

The most interesting ad you've worked on in the last ten years?

The first Kronenbourg 1664 ad with Eric Cantona. It was interesting persuading him to appear in the advertising and dealing with his contact.

What's your top tip for working with Clearcast?

Be honest with them in what you are trying to do.

WE WERE ON THE APPRENTICE! AND WE DIDN'T GET FIRED.



As we look back over Clearcast's antics of the last 10 years, it's worth revisiting this sweet and Sugary memory from the end of 2010: we were on The Apprentice!

Fans may have seen Melissa and Adam putting themselves in the firing line on behalf of Clearcast. In conjunction with CAP we were invited to advise the finalists in their attempts to advertise the alcohol brands they had developed.

Thankfully the action took place in the Clearcast boardroom and not Lord Sugar's!

Dear Jackie...

Guess the young board member!

You're the best

66

68

70

The Back Page

Dear Jackie...

GONE, BUT NOT FORGOTTEN



Regular readers will be familiar with our resident agony aunt, Dear Jackie, who for 7 years has generously spread herself over our back pages. Sadly all good things must come to an end and her Community Service Orders are now spent. Her current whereabouts are a mystery; some say she saw the recent South Korea plastic surgery documentary and got on the next plane. Others that she has been spotted on the Symphony of the Seas escorting elderly Floridians to the Captain's table.

Either way it looks like we won't have to transcribe her contributions left in lippie on the mirror in the unisex toilets at Clearcast any longer.

In her seven years she has covered a range of difficult subjects such as exaggeration of makeup results, sexual success in gambling ads, swearing, trans representation, cosmetic surgery, nudity, toys and scale references, movie trailers, and finally gender stereotypes. We'll miss her unique tone of voice learned, we're led to believe, from a particularly generous English teacher in secondary school. She was our rhinestone cowgirl and we remember her for such gems as:

"Not to be confused with the emancipation of one's offspring."

(What is "Ex-Kids?", Spring 2011)

"An admirer has given me some tickets for Handball, Fencing and Field Hockey. I shan't be going."

(Advertising around the Olympics, Spring 2012)

"Don't get your edible knickers in a twist."

(Sex toys, Spring 2014)

"Now where did I put my tweezers, those little pluckers?"

(Laser Hair removal, Spring 2015)

"I don't know why you've come to me for advice on diets, I've not touched solids since '72"

(Weight loss, Spring 2017)

Remember that whilst this particular well may have run drier than the slimming powders Jackie used to maintain her hourglass figure, you can access all her newsletter appearances via our knowledge base by searching "newsletter" on kb.clearcast.co.uk and thumbing to the rear.

In the meantime, who knows, maybe you'll spot her at the Clearcast party or alcohol aisle of Waitrose.

GUESS THE YOUNG BOARD MEMBER!

Remember the “who’s who?” quiz mentioned by our ITV board member Helen Stevens in her “View from the board” piece ([p13](#))? Well here it is. The aim of the game is to identify who’s who from the baby pictures – we have made it easier by showing you their current faces too!

Please send your entries to patohelenstevens@itv.com by 27 April and the winner will be picked at random to receive a champagne prize.

Good luck!



1



2



3



4



Chris Mundy
Clearcast



Emily Hornby
Clearcast



Helen Stevens
ITV



James Morgan-Yates
Clearcast



5



6



7



8



Kim Wakes
Channel 4



Mark White
Chairman



Martin Leach
Sky



Niamh McGuinness
Clearcast



9



10



11



12



Peter Gatward
ITV



Steph Hughes
Clearcast



Steve Hutchinson
Sky



Tanya O Sullivan
Channel 4

YOU'RE THE BEST!

Clearcast couldn't have made it successfully to 10 years without the help of a large number of people we consider part of our extended family!

We'd like to thank:

- Clearcast's Consultants
- Alistair Hall at We Made This
- Anton Artemenkov
- Andii Lawrence at AOK Recruitment
- Ascot Lloyd
- Ash Watson
- Cloud Direct
- CMS Cameron McKenna Nabarro Olswang
- Croner
- Everyone at Optimad
- Giles Davy at Bristows
- IVC Media
- Matthew Sheraton & Joseph Robinson at Robinsons Accountants
- Miss Creative Design Studio
- Nick Wheeler
- Nigel Harrison at Harrison Leggett
- Sakil Suleman at Reed Smith
- Space and Solutions
- Steve James & Ruth Arkley at Brown Rudnick
- The Green Elf Cleaning Company
- The Tin

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