

# Welcome to Clearcast

**A guide for  
Media  
Companies,  
Advertisers  
& Agencies**

**CLEARCAST**

10<sup>th</sup> edition

Copy Clearance is our core service but we also offer a range of other services to the industry. Here are some of the nice things people say about us:

**“Fantastic – extremely entertaining. This sentiment was shared unanimously by the rest of the team. All in all a very slick and impressive operation.”**

Matt, Noom  
Bespoke Training

**“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

**“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

**“Communication and turnaround have been nothing short of fantastic.”**

Arran, DMS UK  
About our Fast Track service

**“If you are in the industry, it’s a must.”**

Ben, JML  
Training Masterclass: Claims & Substantiation

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**CLEARCAST**

# Welcome to Clearcast

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## 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.

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## 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 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

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

More than 650 people attended Clearcast Training in 2021, and 100% of them would recommend our courses to a colleague

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 2021, 24 of the ads cleared or advised on by Clearcast were the subject of formally upheld complaints.

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).

In 2021 we considered more than 28,400 scripts, and over 57,800 films

# 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?

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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

We have two systems: CopyCentral and The Library – they work together to provide clearance on your final clocked, broadcaster ready TVC

You usually receive feedback within three working days

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## Can advertisers liaise directly with Clearcast?

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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.

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## What's your process?

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The below process is made up of three stages and applies to ads up to 5 minutes duration. For ads of 5 minutes and above, there are some differences, please contact our Teleshopping team on 020 7339 4700.

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## What is the Clearcast Library and how will it help me?

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The Clearcast Library launched in 2022 and is a centralised repository of final clocked, broadcast quality TV and VoD ads that feeds into our CopyCentral system for final clearance. The asset are fully QC'd for broadcast and offer an alternative optional delivery and subtitling workflow, increasing the speed and efficiencies of getting your ads to air.

Using the latest media technologies, it provides automated workflows, guaranteed regulatory and technical compliance, simple re-delivery, enhanced metadata and real time dashboards.

Broadcaster ready videos are used for clearance, so the content cleared is always the content aired, saving you time down the line. With The Library you can upload an asset once and never have to touch it again.

Please visit [clearcastlibraryinfo.co.uk](https://clearcastlibraryinfo.co.uk) or go to **Our Services** on [clearcast.co.uk](https://clearcast.co.uk) for more.

### STAGE 1 – The Pre-production clearance process in CopyCentral

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 opposite, **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.

### STAGE 2 – The Post-production clearance process in CopyCentral

This stage is when we consider rough-cut ads alongside a script. At this point we will check 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 you, or whoever submitted the ad, will be sent an email letting you know an action has been applied to your submission. If it is rejected, we will explain why, and you need to make the necessary alterations to your produced ad and resubmit to us.

### STAGE 3 – The Post-production clearance process in The Library

This is the point when you upload your final clocked ad and its related metadata to our new system The Clearcast Library. The Library offers benefits to the clearance process, including enhancements to existing technical compliance. You can read more about it on p13 and watch a short demo on how to use the system here: <https://bit.ly/3uvoFBR>.

After logging in to The Library you will create a campaign name and an owning team. You will then add your material details to the campaign, eg duration, clock number, subtitling info. Next you request clearance for the material and add your script and any substantiation we may need for claims in your ad.

Then you move to the final stage where you upload your broadcast master file for clearance and the automatic QC checks begin (for example we will analyse your content for PSE).

Once this is complete The Library will transfer your submission info and content to CopyCentral and the clearance process can start.

### Register to use our systems

To register please email our helpdesk on [help@clearcast.co.uk](mailto:help@clearcast.co.uk) or ask a person of the appropriate level of authority (eg MD, FD, Head of TV Admin) to fill out and submit our online form in the '**New to Clearcast**' section of our website.

### One point of contact

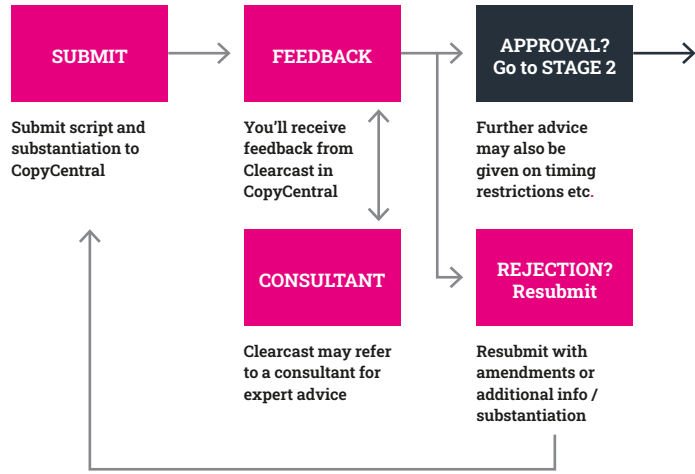
Each Clearcast contact deals with their own portfolio of accounts (normally advertising agencies). Everything that comes to us from that agency will be dealt with by the Clearcast contact assigned to the agency. To find your contact, go to the '**Contact Us**' section on [clearcast.co.uk](http://clearcast.co.uk) 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 33](#).

### How long does clearance take?

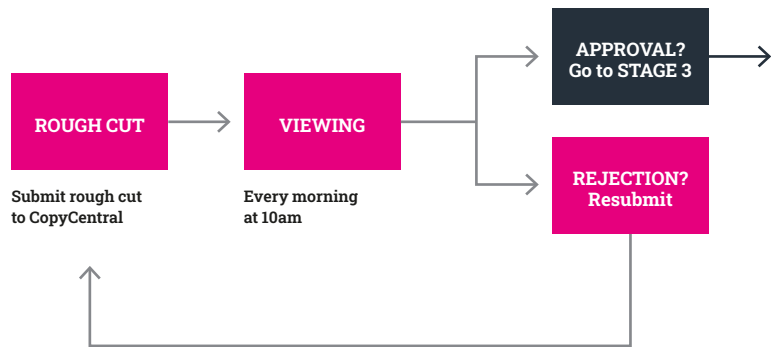
We aim to feed back on 85% of scripts within 3 days and 95% of finished filmed ads within 2 days. However this can lengthen in busy periods (September to December and also Easter tend to be particularly busy for us) and for complex scripts. Additional substantiation and script revisions also need extra 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.



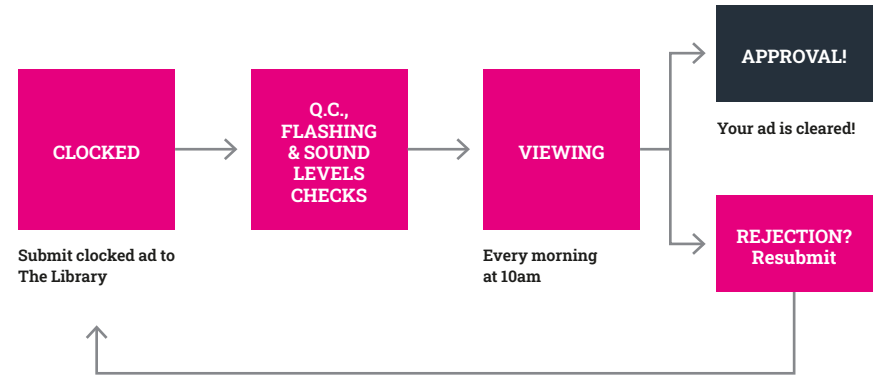
**STAGE 1 (in CopyCentral)**  
Pre-production clearance process



**STAGE 2 (in CopyCentral)**  
Post-production clearance process



**STAGE 3 (in The Library)**  
Post-production clearance process



## How to make your clearance run smoothly

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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. Go to **Book 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 [page 22](#).
3. Meet one of our consultants to discuss any complicated claim before a script is received. Find out more on [page 24](#).
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 [help.clearcast.co.uk](https://help.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 [help.clearcast.co.uk](https://help.clearcast.co.uk).
  - Use the **Clearcast Testcard** which tells you if your Supers meet the minimum height requirements. Search '**testcard**' on [help.clearcast.co.uk](https://help.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 [page 21](#).

We're best known for clearing ads but over the years we've found a number of other ways to help you where we know you need it most. The cost of ad clearance is funded by the broadcasters but some of the below services (indicated with a \*) are chargeable. See [clearcast.co.uk](https://clearcast.co.uk) for more info.

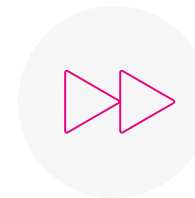
## CLEARANCE SERVICES

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### 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 training options, both in-person and online, including CPD-certified introductory courses, in-depth sessions on key topics and bespoke options tailored to the needs of your team. As well as this, we regularly introduce one-off 'hot topic' sessions keeping you up to date with any industry changes. Go to **Book Training** on [clearcast.co.uk](https://clearcast.co.uk).



### 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. Choose Fast Track when creating a new submission on our systems, so that it goes to the Fast Track team, resulting in guaranteed feedback within one working day if your submission is eligible. Go to **Our Services** on [clearcast.co.uk](https://clearcast.co.uk).

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### 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 or video sessions, edit review and anything else you might need whilst developing your copy. Go to **Our Services** 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. Go to **Our Services** 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. Go to **Our Services** 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.



### 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. Go to **Our Services** on [clearcast.co.uk](https://clearcast.co.uk).



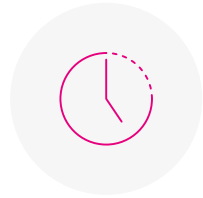
### Edit to Clear\*

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 [help.clearcast.co.uk](https://help.clearcast.co.uk).



### Onlineflashtest.com<sup>+</sup>

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.



### Late Clearance<sup>+</sup>

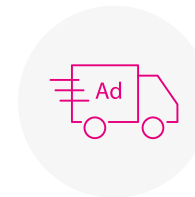
This is a service for ads that require provisional approval but can only be sent to us late in the day. For further details, please contact your clearance executive or email [enquiries@clearcast.co.uk](mailto:enquiries@clearcast.co.uk).



### Meet the Consultants<sup>+</sup>

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 [help.clearcast.co.uk](http://help.clearcast.co.uk).

## DELIVERY SERVICES



### Delivery (New for 2022)

Our optional Delivery service with The Clearcast Library uses new technologies, fresh UIs, simple workflows and pioneering commercial models. Delivery with us or your chosen provider (if integrated into the platform) will be triggered once your ad passes our automatic QC checks, usually within 6 minutes.



### TV Admin<sup>+</sup>

Our TV Admin team can assist you with the end-to-end ad campaign process, by taking the admin tasks needed for both clearance and delivery, off your hands. Outsource these to our experts or get some temporary support while a member of your team is away. This can include organising your UK ad clearance, international ad clearance or copy advice management, delivery and copy rotations. Go to **Our Services** on [clearcast.co.uk](http://clearcast.co.uk).



### Subtitling (New for 2022)

The Library allows the ordering of subtitling directly from the platform from any integrated subtitling provider. The drop down list allows for direct deals with your preferred supplier. If you want to nominate a supplier, Clearcast will manage the deal for you with pre-negotiated prices, or use Clearcast's in-house solution.

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

## A Copy Development case study: Sainsbury's: 'Helping everyone eat better'

By **Seb Lynch** Copy Development Manager

Sainsbury's have made it their mission to promote healthy food that is environmentally friendly. They decided to put this mission at the centre of their new TV scripts which included the new tagline 'Helping everyone eat better'. The scripts contained different types of food and made implied health and environmental claims which meant there would be some tough regulatory hurdles to get over.

### The challenging claims

One specific line was challenging:

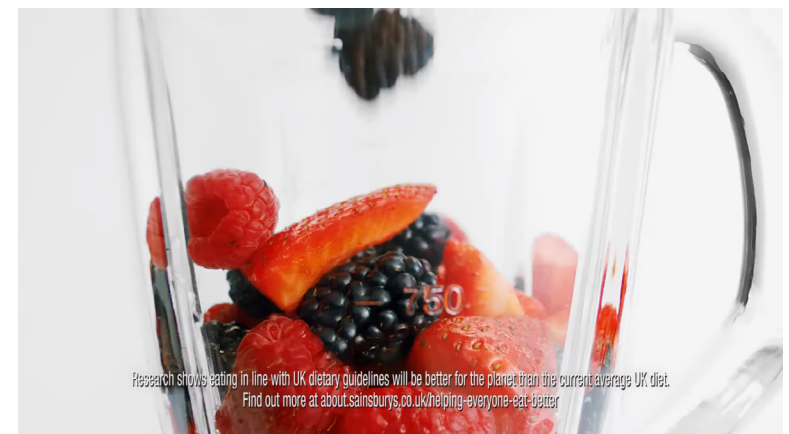
'What's better for you is better for the planet too.'

### The Copy Development journey

I met with Wieden+Kennedy over a video call to talk through the Nutrition and Health Claim Regulation, which states that general claims about the health benefits of a food can only be made if EFSA (the European Food Safety Authority) has authorised a specific health claim for that food. Plus, that authorised claim needs to be included in a legal super (superimposed text) in the ad.

If you're making this type of general health claim in an ad that features several foods, then it's possible you might need to include authorised claims for all the different foods, which would be impractical.

We also talked through the fact that unqualified environmental claims can't be used in ads. Meaning it wasn't acceptable to say something was better for the planet without explaining what it was better than or why it was better.



## The Solutions

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I discussed the campaign with colleagues, we decided that rather than insist on authorised claims for all the foods in the ad, instead, the “better for you” claim could be linked to the government recommended five portions of fruit and vegetables a day.

The rationale being that this was an ad that focused on fruit and vegetables, and it was undoubtedly better for you to eat five a day than not to. So rather than it be a health claim for the featured foods we decided to take it as a statement of fact about the type of foods you should include in a healthy diet.

In the next meeting with W+K, we discussed their updated scripts which had changed the message of the ad to specifically focus on fruit and vegetables and added in the new claim stating that specific foods were 'better for you and better for the planet'.

To support these claims the agency proposed to use Public Health England's [Eatwell Guide](#) which recommends what a balanced and healthy diet should look like. The diet leans heavily towards fruit and vegetables.

Then to support the environmental claim, W+K proposed to use [a piece of research](#) undertaken by the Carbon Trust which showed that the Eatwell Guide diet was much more environmentally sustainable than the average diet.

After a further discussion with colleagues, we agreed to accept the copy with the addition of a legal super directing viewers to a where they could see the Eatwell Guide and the Carbon Trust sources for themselves. The basis of claims would then be clear.

## The end result: ad on-air, happy agency and client!

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The environmental claims were later investigated by the ASA following complaints that they were misleading, but the regulator dismissed the complaints, therefore validating the work of the Copy Development service.

You can watch the ad [here](#).

“Working with Seb on the script development was incredibly useful. We worked together to find a solution that allowed us to communicate a message that we felt was right and would do some good. We managed to do this successfully, despite the multiple complex regulations that we had to navigate. Against all the odds, with the help of the Copy Development service, we made an ad we're really proud of.”

**Eldar Chen, Weiden+Kennedy**

First air date: 26th May 2021

For more information on Copy Development, or to book a session, contact Seb at [copydevelopment@clearcast.co.uk](mailto:copydevelopment@clearcast.co.uk).

# Clearcast for Media Owners and Media Buying Agencies

## CARIA®

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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.

## Attribution

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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.

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 60 members of staff. Including our Teleshopping team, we have 25 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 three people in our Fast Track team. So that's 33 people clearing ads.

So if your regular contact is away, simply 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 [help.clearcast.co.uk](http://help.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.

More detail on this can be found by searching 'escalation' on [help.clearcast.co.uk](http://help.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 9pm

**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/pubes/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 [help.clearcast.co.uk](http://help.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 – submit a ticket on [help.clearcast.co.uk](http://help.clearcast.co.uk).

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

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](http://help.clearcast.co.uk).

For lots more answers to frequently asked questions, search **FAQ** on [help.clearcast.co.uk](http://help.clearcast.co.uk).

# 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](http://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 clearance system for stages 1 and 2 of the process - this is where you'll get feedback from your copy executive.

## 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.

## The Library

A library of clocked broadcast ready adverts. This is where you'll upload your final advert in stage 3 of the process ready for final technical checks and final clearance. For a full glossary of Library terms search 'glossary' on [help.clearcast.co.uk](http://help.clearcast.co.uk).

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.

# **CLEARCAST**

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