

Fairness, contributors and consent: Contributors and informed consent

Client name: BBC
Project name: Editorial Standards Modules
Project number: 10275



Fairness, Contributors and Consent
Fairness, Contributors and Consent

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Fairness, contributors and consent: Contributors and informed consent

Purpose of this document

This is a script. We'd like you to review, in particular:

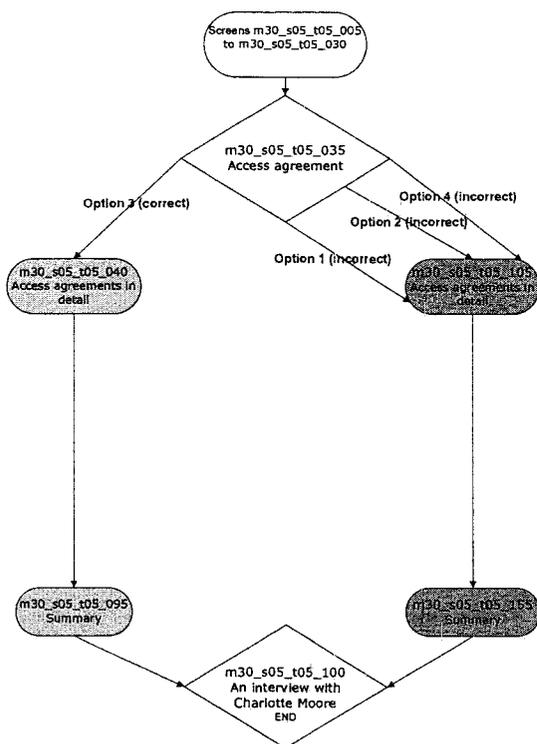
- the scope of the learning objectives covered
- the accuracy of the content
- any queries we may have added.

Please note that the comments in the 'notes field' of each screen are where Epic has suggested additional text or raised points for clarification. When the comment refers to text in the script, we have highlighted it yellow.

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Structure of this script

The diagram below offers a quick guide to the structure of this module. Users follow the first seven screens in a linear way; on the eighth screen they get a question which, depending on their answer, will take them down one of two routes. When they get to the end of that route the branches then come back together for the final screen: An interview with Charlotte Moore.



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Text and Graphic			
Screen ID	m30_s05_t05_002		
Skippable	N		
Next Screen ID	m30_s05_t05_005	Last Screen In Branch	N
Layout	TR		
Title	Introduction		
Initial Audio			
Transcript			
Initial Text			
BodyText	The BBC strives to be fair to all – fair to those our output is about, fair to contributors and fair to our audiences. BBC content should be based on respect, openness and straight dealing.		
BodyText Properties	Body Text Size	404,372	Body Text Coords
Graphic Description	Alt Text	A TV screen displaying an image of a camcorder and video cassettes.	Filename
			m30_s05_t05_002
			Graphic Coords
			0,94
Label			
Label Properties	Label Size	150,26	Label Coords
			12,123
Flash Final Instruction	Select NEXT to continue.	size	coords
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources			
Expert Text		Audio	Y/N
Expert Type			

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Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent Introduction</p> <p>The BBC strives to be fair to all – fair to those our output is about, fair to contributors, and fair to our audiences. BBC content should be based on respect, openness and straight dealing. We also have an obligation under the Ofcom Broadcasting Code to “avoid unjust or unfair treatment of individuals or organisations in programmes”.</p> <p>Much of this section concerns the process of recruiting those who participate in or are otherwise involved in our content, and it should be considered alongside Section 7: Privacy – Privacy and Consent. However, material inaccuracies in the way people are referred to, or featured, may risk causing unfairness. This applies not just to factual output (for example when representing the views of, and information about, others), but also to drama portraying real people or organisations. Consequently, this section of the Guidelines should also be read in conjunction with Section 3: Accuracy.</p>
Notes	

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Text and Graphic			
Screen ID	m30_s05_t05_005		
Skippable	N		
Next Screen ID	m30_s05_t05_010	Last Screen In Branch	Y/N
Layout	TL		
Title	Your mission		
Initial Audio Transcript			
Initial Text	In this hypothetical task you find yourself working as a documentary producer. There's great news! International pop star Chianti has granted you exclusive access to her life as she travels to Africa to adopt a baby.		
BodyText	<p>Chianti is planning to adopt a child from an orphanage in Ghana and is allowing the BBC to film the whole process. You've got a commission for a 60 minute documentary entitled Chianti's Adoption Dream.</p> <p>You'll need to make decisions during the course of the filming that will impact on the final broadcast. This means that you will not be able to select BACK to return to previous screens in this module.</p> <p>Your first interview is with Chianti tomorrow but you've just received a worrying email from her agent.</p>		
BodyText Properties	Body Text Size	404,372	Body Text Coords
Graphic Description	The mission chair - Polaroid style photo appears next to it showing Chianti on stage/singing. Image should animate in, in a snapshot style. This will be a theme for this module.		Filename
Alt Text	The Mission Chair.		Graphic Coords
Label			0,94
Label Properties	Label Size	150,26	Label Coords
Flash Final Instruction	Select NEXT to see the email.		size
Text-Only Final Instruction	Select Next Page to see the email.		coords
Related Learning			
Screen Resources	Res0		
Expert Text			Audio
Expert Type			Y/N

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Select From List					
Screen ID	m30_s05_t05_010	Bank ID		Killer Question	Y/N
Skippable	Y/N				
Next Screen ID	m30_s05_t05_015	Last Screen In Branch	Y/N		
Assessment	Y/N				
Number of Attempts	1	Show Marking	N		
Title	Contract terms				
Question Text	The email from Chianti's agent states that the first interview, and in fact the documentary, cannot go ahead until the BBC agrees to the following terms. Which could you agree to?				
Initial Flash Instruction	Choose two or more options then select CONFIRM .				
Initial Text-Only Instruction	Review each option carefully then select one or more options and submit your answer.				
Screenreader Instruction					
Graphic Description	Filename m30_s05_t05_010				
Alt text	An email from damien@silverstars.co.uk The email reads: Before the interview and indeed the production can begin, BBC needs to confirm the following: 1) Interview questions will be sent in advance, 2) There will be no interview questions regarding Chianti's recent divorce, 3) Chianti can view the finished edit of the documentary prior to broadcast, 4) There will be a guaranteed two mentions of Chianti's recent album during the documentary, 5) Chianti will present the documentary.				
Option 1 text	You must send Chianti the questions in advance	Correct	N	Cautiousness	
Option 2 text	There must be no questions about Chianti's recent divorce	Correct	N	Cautiousness	
Option 3 text	Chianti wants to see the film before it is broadcast	Correct	Y	Cautiousness	
Option 4 text	Chianti wants a guarantee of two mentions of her recent album during the programme	Correct	N	Cautiousness	
Option 5 text	As well as starring in the documentary, she wishes to present it	Correct	Y	Cautiousness	
Option 6 text		Correct		Cautiousness	
Totally Correct	Yes. That's the right choice, you've realised the potential problems with some of these terms. You'll find out more about each term and its possible consequences on the next screen.				

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First Attempt Partly Correct	Take another look at these terms and have another go.
First Attempt Totally Incorrect	Take another look at these terms and have another go.
Final Attempt Partly Correct	<p>In fact, many of these terms present potential future problems for your production. There are only two terms which you could possibly agree to, but even these would still require further discussions:</p> <ul style="list-style-type: none"> • Chianti wants to see the film before it is broadcast. • As well as starring in the documentary, she wishes to present it. <p>You'll find out more about each term and its possible consequences on the next screen.</p>
Final Attempt Totally Incorrect	<p>No. That's not the right choice, agreeing to some of these terms could create problems for your production later down the line. There are only two terms which you could possibly agree to, but even these would still require further discussions:</p> <ul style="list-style-type: none"> • Chianti wants to see the film before it is broadcast. • As well as starring in the documentary, she wishes to present it. <p>You'll find out more about each term and its possible consequences on the next screen.</p>
Reset Instruction	
Text-Only Reset Instruction	
Model Answer Instruction	
Text-Only Model Answer Instruction	
User Answer Instruction	
Text-Only User Answer Instruction	
Flash Final Instruction	Select NEXT to continue.
Text-Only Final Instruction	Select Next Page to continue.
Related Learning	
Screen Resources	Res0
Expert Text	Audio Y/N
Expert Type	Email/Voicemail

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Hot Text			
Screen ID	m30_s05_t05_015		
Skippable	N		
Next Screen ID	m30_s05_t05_018	Last Screen In Branch	N
Title	Consequences and best practice		
Initial Audio Transcript			
Initial Text	Take another look at the terms that Chianti's PR agent is asking for. You can select each one to find out more about best practice when faced with each of these conditions.		
Initial Flash Instruction	Select each term to find out more.		
Initial Text-Only Instruction	Consider the following:		
Initial Screenreader Instruction			
Initial Graphic Description	Filename	m30_s05_t05_015	
Alt Text	A copy of the contract outlining the terms below.		
Hot text 1	You must send Chianti the questions in advance		
Display text 1	<p>You wouldn't agree to send the questions in advance, but you might send her a summary of the question areas you intend to cover.</p> <p>You should also strongly consider sending her a document that outlines the purpose and proposed content of the documentary so you can ensure her consent to take part is properly informed.</p>		
Display Graphic 1 Description	Filename		
Display Graphic 1 Alt Text			
Hot text 2	There must be no questions about Chianti's recent divorce		
Display text 2	<p>You should fight for your right to ask the difficult questions the audience would expect, especially as it's entirely possible that the divorce has some bearing on her decision to adopt a child.</p> <p>You should do your best to get her to trust you to be sensitive about what is a very difficult subject for her. In the end you might agree to consult her about how you refer to the divorce. But a month down the line, if you have agreed this and the subject of her divorce rears its head again in connection with the adoption, you would be bound by this agreement.</p>		
Display Graphic 2 Description	Filename		
Display Graphic 2 Alt Text			

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Hot text 3	Chianti wants to see the film before it is broadcast		
Display text 3	<p>The BBC does not normally offer the opportunity for contributors to see or hear programmes prior to transmission, save in exceptional circumstances. A programme dealing with personal and sensitive subject matter, such as this, might qualify for such an exception.</p> <p>If you were to agree to this, you would have to word any agreement very carefully. Something like: 'We will listen very carefully to your comments (and discuss any concerns you may have with you) and undertake to correct any factual errors'.</p> <p>You should not agree to change things simply because Chianti does not like them.</p>		
Display Graphic 3 Description	Filename		
Display Graphic 3 Alt Text			
Hot text 4	Chianti wants a guarantee of two mentions of her recent album during the programme		
Display text 4	You can't agree to this but it would be fair to say that her career as a pop star will inevitably be mentioned and that the launch of her new album, coinciding with your filming, may make it relevant to the film.		
Display Graphic 4 Description	Filename		
Display Graphic 4 Alt Text			
Hot text 5	As well as starring in the documentary, Chianti wishes to present it		
Display text 5	<p>You might agree to this term, but it depends on the nature of the programme. If it is a fly on the wall programme, it might be appropriate for her to present her own journey.</p> <p>If you intend to adopt a more journalistic tone and include potentially tough interviews with figures involved in adoption then you need to ask yourself if Chianti is the right person to pose these questions.</p> <p>Can she be an impartial BBC presenter when her own journey is the subject matter of the documentary? Probably not.</p>		
Display Graphic 5 Description	Filename		
Display Graphic 5 Alt Text			
Hot text 6			
Display text 6			
Display Graphic 6 Description	Filename		
Display Graphic 6 Alt Text			

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Text	
Flash Final Instruction	Select NEXT to continue.
Text-Only Final Instruction	Select Next Page to continue.
Related Learning	
Screen Resources	Res0
Expert Text	Audio Y/N
Expert Type	

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Additional Data	<p>BBC editorial guidelines Fairness, contributors and consent 6.4.1 We should treat our contributors honestly and with respect. Our commitment to fairness is normally achieved by ensuring that people provide 'informed consent' before they participate. 'Informed consent' means that contributors should be in possession of the knowledge that is necessary for a reasoned decision to take part in our content.</p> <p>Before they participate, contributors should normally know:</p> <ul style="list-style-type: none"> • why they are being asked to contribute to BBC content and where it will first appear • the context of the content • the nature of their involvement. <p>The more significant their contribution, the more detail we should provide. However, we should normally expect to explain the following:</p> <ul style="list-style-type: none"> • The kind of contribution they are expected to make. We should tell them in advance about the range of views being represented in the specific content to which they are contributing and, wherever possible, the names of other likely contributors. • Whether their contribution will be live or recorded and/or edited. When recorded, we should not guarantee it will be broadcast. • We can only give a broad outline of question areas because the direction the interview takes will be dependent on what is said. • The final content will be a fair and truthful representation of what they say and do. • Their contribution may be used by other BBC outlets including reproduction and archiving online. • We do not normally allow a preview of BBC content. However, when a preview is considered for editorial, ethical or legal reasons, we must be clear about the terms under which it is offered. It is normally best to do this in writing in advance. We should make it clear that we are not surrendering editorial control and that any changes made as a result will generally only relate to the correction of agreed factual inaccuracies or for reasonable concerns about the welfare of children, personal safety, or national security.
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Text and Graphic			
Screen ID	m30_s05_t05_018		
Skippable	N		
Next Screen ID	m30_s05_t05_020	Last Screen In Branch	N
Layout	TL		
Title	The interview		
Initial Audio Transcript	Chianti decides to go ahead with the interview and has agreed not to present the programme.		
Initial Text	Chianti decides to go ahead with the interview and has agreed not to present the programme.		
BodyText	<p>She then brings up her divorce without being asked and she talks about her ex-husband, who's a private individual, in a very negative way.</p> <p>She also talks about intimate details of their life together. The divorce has featured in the tabloids but this is new stuff!</p>		
BodyText Properties	Body Text Size	404,372	Body Text Coords 488,94
Graphic Description	Filename	m30_s05_t05_018	
Alt Text	Graphic Coords	0,94	
Label	A celebrity magazine with the headline, 'My Divorce From Hell - Chianti comes clean.'		
Label Properties	Label Size	150,26	Label Coords 12,123
Flash Final Instruction	Select NEXT to continue.	size	coords
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text	Audio	Y/N	
Expert Type			

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Additional Data	BBC Editorial Guidelines Fairness, contributors and consent 6.1 Introduction
	<p>The BBC strives to be fair to all – fair to those our output is about, fair to contributors, and fair to our audiences. BBC content should be based on respect, openness and straight dealing. We also have an obligation under the Ofcom Broadcasting Code to “avoid unjust or unfair treatment of individuals or organisations in programmes”.</p> <p>Much of this section concerns the process of recruiting those who participate in or are otherwise involved in our content, and it should be considered alongside Section 7: Privacy – Privacy and Consent. However, material inaccuracies in the way people are referred to, or featured, may risk causing unfairness. This applies not just to factual output (for example when representing the views of, and information about, others), but also to drama portraying real people or organisations. Consequently, this section of the Guidelines should also be read in conjunction with Section 3: Accuracy.</p>
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Graphical MCQ					
Screen ID	m30_s05_t05_020	Bank ID		Killer Question	N
Skippable	N				
Next Screen ID	m30_s05_t05_025	Last Screen In Branch		N	
Assessment	N				
Number of Attempts	1	Show Marking		N	
Title	Home truths?				
Question Text	Can you include the intimate details Chianti has told you about her husband and their divorce in the final cut of the programme?				
Initial Flash Instruction	Choose Yes or No, then select CONFIRM .				
Initial Text-Only Instruction	Review each option carefully then select the correct option and submit your answer.				
Graphic Description	Two buttons. One labelled 'Yes' and one labelled 'No'. Buttons should flash for a few seconds before stopping. Buttons should be in the same colour as the section colour.	Filename:	m30_s05_t05_020		
Alt Text	Two industrial looking buttons, one labelled 'Yes' the other labelled 'No'.				
Option 1 Label	Yes.	Coords	156,40		
Option 1 Alt Text	Yes.				
Option 1 Description	Yes	Cautiousness			
Option 1 Feedback	Actually, that's not right. You can refer to the divorce as not only should you have reached an agreement about that with Chianti beforehand, she has brought up the subject herself. However there are issues of fairness, accuracy, and privacy to consider in relation to her ex. Therefore, it is highly unlikely that you will be able to include the intimate details without her ex's consent.				
Option 2 Label	No.	Coords	578,46		
Option 2 Alt Text	No.				
Option 2 Description	No	Cautiousness			
Option 2 Feedback	Good choice. You can refer to the divorce as not only should you have reached an agreement about that with Chianti beforehand, she has brought up the subject herself. However there are issues of fairness, accuracy, and privacy to consider in relation to her ex. Whatever you decide to run with you must be fair to him as well as Chianti.				
Option 3 Label			Coords		
Option 3 Alt Text					
Option 3 Description			Cautiousness		
Option 3 Feedback					
Option 4 Label			Coords		

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Option 4 Alt Text			
Option 4 Description		Cautiousness	
Option 4 Feedback			
Option 5 Label		Coords	
Option 5 Alt Text			
Option 5 Description		Cautiousness	
Option 5 Feedback			
Option 6 Label		Coords	
Option 6 Alt Text			
Option 6 Description		Cautiousness	
Option 6 Feedback			
Correct option	2	Confirm coords	
First attempt feedback			
Reset Instruction			
Text-Only Reset Instruction			
Flash Final Instruction	Select NEXT to continue.		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text		Audio	Y/N
Expert Type			
Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent 6.1 Introduction</p> <p>The BBC strives to be fair to all – fair to those our output is about, fair to contributors, and fair to our audiences. BBC content should be based on respect, openness and straight dealing. We also have an obligation under the Ofcom Broadcasting Code to “avoid unjust or unfair treatment of individuals or organisations in programmes”.</p> <p>Much of this section concerns the process of recruiting those who participate in or are otherwise involved in our content, and it should be considered alongside Section 7: Privacy – Privacy and Consent. However, material inaccuracies in the way people are referred to, or featured, may risk causing unfairness. This applies not just to factual output (for example when representing the views of, and information about, others), but also to drama portraying real people or organisations. Consequently, this section of the Guidelines should also be read in conjunction with Section 3: Accuracy.</p>		
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Graphical MCQ					
Screen ID	m30_s05_t05_025	Bank ID		Killer Question	N
Skippable	N				
Next Screen ID	m30_s05_t05_026	Last Screen In Branch		N	
Assessment	N				
Number of Attempts	1	Show Marking		N	
Title	Photo evidence				
Question Text	Chianti continues to discuss her divorce and she gives you a photograph of her ex-husband which shows him coming out of an Alcoholics Anonymous (AA) meeting, as evidence he has a drink problem no one knew about. Can you use the photograph?				
Initial Flash Instruction	Choose Yes or No, then select CONFIRM .				
Initial Text-Only Instruction	Review each option carefully then select the correct option and submit your answer.				
Graphic Description	Two buttons. One labelled 'Yes' and one labelled 'No'. Buttons should flash for a few seconds before stopping. Buttons should be in the same colour as the section colour.	Filename	m30_s05_t05_025		
Alt Text	Two industrial looking buttons, one labelled 'Yes' the other labelled 'No'.				
Option 1 Label	Yes	Coords		137,22	
Option 1 Alt Text	Yes.				
Option 1 Description	Yes	Cautiousness			
Option 1 Feedback	Actually, that's not the best choice. Find out why you shouldn't use the photograph on the next screen.				
Option 2 Label	No	Coords		569,24	
Option 2 Alt Text	No.				
Option 2 Description	No	Cautiousness			
Option 2 Feedback	Yes. That's the right thing to do. Find out why on the next screen.				
Option 3 Label			Coords		
Option 3 Alt Text					
Option 3 Description			Cautiousness		
Option 3 Feedback					
Option 4 Label			Coords		
Option 4 Alt Text					
Option 4 Description			Cautiousness		
Option 4 Feedback					
Option 5 Label			Coords		
Option 5 Alt Text					
Option 5			Cautiousness		

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Description			
Option 5 Feedback			
Option 6 Label			Coords
Option 6 Alt Text			
Option 6 Description			Cautiousness
Option 6 Feedback			
Correct option	2	Confirm coords	
First attempt feedback			
Reset Instruction			
Text-Only Reset Instruction			
Flash Final Instruction	Select NEXT to continue.		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text			Audio Y/N
Expert Type			
Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent Contributors and informed consent</p> <p>6.4.3</p> <p>There may be occasions when people are discussed, referred to or appear in material without their knowledge or consent. They may be public figures or private individuals and the material may include photographs, video and correspondence in which they feature. We should be fair and accurate in our portrayal of these people and, where appropriate, respect their legitimate expectations of privacy.</p>		
Notes			

Text and Graphic				
Screen ID	m30_s05_t05_026			
Skippable	Y/N			
Next Screen ID	m30_s05_t05_030	Last Screen In Branch		Y/N
Layout	TL			
Title	Feedback on photo evidence			
Initial Audio Transcript				
Initial Text	It wouldn't be fair to use this photograph without the ex-husband's consent and without offering him the opportunity to comment.			
BodyText	You should also be aware of the legal issues in this area. Because the			

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<p>photograph shows him leaving an AA meeting, it gives information regarding his health and treatment for ill-health which is deemed both private and confidential.</p> <p>If you use the photograph the ex-husband could claim breach of confidentiality and/or privacy and there is no overriding public interest which would justify the use of the photo. There may also be copyright or data protection issues.</p>			
BodyText Properties	Body Text Size	404,372	Body Text Coords
			488,94
Graphic Description	Image of a camera.	Filename	m30_s05_t05_026
Alt Text	A digital SLR camera.	Graphic Coords	0,94
Label Properties	Label Size	150,26	Label Coords
			12,123
Flash Final Instruction	Click NEXT to continue. size coords		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text			Audio Y/N
Expert Type	Email/Voicemail		
Additional Data	<p>BBC Editorial Guidelines</p> <p>Fairness, contributors and consent</p> <p>Contributors and informed consent</p> <p>6.4.3</p> <p>There may be occasions when people are discussed, referred to or appear in material without their knowledge or consent. They may be public figures or private individuals and the material may include photographs, video and correspondence in which they feature. We should be fair and accurate in our portrayal of these people and, where appropriate, respect their legitimate expectations of privacy.</p>		
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Text and Graphic			
Screen ID	m30_s05_t05_030		
Skippable	Y/N		
Next Screen ID	m30_s05_t05_035	Last Screen In Branch	Y/N
Layout	TL		
Title	Preparations		
Initial Audio Transcript			
Initial Text	The production team are ready to go and the shoot is being organised by a non governmental organisation (NGO). They are a UK-based charity called Children of Ghana (COG), who work with African orphans.		
BodyText	They are managing all the arrangements and access to the orphanage and they see this documentary as a great way to raise awareness of the plight of orphans in Ghana.		
	As is their standard practice, they will send over an access agreement which they want you to sign before filming.		
BodyText Properties	Body Text Size	404,372	Body Text Coords
			488,94
Graphic Description	Image of a camera.	Filename	m30_s05_t05_030
Alt Text	Chianti in front of a plane. She is speaking on her mobile phone.	Graphic Coords	0,94
Label Properties	Label Size	150,26	Label Coords
			12,123
Flash Final Instruction	Select NEXT to continue. size coords		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text			Audio Y/N
Expert Type			

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Large Branching Graphical SFL				
Screen ID	m30_s05_t05_035	Bank ID	Killer Question	Y/N
Skippable	Y/N			
Correct Branch ScreenID	m30_s05_t05_040			
inCorrect Branch ScreenID	m30_s05_t05_105			
Assessment	N			
Number of Attempts	1	Show Marking	N	
Title	Access agreement			
Question Text	<p>ACCESS AGREEMENT</p> <p>This document contains a number of clauses. Ten of them are interactive. Choose up to four you would insist on removing or changing before filming goes ahead. Read through the document using the scrollbars to move up and down. If a clause can be selected, it will highlight in green when you hover over it. If you select a clause to remove, the clause will appear in red. You can deselect a clause if you change your mind about removing it. Once you have selected the clauses that you are not happy with, choose CONFIRM.</p>			
Initial Flash Instruction	Select anywhere on this tab to minimise it.			
Initial Text-Only Instruction	Review each option carefully then select the correct option and submit your answer.			
Graphic Description	<p>A graphical representation of an access agreement. The following areas are selectable:</p> <ul style="list-style-type: none"> 2.1.1 - as necessary to make the Programme. The BBC acknowledges that, in relation to certain aspects of this access, sensitivities may arise in the course of filming that will need to be discussed by the Production Team and COG Staff on a case by case basis. 3.1 - In consideration of the various agreements, contributions and undertakings set out in this Agreement (the sufficiency of which is acknowledged) the Parties have granted the rights and accepted the obligations contained in this Agreement. 4.1.2 - it shall not broadcast any material which reflects adversely on COG, its associated orphanages and any member of its staff (permanent and subcontracted). 4.1.4 - it will not film or record any children on the Premises without obtaining any necessary consent from the relevant parent or guardian. 4.1.5 - at least one month prior to any broadcast, it will provide a representative of the Ghanaian government with two copies of the finished film for their consideration. 5.1 - For the avoidance of doubt the BBC may need to seek additional clearances to film or to make use of intellectual property rights not owned or controlled by COG. COG agrees to use its best endeavours to inform the BBC in such 	File name	m30_s05_t05_035	

Fairness, contributors and consent: Contributors and informed consent

	<p>circumstances and assist the BBC in acquiring any necessary clearances from relevant third parties if necessary.</p> <ul style="list-style-type: none"> 6.1 - When on the Premises, the BBC will ensure that its staff, agents and contractors observe all safety regulations applicable to the Premises notified to the BBC by COG or any instructions given by COG in relation to safety. 7.3 - In addition, the BBC undertakes to compensate COG appropriately for time and effort taken in facilitating the BBC in its filming. This will constitute £500 per day for leasing a vehicle which will be used by COG to transport the crew in Ghana. Should additional time be needed to complete the filming, beyond the contractual period, the compensation for an extension of contract to COG shall be £2000 per additional day. 8.1.1 - the other Party commits a breach of any of the provisions of this Agreement and the breach is capable of remedy and the Party in breach fails to remedy the breach within 7 days (or such other reasonable period as the Parties may agree in good faith) of receipt of a written notice specifying the breach and requiring its remedy. 8.2 - If the Agreement is terminated early due to a material breach by either party then the BBC may not use any Footage filmed prior to the breach up to and including the date of termination subject always to the terms of this Agreement. 					
Alt Text						
Option Data	2.1.1 - as necessary to make the Programme. The BBC acknowledges that, in relation to certain aspects of this access, sensitivities may arise in the course of filming that will need to be discussed by the Production Team and COG Staff on a case by case basis.	Is Correct Branch	n	Correct	n	Coors 498,442
Option Data	3.1 - In consideration of the various agreements, contributions and undertakings set out in this Agreement (the sufficiency of which is acknowledged) the Parties have granted the rights and accepted the obligations contained in this Agreement.	Is Correct Branch	n	Correct	n	Coors 38,636

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Option Data	4.1.2 - it shall not broadcast any material which reflects adversely on COG, its associated orphanages and any member of its staff (permanent and subcontracted).	Is Correct Branch	y	Correct	y	Coors 28,913
Option Data	4.1.4 - it will not film or record any children on the Premises without obtaining any necessary consent from the relevant parent or guardian.	Is Correct Branch	n	Correct	n	Coors 29,994
Option Data	4.1.5 - at least one month prior to any broadcast, it will provide a representative of the Ghanaian government with two copies of the finished film for their consideration.	Is Correct Branch	n	Correct	y	Coors 29,1026
Option Data	5.1 - For the avoidance of doubt the BBC may need to seek additional clearances to film or to make use of intellectual property rights not owned or controlled by COG. COG agrees to use its best endeavours to inform the BBC in such circumstances and assist the BBC in acquiring any necessary clearances from relevant third parties if necessary.	Is Correct Branch	n	Correct	n	Coors 29,1189
Option Data	6.1 - When on the Premises, the BBC will ensure that its staff, agents and contractors observe all safety regulations applicable to the Premises notified to the BBC by COG or any instructions given by COG in relation to safety.	Is Correct Branch	n	Correct	n	Coors 30,1307
Option Data	7.3 - In addition, the BBC undertakes to compensate COG appropriately for time and effort taken in facilitating the BBC in its filming. This will constitute	Is Correct Branch	n	Correct	y	Coors 500,885

Fairness, contributors and consent: Contributors and informed consent

Option Data	£500 per day for leasing a vehicle which will be used by COG to transport the crew in Ghana. Should additional time be needed to complete the filming, beyond the contractual period, the compensation for an extension of contract to COG shall be £2000 per additional day.	Is Correct Branch	n	Correct	n	Coords	500,1065
Option Data	8.1.1 - the other Party commits a breach of any of the provisions of this Agreement and the breach is capable of remedy and the Party in breach fails to remedy the breach within 7 days (or such other reasonable period as the Parties may agree in good faith) of receipt of a written notice specifying the breach and requiring its remedy.	Is Correct Branch	n	Correct	y	Coords	503,1224
Option Data	8.2 - If the Agreement is terminated early due to a material breach by either party then the BBC may not use any Footage filmed prior to the breach up to and including the date of termination subject always to the terms of this Agreement.	Is Correct Branch	n	Correct	y	Coords	503,1224
Confirm Coordinates							
Totally Correct	That's right. You correctly chose the four clauses which should have caused you concern. It's important to remember that access agreements should always be referred to the BBC's Legal and Business Affairs department.						
First Attempt Partly Correct							
First Attempt Totally Incorrect							

Fairness, contributors and consent: Contributors and informed consent

Final Attempt Partly Correct	You spotted some of the problematic clauses, but didn't correctly choose all four clauses which should have caused you concern. It's important to remember that access agreements should always be referred to the BBC's Legal and Business Affairs department.		
Final Attempt Totally Incorrect	You didn't choose any of the four clauses which should have caused you concern. It's important to remember that access agreements should always be referred to the BBC's Legal and Business Affairs department.		
Final Attempt Over Cautious	You correctly identified the four areas of concern, but you are being too cautious. You also chose to remove clauses that were not problematic. It's important to remember that access agreements should always be referred to the BBC's Legal and Business Affairs department.		
Reset Instruction			
Text-Only Reset Instruction			
Model Answer Instruction			
Text-Only Model Answer Instruction			
User Answer Instruction			
Text-Only User Answer Instruction			
Flash Final Instruction	Click NEXT for more detailed feedback on this exercise.		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res107		
Expert Text		Audio	Y/N
Expert Type			

Fairness, contributors and consent: Contributors and informed consent

Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent 6.1 Introduction</p> <p>The BBC strives to be fair to all – fair to those our output is about, fair to contributors, and fair to our audiences. BBC content should be based on respect, openness and straight dealing. We also have an obligation under the Ofcom Broadcasting Code to 'avoid unjust or unfair treatment of individuals or organisations in programmes'.</p> <p>Much of this section concerns the process of recruiting those who participate in or are otherwise involved in our content, and it should be considered alongside Section 7: Privacy – Privacy and Consent. However, material inaccuracies in the way people are referred to, or featured, may risk causing unfairness. This applies not just to factual output (for example when representing the views of, and information about, others), but also to drama portraying real people or organisations. Consequently, this section of the Guidelines should also be read in conjunction with Section 3: Accuracy.</p>
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Fairness, contributors and consent: Contributors and informed consent

Large Proximity Plus			
Screen ID	m30_s05_t05_040		
Skippable	Y/N		
Next Screen ID	m30_s05_t05_045	Last Screen In Branch	Y/N
Title	Access agreements in detail		
Initial Audio Transcript			
Initial Text	<p>ACCESS AGREEMENTS IN DETAIL Take another look at the statements from the access agreement. Select the highlighted statements to find out more about why they might be cause for concern.</p>		
Initial Flash Instruction	Select anywhere on this tab to minimise it.		
Initial Text-Only Instruction	Consider the following:		
Screenreader Instruction			
Graphic Description	<p>The access agreement document. The following areas are selectable:</p> <ul style="list-style-type: none"> 2.1.1 - as necessary to make the Programme. The BBC acknowledges that, in relation to certain aspects of this access, sensitivities may arise in the course of filming that will need to be discussed by the Production Team and COG Staff on a case by case basis. 3.1 - In consideration of the various agreements, contributions and undertakings set out in this Agreement (the sufficiency of which is acknowledged) the Parties have granted the rights and accepted the obligations contained in this Agreement. 4.1.2 - it shall not broadcast any material which reflects adversely on COG, its associated orphanages and any member of its staff (permanent and subcontracted). 4.1.4 - it will not film or record any children on the Premises without obtaining any necessary consent from the relevant parent or guardian. 4.1.5 - at least one month prior to any broadcast, it will provide a representative of the Ghanaian government with two copies of the finished film for their consideration. 5.1 - For the avoidance of doubt the BBC may need to seek additional clearances to film or to make use of intellectual property rights not owned or controlled by COG. COG agrees to use its best endeavours to inform the BBC in such circumstances and assist the BBC in acquiring any necessary clearances from relevant third parties if necessary. 6.1 - When on the Premises, the BBC will ensure that its staff, agents and contractors observe all safety regulations applicable to the Premises notified to the BBC by COG or any instructions given by COG in relation to safety. 7.3 - In addition, the BBC undertakes to compensate COG appropriately for time and effort taken in facilitating the BBC in its 	File name	m30_s05_t05_040

Fairness, contributors and consent: Contributors and informed consent

	<p>filming. This will constitute £500 per day for leasing a vehicle which will be used by COG to transport the crew in Ghana. Should additional time be needed to complete the filming, beyond the contractual period, the compensation for an extension of contract to COG shall be £2000 per additional day.</p> <ul style="list-style-type: none"> 8.1.1 - the other Party commits a breach of any of the provisions of this Agreement and the breach is capable of remedy and the Party in breach fails to remedy the breach within 7 days (or such other reasonable period as the Parties may agree in good faith) of receipt of a written notice specifying the breach and requiring its remedy. 8.2 - If the Agreement is terminated early due to a material breach by either party then the BBC may not use any Footage filmed prior to the breach up to and including the date of termination subject always to the terms of this Agreement. 		
Alt text	The access agreement document. Ten sections are highlighted.		
Hotspot Type	Custom		
Hotspot 1 Description	Clause 4.1.2	Hotspot 1 Coords	28,913
Hotspot 1 Alt text	Clause 4.1.2 - it shall not broadcast any material which reflects adversely on COG, its associated orphanages and any member of its staff (permanent and subcontracted).		
Display Text 1	<p>'Clause 4.1.2 - it shall not broadcast any material which reflects adversely on COG, its associated orphanages and any member of its staff (permanent and subcontracted).'</p> <p>You should never agree to an access agreement with this type of clause in it. It gives away the BBC's editorial control, which is unacceptable. If you did agree to a condition such as this and there were problems with your relationship with COG further down the line, you might not be able to broadcast your programme.</p>	Display Text 1 Coords	
Display Image 1	Clause 4.1.2 - it shall not broadcast any material which reflects adversely on COG, its associated orphanages and any member of its staff (permanent and subcontracted).	Display Image 1 Coords	
Display Label 1			
Display Header 1			

Fairness, contributors and consent: Contributors and informed consent

Display Page One Text 1	<p>'Clause 4.1.2 - it shall not broadcast any material which reflects adversely on COG, its associated orphanages and any member of its staff (permanent and subcontracted).'</p> <p>You should never agree to an access agreement with this type of clause in it. It gives away the BBC's editorial control, which is unacceptable. If you did agree to a condition such as this and there were problems with your relationship with COG further down the line, you might not be able to broadcast your programme.</p>		
Display Page One Text 2			
Display Page One Text 3			
Display Page One Text 4			
Hotspot 2 Description	Clause 4.1.5	Hotspot 2 Coords	29,1026
Hotspot 2 Alt text	Clause 4.1.5 - at least one month prior to any broadcast, it will provide a representative of the Ghanaian government with two copies of the finished film for their consideration.		
Display Text 2	<p>'Clause 4.1.5 - at least one month prior to any broadcast, it will provide a representative of the Ghanaian government with two copies of the finished film for their consideration.'</p> <p>You should ask for this clause to be removed. The Ghanaian government has no right to view your programme before transmission. In cases where we do agree to a viewing, a member of the production team should be present and take away the viewing copy afterwards. It's important to remember that we do not provide viewing copies of programmes before broadcast to anyone outside the BBC, except for press previews.</p>	Display Text 2 Coords	
Display Image 2	Clause 4.1.5 - at least one month prior to any broadcast, it will provide a representative of the Ghanaian government with two copies of the finished film for their consideration.	Display Image 2 Coords	
Display Label 2			
Display Header 2			

Fairness, contributors and consent: Contributors and informed consent

Display Page Two Text 1	<p>'Clause 4.1.5 - at least one month prior to any broadcast, it will provide a representative of the Ghanaian government with two copies of the finished film for their consideration.'</p> <p>You should ask for this clause to be removed. The Ghanaian government has no right to view your programme before transmission. In cases where we do agree to a viewing, a member of the production team should be present and take away the viewing copy afterwards. It's important to remember that we do not provide viewing copies of programmes before broadcast to anyone outside the BBC, except for press previews.</p>		
Display Page Two Text 2			
Display Page Two Text 3			
Display Page Two Text 4			
Hotspot 3 Description	Clause 7.3	Hotspot 3 Coords	500,885
Hotspot 3 Alt text	<p>Clause 7.3 - In addition, the BBC undertakes to compensate COG appropriately for time and effort taken in facilitating the BBC in its filming. This will constitute £500 per day for leasing a vehicle which will be used by COG to transport the crew in Ghana. Should additional time be needed to complete the filming, beyond the contractual period, the compensation for an extension of contract to COG shall be £2000 per additional day.</p>		
Display Text 3	<p>'Clause 7.3 - In addition, the BBC undertakes to compensate COG appropriately for time and effort taken in facilitating the BBC in its filming. This will constitute £500 per day for leasing a vehicle which will be used by COG to transport the crew in Ghana. Should additional time be needed to complete the filming, beyond the contractual period, the compensation for an extension of contract to COG shall be £2000 per additional day.'</p> <p>You should ask for this clause to be removed or amended as allowing them to organise your transport will limit your editorial independence. You should organise your own transport if possible. You should definitely seek to renegotiate the fees, which are prohibitively high.</p>	Display Text 3 Coords	
Display Image 3	Clause 7.3 - In addition, the BBC undertakes to compensate COG appropriately for time and effort taken	Display Image 3	

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	<p>in facilitating the BBC in its filming. This will constitute £500 per day for leasing a vehicle which will be used by COG to transport the crew in Ghana. Should additional time be needed to complete the filming, beyond the contractual period, the compensation for an extension of contract to COG shall be £2000 per additional day.</p>	Coords	
Display Label 3			
Display Header 3			
Display Page Three Text 1	<p>'Clause 7.3 - In addition, the BBC undertakes to compensate COG appropriately for time and effort taken in facilitating the BBC in its filming. This will constitute £500 per day for leasing a vehicle which will be used by COG to transport the crew in Ghana. Should additional time be needed to complete the filming, beyond the contractual period, the compensation for an extension of contract to COG shall be £2000 per additional day.'</p> <p>You should ask for this clause to be removed or amended as allowing them to organise your transport will limit your editorial independence. You should organise your own transport if possible. You should definitely seek to renegotiate the fees, which are prohibitively high.</p>		
Display Page Three Text 2			
Display Page Three Text 3			
Display Page Three Text 4			
Hotspot 4 Description	Clause 8.2	Hotspot 4 Coords	503,1224
Hotspot 4 Alt text	<p>Clause 8.2 - If the Agreement is terminated early due to a material breach by either party then the BBC may not use any Footage filmed prior to the breach up to and including the date of termination subject always to the terms of this Agreement.</p>		
Display Text 4	<p>'Clause 8.2 - If the Agreement is terminated early due to a material breach by either party then the BBC may not use any Footage filmed prior to the breach up to and including the date of termination subject always to the terms of this Agreement.'</p> <p>This is problematic - you need to establish clarity on what would constitute a material breach and you should seek to retain the rights to use</p>	Display Text 4 Coords	

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	any footage filmed before that breach. As with all access agreements you should seek legal advice before signing.		
Display Image 4	Clause 8.2 - If the Agreement is terminated early due to a material breach by either party then the BBC may not use any Footage filmed prior to the breach up to and including the date of termination subject always to the terms of this Agreement.	Display Image 4 Coords	
Display Label 4			
Display Header 4			
Display Page Four Text 1	<p>'Clause 8.2 - If the Agreement is terminated early due to a material breach by either party then the BBC may not use any Footage filmed prior to the breach up to and including the date of termination subject always to the terms of this Agreement.'</p> <p>This is problematic – you need to establish clarity on what would constitute a material breach and you should seek to retain the rights to use any footage filmed before that breach. As with all access agreements you should seek legal advice before signing.</p>		
Display Page Four Text 2			
Display Page Four Text 3			
Display Page Four Text 4			
Flash Final Instruction	Click NEXT to continue.		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res107		
Expert Text		Audio	Y/N
Expert Type			
Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent Practices</p> <p>6.4.9 Occasionally people who have willingly contributed to our output try to withdraw their consent prior to broadcast. Generally no one has the right in such circumstances to prevent their contribution being used, but we should listen carefully to any reasonable objections. There may be exceptions, for example where we have contractual obligations or perhaps where there have been significant changes to the context in which their contribution is to be used.</p>		
Notes			

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Text and Graphic			
Screen ID	m30_s05_t05_045		
Skippable	Y/N		
Next Screen ID	m30_s05_t05_050	Last Screen In Branch	N
Layout	TR		
Title	Filming begins		
Initial Audio			
Transcript			
Initial Text	You start filming the documentary and everything is going well. You conduct a very emotional interview with Adika Kwame, the head of the orphanage. He walks you round the building, pointing out broken cots and highlighting the lack of equipment.		
BodyText	<p>He shows you a play room with only two toys for all the children to share.</p> <p>The children appear unwashed and are often naked or wearing ripped, shabby clothes.</p> <p>He explains that the orphanage cannot afford to buy them clothes and relies on donations. Recently these have been few and far between.</p>		
BodyText Properties	Body Text Size 404,372	Body Text Coords 488,94	
Graphic Description	Polaroid style photo showing an image of the film crew, an image of Adika talking and an image of the orphanage. Each image loads in one by one in a snap shot style.		Filename m30_s05_t05_045
Alt Text	A sound technician at work and Adika Kwame.	Graphic Coords	0,94
Label			
Label Properties	Label Size 150,26	Label Coords	12,123
Flash Final Instruction	Select NEXT to continue.	size	coords
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text			Audio Y/N
Expert Type			

Fairness, contributors and consent: Contributors and informed consent

Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent 6.1 Introduction</p> <p>The BBC strives to be fair to all – fair to those our output is about, fair to contributors, and fair to our audiences. BBC content should be based on respect, openness and straight dealing. We also have an obligation under the Ofcom Broadcasting Code to “avoid unjust or unfair treatment of individuals or organisations in programmes”.</p> <p>Much of this section concerns the process of recruiting those who participate in or are otherwise involved in our content, and it should be considered alongside Section 7: Privacy – Privacy and Consent. However, material inaccuracies in the way people are referred to, or featured, may risk causing unfairness. This applies not just to factual output (for example when representing the views of, and information about, others), but also to drama portraying real people or organisations. Consequently, this section of the Guidelines should also be read in conjunction with Section 3: Accuracy.</p>
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Video Audio Stop Start				
Screen ID	m30_s05_t05_050	Bank ID	Killer Question	Y/N
Skippable	N			
Next Screen ID	m30_s05_t05_055	Last Screen In Branch		N
Assessment	Y/N			
Number of Attempts	1/2	Show Marking		Y/N
Title	A twist in the tale			
Media Type	Audio			
Initial Text	There is a lot of coverage in the newspapers about Chianti's trip, her intention to adopt from the orphanage and the upcoming BBC documentary. It prompts one couple to call you.			
Text-Only Initial Text	There is a lot of coverage in the newspapers about Chianti's trip, her intention to adopt from the orphanage and the upcoming BBC documentary. It prompts one couple to call you.			
Initial Flash Instruction	Select the play arrow to listen to their call.			
Text-Only Initial Instruction	Select the play button to start the audio. A transcript of the dialogue can be accessed by selecting the Show transcript link. When you have read the statement move on to the next segment by selecting Show conclusion.			
Screenreader Instruction				
Video Description	Audio sound waves.	Filename	m30_s05_t05_050.flv	
Video Transcript	WOMAN: Oh hi, I wonder if you could help me. I'm just phoning about the documentary that you're making. I read about it in the newspaper and, well, the thing is, that my husband and I adopted a young girl from the orphanage that Chianti's been at, just about six months ago. We gave the orphanage owner a fairly big donation, in the region of about 50,000 pounds actually. And I'm just really shocked to see all the pictures in the paper of these young kids with no clothes or no toys because, well, we were told our money was going to buy stuff like that, so I just wanted to let you know because I think there might be something funny going on. Anyway, I just wanted to let you know. If you want to ring me back, you can. Thanks. Bye.			
Question Type	Text			
Question Time Code				
Question Text				
Question Flash Instruction				
Question Text-Only Video Description		Question Text-Only Video	m30_s05_t05_050.flv	

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		Filename
Question Text-Only Video Scene Setter		
Question Text-Only Video Transcript	WOMAN: Oh hi, I wonder if you could help me. I'm just phoning about the documentary that you're making. I read about it in the newspaper and, well, the thing is, that my husband and I adopted a young girl from the orphanage that Chianti's been at, just about six months ago. We gave the orphanage owner a fairly big donation, in the region of about 50,000 pounds actually. And I'm just really shocked to see all the pictures in the paper of these young kids with no clothes or no toys because, well, we were told our money was going to buy stuff like that, so I just wanted to let you know because I think there might be something funny going on. Anyway, I just wanted to let you know. If you want to ring me back, you can. Thanks. Bye.	
Question Text-Only Instruction		
Notes	Don't alter the contents of the "Question Type" field – this is for info only	
Totally Correct	The couple are appalled by the photos they have seen in the newspaper and it quickly becomes apparent that they aren't the only ones...	
First Attempt Partly Correct		
First Attempt Totally Incorrect		
Final Attempt Partly Correct		
Final Attempt Totally Incorrect		
Reset Instruction		
Text-Only Reset Instruction	Select Next Page to continue.	
Flash Final Instruction	Select NEXT to continue.	
Text-Only Final Instruction	Select Next Page to continue.	
Related Learning		
Screen Resources	Res0	
Expert Text	Audio Y/N	
Expert Type	Email/Voicemail	

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Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent 6.1 Introduction</p> <p>The BBC strives to be fair to all – fair to those our output is about, fair to contributors, and fair to our audiences. BBC content should be based on respect, openness and straight dealing. We also have an obligation under the Ofcom Broadcasting Code to “avoid unjust or unfair treatment of individuals or organisations in programmes”.</p> <p>Much of this section concerns the process of recruiting those who participate in or are otherwise involved in our content, and it should be considered alongside Section 7: Privacy – Privacy and Consent. However, material inaccuracies in the way people are referred to, or featured, may risk causing unfairness. This applies not just to factual output (for example when representing the views of, and information about, others), but also to drama portraying real people or organisations. Consequently, this section of the Guidelines should also be read in conjunction with Section 3: Accuracy.</p>
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Graphical MCQ					
Screen ID	m30_s05_t05_055	Bank ID		Killer Question	N
Skippable	N				
Next Screen ID	m30_s05_t05_060	Last Screen In Branch		N	
Assessment	N				
Number of Attempts	1	Show Marking		N	
Title	Corruption allegations				
Question Text	Soon several other couples come forward with similar stories. Your programme has now taken a very different direction. What was an access-driven documentary about Chianti's adoption dream has become an investigation into the orphanage. Do you tell Chianti that the film has changed?				
Initial Flash Instruction	Choose Yes or No, then select CONFIRM .				
Initial Text-Only Instruction	Review each option carefully then select the correct option and submit your answer.				
Graphic Description	Two buttons. One labelled 'Yes' and one labelled 'No'. Buttons should flash for a few seconds before stopping. Buttons should be in the same colour as the section colour.	Filename	m30_s05_t05_055		
Alt Text	Two industrial looking buttons, one labelled 'Yes' the other labelled 'No'.				
Option 1 Label	Yes.	Coords		147,68	
Option 1 Alt Text	Yes.				
Option 1 Description	Yes	Cautiousness			
Option 1 Feedback	Yes. That's the right thing to do. This is not the film Chianti signed up to. It has taken a very different direction and it is only fair to let her reconsider her consent. Find out more by selecting THE GUIDELINES .				
Option 2 Label	No.	Coords		546,68	
Option 2 Alt Text	No.				
Option 2 Description	No	Cautiousness			
Option 2 Feedback	In fact, you should. This is not the film Chianti signed up to. It has taken a very different direction and it is only fair to let her reconsider her consent. Find out more by selecting THE GUIDELINES .				
Option 3 Label		Coords			
Option 3 Alt Text					
Option 3 Description		Cautiousness			
Option 3 Feedback					
Option 4 Label		Coords			
Option 4 Alt Text					
Option 4 Description		Cautiousness			
Option 4 Feedback					

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Option 5 Label		Coords	
Option 5 Alt Text			
Option 5 Description		Cautiousness	
Option 5 Feedback			
Option 6 Label		Coords	
Option 6 Alt Text			
Option 6 Description		Cautiousness	
Option 6 Feedback			
Correct option	1	Confirm coords	
First attempt feedback			
Reset Instruction			
Text-Only Reset Instruction			
Flash Final Instruction	Select NEXT to continue.		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text		Audio	Y/N
Expert Type			
Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent Principles 6.2.2</p> <p>Individuals should normally be appropriately informed about the planned nature and context of their contributions when they are asked to take part in BBC content and give their consent, unless there is an editorial justification for proceeding without their consent.</p> <p>6.4.4 We should normally make contributors aware of significant changes to a programme or other content as it develops and prior to transmission, if such changes might reasonably be considered to have affected their original decision to participate, had it been known at the time. Depending on specific circumstances, such changes might include programme titles (for example, where they alter audience perception of the content or contributors), other significant contributors, significant changes to broadcast or publication date, or anything that materially alters the context in which the contribution will appear.</p> <p>6.2.1 We will be open, honest, straightforward and fair in our dealings with contributors and audiences <i>unless</i> there is a clear public interest in doing otherwise, or we need to consider important issues such as legal matters, safety, or confidentiality.</p>		

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Hot Text			
Screen ID	m30_s05_t05_060		
Skippable	N		
Next Screen ID	m30_s05_t05_063	Last Screen In Branch	N
Title	A witness speaks out		
Initial Audio Transcript			
Initial Text	Luckily Chianti decides to continue filming. A member of staff at the orphanage has come forward and says she will do an interview. She claims Adika Kwame is a thief and she has proof. She wants complete anonymity as she will lose her job if her identity is revealed. What additional information do you need before conducting the interview?		
Initial Flash Instruction	Select each heading to find out more.		
Initial Text-Only Instruction	Consider the following:		
Initial Screenreader Instruction			
Initial Graphic Description		Filename	m30_s05_t05_060
Alt Text	A camcorder and video cassettes		
Hot text 1	You need to know what her motives are. Does she have an axe to grind?		
Display text 1	You should find out why she is coming forward. Is she using this as an opportunity to settle a grudge against her boss?		
Display Graphic 1 Description		Filename	
Display Graphic 1 Alt Text			
Hot text 2	Documentary evidence that what she is saying is true.		
Display text 2	Definitely. You will need evidence of the allegations in order to broadcast them. The allegations are defamatory and you will need to consult your programme lawyer.		
Display Graphic 2 Description		Filename	
Display Graphic 2 Alt Text			
Hot text 3	Evidence that she does work at the orphanage.		
Display text 3	Yes. You should ask to see payslips or a contract.		
Display Graphic 3 Description		Filename	
Display Graphic 3 Alt Text			
Hot text 4	Someone else to back up her story.		

Fairness, contributors and consent: Contributors and informed consent

Display text 4	Yes. Any proposal to rely on a single unnamed source making a serious allegation or to grant anonymity to a significant contributor must be referred to a senior editorial figure or, for Independents, to the Commissioning Editor, who will make the appropriate referrals. In the most serious cases it may be necessary to refer to the Director, Editorial Policy and Standards and Programme Legal Advice.		
Display Graphic 4 Description		Filename	
Display Graphic 4 Alt Text			
Hot text 5			
Display text 5			
Display Graphic 5 Description		Filename	
Display Graphic 5 Alt Text			
Hot text 6			
Display text 6			
Display Graphic 6 Description		Filename	
Display Graphic 6 Alt Text			
Flash Final Instruction	Select NEXT to continue.		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text		Audio	Y/N
Expert Type			

Fairness, contributors and consent: Contributors and informed consent

Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent 6.4.10</p> <p>Sometimes information the public should know is only available through sources or contributors on an 'off-the-record' or anonymous basis.</p> <p>When we grant a contributor or source anonymity as a condition of their participation, we must clearly agree the extent of anonymity we will provide. It may be sufficient to ensure that the contributor or source is not readily recognisable to the general public, or they may wish to be rendered unidentifiable even to close friends and family. We should keep accurate notes of conversations with sources and contributors about anonymity. A recording is preferable where possible.</p> <p>6.4.11 We must ensure when we promise anonymity that we are in a position to honour it, taking account of the implications of any possible court order demanding the disclosure of our unbroadcast material. When anonymity is essential, no document, computer file, or other record should identify a contributor or source. This includes notebooks and administrative paperwork as well as video and audio material.</p> <p>6.4.12 Effective obscuring of identity may require more than just anonymity of a face. Other distinctive features, including hair, clothing and voice may need to be taken into account. Blurring rather than pixilation, which can be reversed, is the best way of ensuring anonymity in pictures. When disguising a voice, using a 'voice-over' by another person is usually better than technically induced distortion, which can be reversed, but audiences should be told what they are hearing.</p>
Notes	

Fairness, contributors and consent: Contributors and informed consent

Text and Graphic			
Screen ID	m30_s05_t05_063		
Skippable	Y/N		
Next Screen ID	m30_s05_t05_065	Last Screen In Branch	Y/N
Layout	TR		
Title	Strong accusations		
Initial Audio			
Transcript			
Initial Text	After making the appropriate referrals, you meet with the employee and she provides you with documentary evidence to back up her claims.		
BodyText	<p>She shows you the orphanage's bank statements, which show no deposits made in the last six months, despite being told by your adopting parents that they have handed over large donations during this time.</p> <p>She tells you that she has seen him giving cash to a local car dealer in the same envelope that a couple made a donation in.</p> <p>You check her out and she is a credible witness who has worked at the orphanage for 20 years as their financial controller.</p>		
BodyText Properties	Body Text Size	404,372	Body Text Coords
Graphic Description	Filename		m30_s05_t05_063
Alt Text	A close up of a pen and a bank statement.	Graphic Coords	0,94
Label	Label Properties	Label Size	Label Coords
		150,26	12,123
Flash Final Instruction	Select NEXT to continue.	size	coords
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text			Audio Y/N
Expert Type			

Fairness, contributors and consent: Contributors and informed consent

Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent 6.1 Introduction</p> <p>The BBC strives to be fair to all – fair to those our output is about, fair to contributors, and fair to our audiences. BBC content should be based on respect, openness and straight dealing. We also have an obligation under the Ofcom Broadcasting Code to “avoid unjust or unfair treatment of individuals or organisations in programmes”.</p> <p>Much of this section concerns the process of recruiting those who participate in or are otherwise involved in our content, and it should be considered alongside Section 7: Privacy – Privacy and Consent. However, material inaccuracies in the way people are referred to, or featured, may risk causing unfairness. This applies not just to factual output (for example when representing the views of, and information about, others), but also to drama portraying real people or organisations. Consequently, this section of the Guidelines should also be read in conjunction with Section 3: Accuracy.</p>
Notes	

Fairness, contributors and consent: Contributors and informed consent

Video Audio MCQ Video Options				
Screen ID	m30_s05_t05_065	Bank ID		Killer Question Y/N
Skippable	N			
Next Screen ID	m30_s05_t05_070	Last Screen In Branch	N	
Assessment	Y/N			
Number of Attempts	1	Show Marking	Y	
Title	Granting anonymity			
Media Type	Video			
Question Text	After making the appropriate referrals, you agree to grant her complete anonymity. Knowing that there are at least twenty part or full-time workers at the orphanage, which clip do you think works best for her?			
Initial Flash Instruction	Choose the option to use, then select CONFIRM .			
Initial Text-Only Instruction	Video clip thumbnails are shown with each option. Select each thumbnail to reveal a flash video player then select the play button to start the video. A transcript of the dialogue can be accessed by selecting the Show transcript link. When you have reviewed the options and clips, choose the option to use then submit your answer.			
Screenreader Instruction				
Initial Video Description		Filename		
Initial Video Text-Only Scene Setter				
Initial Video Transcript				
Option 1 Thumbnail Label	Face obscured, disguised voice.	Cautiousness		
Option 1 Thumbnail Description	A still from m30_s05_t05_065_2.flv	Filename	m30_s05_t05_065_2	
Option 1 Thumbnail Graphic Alt Text	A still shot from the clip.			
Option 1 Video Description	Shot in shadow from behind but with the back of her head clearly visible, voice distorted.	Filename	m30_s05_t05_065_2.flv	
Option 1 Video Text-Only Scene Setter	The employee faces away from the camera. Her head is clearly visible. Her voice is distorted.			
Option 1 Video Transcript	It's shocking. He's totally corrupt. He takes donations in cash and never lodges them in the orphanage bank account. I've seen him hand over cash in a brown envelope to a local car dealer just hours after I saw him given money by a couple adopting a child in the orphanage.			
Option 2	Face and body blobbed, actor's	Cautiousness		

Fairness, contributors and consent: Contributors and informed consent

Thumbnail Label	voice.		
Option 2 Thumbnail Description	A still from m30_s05_t05_065_3.flv	Filename	m30_s05_t05_065_3
Option 2 Thumbnail Graphic Alt Text	A still shot from the clip.		
Option 2 Video Description	Totally blobbed, voice done by an actress.	Filename	m30_s05_t05_065_3.flv
Option 2 Video Text-Only Scene Setter	The employee faces away from the camera. She is entirely blobbed. Her voice spoken by an actor with a subtitle: 'Actor's Voice'.		
Option 2 Video Transcript	It's shocking. He's totally corrupt. He takes donations in cash and never lodges them in the orphanage bank account. I've seen him hand over cash in a brown envelope to a local car dealer.		
Option 3 Thumbnail Label	Face and body blobbed, actor's voice.	Cautiousness	
Option 3 Thumbnail Description	A still from m30_s05_t05_065_4.flv	Filename	m30_s05_t05_065_4
Option 3 Thumbnail Graphic Alt Text	A still shot from the clip.		
Option 3 Video Description	Totally blobbed, voice done by an actress.	Filename	m30_s05_t05_065_4.flv
Option 3 Video Text-Only Scene Setter	The employee faces away from the camera. She is entirely blobbed. Her voice spoken by an actor with a subtitle: 'Actor's Voice'.		
Option 3 Video Transcript	It's shocking. He's totally corrupt. He takes donations in cash. I've seen him hand over cash in a brown envelope to a local car dealer.		
Option 4 Thumbnail Label	Blobbed face, own voice.	Cautiousness	
Option 4 Thumbnail Description	A still from m30_s05_t05_065_1.flv	Filename	m30_s05_t05_065_1
Option 4 Thumbnail Graphic Alt Text	A still shot from the clip.		
Option 4 Video Description	Blobbed, face on, voice normal.	Filename	m30_s05_t05_065_1.flv
Option 4 Video Text-Only Scene Setter	The employee speaks to camera her voice is normal and her face is blobbed.		

Fairness, contributors and consent: Contributors and informed consent

Option 4 Video Transcript	It's shocking. He's totally corrupt. He takes donations in cash and never lodges them in the orphanage bank account. I've seen him hand over cash in a brown envelope to a local car dealer just hours after I saw him given money by a couple adopting a child in the orphanage.		
Option 5 Thumbnail Label		Cautiousness	
Option 5 Thumbnail Description		Filename	
Option 5 Thumbnail Graphic Alt Text			
Option 5 Video Description		Filename	
Option 5 Video Text-Only Scene Setter			
Option 5 Video Transcript			
Option 6 Thumbnail Label		Cautiousness	
Option 6 Thumbnail Description		Filename	
Option 6 Thumbnail Graphic Alt Text			
Option 6 Video Description		Filename	
Option 6 Video Text-Only Scene Setter			
Option 6 Video Transcript			
Correct option no.	3		
Use Video Feedback	N		
Feedback 1 Video Description		Filename	
Feedback 1 Video Transcript			
Feedback 1 Video Text-Only Scene Setter			
Feedback 2 Video Description		Filename	
Feedback 2 Video Transcript			

Fairness, contributors and consent: Contributors and informed consent

Feedback 2 Video Text-Only Scene Setter			
Feedback 3 Video Description		Filename	
Feedback 3 Video Transcript			
Feedback 3 Video Text-Only Scene Setter			
Feedback 4 Video Description		Filename	
Feedback 4 Video Transcript			
Feedback 4 Video Text-Only Scene Setter			
Feedback 5 Video Description		Filename	
Feedback 5 Video Transcript			
Feedback 5 Video Text-Only Scene Setter			
Feedback 6 Video Description		Filename	
Feedback 6 Video Transcript			
Feedback 6 Video Text-Only Scene Setter			
Feedback 1 Text	<p>In fact, this isn't the best clip to choose. The section regarding the bank account will almost certainly identify her as someone who has access to the company's finances. The statement about witnessing the head of the orphanage being given money by a couple adopting a child is a strong one, but again may identify her. You must avoid identification by creating a 'jigsaw effect'.</p> <p>As you have agreed to complete anonymity, you must make sure that it's effective. While this clip is the nicest visually, she would be identifiable to anyone who knows her. She mustn't be recognisable from the video clip so she needs to be totally blobbed, her voice should either be distorted or voiced by an actress.</p> <p>The only safe clip to use is clip three.</p>		
Feedback 1 Graphic Description		Filename	
Feedback 1 Graphic Alt Text			

Fairness, contributors and consent: Contributors and informed consent

Feedback 2 Text	<p>In fact, this isn't the best clip to choose. The section regarding the bank account will almost certainly identify her as someone who has access to the company's finances. The statement about witnessing the head of the orphanage being given money by a couple adopting a child is a strong one, but again may identify her. You must avoid identification by creating a 'jigsaw effect'.</p> <p>When complete anonymity has been agreed, we must ensure it's effective. She needs to be totally blobbed and her voice should either be distorted or voiced by an actress.</p> <p>This only safe clip to use is clip three.</p>		
Feedback 2 Graphic Description		Filename	
Feedback 2 Graphic Alt Text			
Feedback 3 Text	<p>Yes. That's the right thing to do. This is the best clip to use as the employee can't be recognised from this image or from the voice. When complete anonymity has been agreed, we must ensure it's effective.</p> <p>It's also the best as the whistleblower doesn't mention the orphanage bank account, as this could identify her as someone working within the orphanage with access to the company's financial details. Nor does she mention witnessing the head of the orphanage being given money by a couple adopting a child, which could further identify her as a worker.</p>		
Feedback 3 Graphic Description		Filename	
Feedback 3 Graphic Alt Text			
Feedback 4 Text	<p>In fact, this is not the best clip to choose. The section regarding the bank account will almost certainly identify her as someone who has access to the company's finances.</p> <p>When complete anonymity has been agreed, we must ensure it's effective. She needs to be totally blobbed and her voice should either be distorted or voiced by an actress.</p> <p>This only safe clip to use is clip three.</p>		
Feedback 4 Graphic Description		Filename	
Feedback 4 Graphic Alt Text			
Feedback 5 Text			
Feedback 5 Graphic Description		Filename	

Fairness, contributors and consent: Contributors and informed consent

Feedback 5 Graphic Alt Text			
Feedback 6 Text			
Feedback 6 Graphic Description		Filename	
Feedback 6 Graphic Alt Text			
First attempt feedback Text			
First attempt Graphic Description		Filename	
First attempt Graphic Alt Text			
Reset Instruction	Select RESET then attempt the question again.		
Text-Only Reset Instruction			
Flash Final Instruction	Select NEXT to continue.		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text		Audio	Y/N
Expert Type			

Fairness, contributors and consent: Contributors and informed consent

Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent Anonymity</p> <p>6.4.10 Sometimes information the public should know is only available through sources or contributors on an 'off-the-record' or anonymous basis.</p> <p>When we grant a contributor or source anonymity as a condition of their participation, we must clearly agree the extent of anonymity we will provide. It may be sufficient to ensure that the contributor or source is not readily recognisable to the general public, or they may wish to be rendered unidentifiable even to close friends and family. We should keep accurate notes of conversations with sources and contributors about anonymity. A recording is preferable where possible.</p> <p>6.4.11 We must ensure when we promise anonymity that we are in a position to honour it, taking account of the implications of any possible court order demanding the disclosure of our unbroadcast material. When anonymity is essential, no document, computer file, or other record should identify a contributor or source. This includes notebooks and administrative paperwork as well as video and audio material.</p> <p>6.4.12 Effective obscuring of identity may require more than just anonymity of a face. Other distinctive features, including hair, clothing and voice may need to be taken into account. Blurring rather than pixilation, which can be reversed, is the best way of ensuring anonymity in pictures. When disguising a voice, using a 'voice-over' by another person is usually better than technically induced distortion, which can be reversed, but audiences should be told what they are hearing.</p> <p>To avoid any risk of 'jigsaw identification' (that is, revealing several pieces of information in words or images that can be pieced together to identify the individual), our promises of anonymity may also need to include, for example, considering the way a contributor or source is described, blurring car number plates, editing out certain pieces of information (whether spoken by the contributor or others) and taking care not to reveal the location of a contributor's home. Note that, in some circumstances, avoiding the 'jigsaw effect' may require taking account of information already in the public domain.</p>
	Notes

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Graphical MCQ			
Screen ID	m30_s05_t05_070	Bank ID	Killer Question N
Skippable	N		
Next Screen ID	m30_s05_t05_074	Last Screen In Branch	N
Assessment	N		
Number of Attempts	1	Show Marking	N
Title	Further investigation		
Question Text	The head of the orphanage doesn't yet know of the allegations. You want to return and film so you can secretly gather evidence of the corruption. Your researcher has composed the following email - can you send it?		
Initial Flash Instruction	Choose Yes or No, then select CONFIRM .		
Initial Text-Only Instruction	Review each option carefully then select the correct option and submit your answer. The email on screen contains the following text: Hi Adika, Thanks very much for the interview last week. We didn't quite get enough shots in and around the orphanage, could we come back on Tuesday and shoot some more? Kind regards, Xxxxx		
Graphic Description	Two images on screen. The first is an email, the second is the two flashing buttons. The user needs to be able to read the email and then select either yes or no to make their decision. 1) Two buttons. One labelled 'Yes' and one labelled 'No'. Buttons should flash for a few seconds before stopping. Buttons should be in the same colour as the section colour. 2) An image of an email that reads: Hi Adika, Thanks very much for the interview last	Filename	m30_s05_t05_070

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	week. We didn't quite get enough shots in and around the orphanage - could we come back on Tuesday and shoot some more? Kind regards, Xxxxx		
Alt Text	An email that reads as follows: Hi Adika, Thanks very much for the interview last week. We didn't quite get enough shots in and around the orphanage - could we come back on Tuesday and shoot some more? Kind regards, Xxxxx		
Option 1 Label	Yes	Coords	8,47
Option 1 Alt Text	Yes		
Option 1 Description	Yes	Cautiousness	
Option 1 Feedback	Yes. That's right. There is public interest in continuing the investigation so it is justified for you to not be open about your true intentions if this is the only way of gathering the evidence you need. However any deception required to obtain further material or to conduct secret recordings should be kept to a minimum and be proportionate to the subject matter. These decisions should be referred to your relevant senior editorial figure or the Commissioning Editor. Secret filming requires a referral to Editorial Policy and a secret filming form.		
Option 2 Label	No	Coords	720,47
Option 2 Alt Text	No		
Option 2 Description	No	Cautiousness	
Option 2 Feedback	In fact you can send this email as there is public interest in continuing the investigation, so it is justified for you to not be open about your true intentions if this is the only way of gathering the evidence you need. However any deception required to obtain further material or to conduct secret recordings should be kept to a minimum and be proportionate to the subject matter. These decisions should be referred to your relevant senior editorial figure or the Commissioning Editor. Secret filming requires a referral to Editorial Policy and a secret filming form.		
Option 3 Label		Coords	
Option 3 Alt Text			
Option 3 Description		Cautiousness	
Option 3 Feedback			
Option 4 Label		Coords	
Option 4 Alt Text			
Option 4 Description		Cautiousness	

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Option 4 Feedback			
Option 5 Label		Coords	
Option 5 Alt Text			
Option 5 Description		Cautiousness	
Option 5 Feedback			
Option 6 Label		Coords	
Option 6 Alt Text			
Option 6 Description		Cautiousness	
Option 6 Feedback			
Correct option	1	Confirm coords	439,363
First attempt feedback			
Reset Instruction			
Text-Only Reset Instruction			
Flash Final Instruction	Select NEXT to continue.		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text		Audio	Y/N
Expert Type			
Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent Deception</p> <p>6.4.17 In news and factual output, where there is a clear public interest, it may occasionally be acceptable for us not to reveal the full purpose of the output to a contributor. Such deception is only likely to be acceptable when the material could not be obtained by any other means. It should be the minimum necessary and in proportion to the subject matter.</p> <p>Any proposal to deceive a contributor to news or factual output must be referred to a senior editorial figure or, for independents, to the commissioning editor. Editorial Policy, or in the most serious cases Director Editorial Policy and Standards, must also be consulted.</p>		
Notes			

Fairness, contributors and consent: Contributors and informed consent

Hot Text			
Screen ID	m30_s05_t05_074		
Skippable	N		
Next Screen ID	m30_s05_t05_075	Last Screen In Branch	Y/N
Title	Right of reply		
Initial Audio Transcript			
Initial Text	You've finished filming and are now in the edit. The story of corruption by the head of the orphanage is the main thrust of your documentary. Our Guidelines on fairness are strict about offering appropriate rights to reply. You need to offer Mr Kwame the right to respond to your allegations so you draft two possible letters.		
Initial Flash Instruction	Select each of the headings to view the letters.		
Initial Text-Only Instruction	Consider the following:		
Initial Screenreader Instruction			
Initial Graphic Description	Two letters with the headings 'Letter one' and Letter two'	Filename	m30_s05_t05_074
Alt Text	Two letters with the headings 'Letter one' and Letter two'		
Hot text 1	Letter One		

Fairness, contributors and consent: Contributors and informed consent

Display text 1	<p>Dear Mr Kwame,</p> <p>I am writing to you to follow up on the visits we made to your orphanage some two months with singer and musician, Chianti, who was embarking on a personal journey to adopt a child. During the course of that visit, the BBC became aware of certain allegations about you and your running of the orphanage which I am now writing to put to you.</p> <p>The BBC intends to broadcast footage obtained at the time of the visits in a documentary entitled 'Chianti's Adoption Nightmare'. The programme will be presented by Chianti and she will outline evidence we uncovered of financial irregularities and corruption at the orphanage.</p> <p>We are writing to give you an opportunity to respond and invite you to comment on the appalling state we found the children in at the orphanage.</p> <p>We have interviewed one of your employees who testifies that you have not lodged money intended for children into the orphanage bank account, but have taken it for your own personal use. They have also produced evidence showing this to be the case.</p> <p>As a result of our investigation, we would like to pose the following questions and invite you to answer them in an interview:</p> <p>1) What have you done with the money donated to the orphanage and intended for the children in the orphanage? 2) Will you be paying it back to those people who donated it to you? 3) Can you produce proper audited accounts that will show income and expenditure in relation to other donations and the support you have received from the NGO, Children of Ghana?</p> <p>We intend to broadcast our investigation in a documentary scheduled for early next week. Therefore we will require you to respond to these allegations, or let us know if you intend to respond to the allegations by 5pm tomorrow. You can email me on adoption.nightmare@bbc.co.uk or call me on 020 4567 8900 if you would like to discuss this further.</p> <p>Regards.</p>	
Display Graphic 1 Description	Filename	
Display Graphic 1 Alt Text		
Hot text 2	Letter Two	

Fairness, contributors and consent: Contributors and informed consent

Display text 2	<p>Dear Mr Kwame,</p> <p>The BBC intends to broadcast a documentary entitled 'Chianti's Adoption Nightmare' on 26th November on BBC Three at 9pm. The programme contains a number of allegations about you and the orphanage you run, and I wanted to give you the opportunity to respond to those allegations.</p> <p>The programme will be presented by the singer and musician Chianti, who visited your orphanage on two occasions between September and November. We plan to feature scenes in which you show her how underfunded the orphanage is, and in which you tell her you are desperate for donations. We will also feature you telling Chianti that the children have not had new clothes for two years.</p> <p>We have been alerted to a number of allegations of financial irregularities at the orphanage. We plan to show an interview with Mr and Mrs Bramstone, a couple from Cornwall who donated £50,000 to the orphanage after adopting a child from there last year. We have seen evidence showing you promised the couple the money would be spent on clothes for the children.</p> <p>We intend to feature an interview with someone who has told us that you have just bought a new Jaguar car and who claims that many people in the local town believe you live an extravagant lifestyle. We have seen evidence showing that you have spent money donated to the orphanage on items for your personal use.</p> <p>Please respond to these allegations within five working days, on 24th November, at 5pm. You can email me on adoption.nightmare@bbc.co.uk or call me on 020 4567 8900 if you would like to discuss this further.</p> <p>Regards.</p>	
Display Graphic 2 Description	Filename	
Display Graphic 2 Alt Text		
Hot text 3		
Display text 3		
Display Graphic 3 Description	Filename	
Display Graphic 3 Alt Text		
Hot text 4		
Display text 4		
Display Graphic 4 Description	Filename	
Display Graphic 4 Alt Text		
Hot text 5		

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Display text 5	
Display Graphic 5 Description	Filename
Display Graphic 5 Alt Text	
Hot text 6	
Display text 6	
Display Graphic 6 Description	Filename
Display Graphic 6 Alt Text	
Flash Final Instruction	Click NEXT to continue.
Text-Only Final Instruction	Select Next Page to continue.
Related Learning	
Screen Resources	Res0,Res38
Expert Text	Audio Y/N
Expert Type	
Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent Right of reply</p> <p>6.4.25 When our output makes allegations of wrongdoing, iniquity or incompetence or lays out a strong and damaging critique of an individual or institution the presumption is that those criticised should be given a "right of reply", that is, given a fair opportunity to respond to the allegations.</p> <p>We must ensure we have a record of any request for a response including dates, times, the name of the person approached and the key elements of the exchange. We should normally describe the allegations in sufficient detail to enable an informed response, and set a fair and appropriate deadline by which to respond.</p> <p>6.4.26 Any parts of the response relevant to the allegations broadcast should be reflected fairly and accurately and should normally be broadcast in the same programme, or published at the same time, as the allegation.</p> <p>There may be occasions when this is inappropriate (for legal or overriding ethical reasons) in which case a senior editorial figure, or commissioning editor for independents, should be consulted. It may then be appropriate to consider whether an alternative opportunity should be offered for a reply at a subsequent date.</p>
Notes	

Fairness, contributors and consent: Contributors and informed consent

MCQ					
Screen ID	m30_s05_t05_075	Bank ID		Killer Question	N
Skippable	N				
Next Screen ID	m30_s05_t05_076	Last Screen In Branch	N		
Assessment	N				
Number of Attempts	1	Show Marking	Y		
Title	Choosing a letter				
Question Text	Now that you have had the opportunity to read the two letters you need to decide which one to send to Mr Kwame. Which do you think is the most appropriate?				
Initial Flash Instruction	Select the link in MORE INFO if you would like to view the letters again. Then choose the option to use and select CONFIRM .				
Initial Text-Only Instruction	<p>Review each of the letters again. When you are ready review each option carefully and submit your answer.</p> <p>Letter One</p> <p>Dear Mr Kwame,</p> <p>I am writing to you to follow up on the visits we made to your orphanage some two months with singer and musician, Chianti, who was embarking on a personal journey to adopt a child. During the course of that visit, the BBC became aware of certain allegations about you and your running of the orphanage which I am now writing to put to you.</p> <p>The BBC intends to broadcast footage obtained at the time of the visits in a documentary entitled 'Chianti's Adoption Nightmare'. The programme will be presented by Chianti and she will outline evidence we uncovered of financial irregularities and corruption at the orphanage.</p> <p>We are writing to give you an opportunity to respond and invite you to comment on the appalling state we found the children in at the orphanage.</p> <p>We have interviewed one of your employees who testifies that you have not lodged money intended for children into the orphanage bank account, but have taken it for your own personal use. They have also produced evidence showing this to be the case.</p> <p>As a result of our investigation, we would like to pose the following questions and invite you to answer them in an interview:</p> <p>1) What have you done with the money donated to the orphanage and intended for the children in the orphanage? 2) Will you be paying it back to those people who donated it to you? 3) Can you produce proper audited accounts that will show income and expenditure in relation to other donations and the support you have received from the NGO, Children of Ghana?</p>				

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<p>We intend to broadcast our investigation in a documentary scheduled for early next week. Therefore we will require you to respond to these allegations, or let us know if you intend to respond to the allegations by 5pm tomorrow. You can email me on adoption.nightmare@bbc.co.uk or call me on 020 4567 8900 if you would like to discuss this further.</p> <p>Regards, Letter Two</p> <p>Dear Mr Kwame,</p> <p>The BBC intends to broadcast a documentary entitled 'Chianti's Adoption Nightmare' on 26th November on BBC Three at 9pm. The programme contains a number of allegations about you and the orphanage you run, and I wanted to give you the opportunity to respond to those allegations.</p> <p>The programme will be presented by the singer and musician Chianti, who visited your orphanage on two occasions between September and November. We plan to feature scenes in which you show her how underfunded the orphanage is, and in which you tell her you are desperate for donations. We will also feature you telling Chianti that the children have not had new clothes for two years.</p> <p>We have been alerted to a number of allegations of financial irregularities at the orphanage. We plan to show an interview with Mr and Mrs Bramstone, a couple from Cornwall who donated £50,000 to the orphanage after adopting a child from there last year. We have seen evidence showing you promised the couple the money would be spent on clothes for the children.</p> <p>We intend to feature an interview with someone who has told us that you have just bought a new Jaguar car and who claims that many people in the local town believe you live an extravagant lifestyle. We have seen evidence showing that you have spent money donated to the orphanage on items for your personal use.</p> <p>Please respond to these allegations within five working days, on 24th November, at 5pm. You can email me on adoption.nightmare@bbc.co.uk or call me on 020 4567 8900 if you would like to discuss this further.</p> <p>Regards.</p>			
Screenreader Instruction			
Graphic Description	Two letters with the headings 'Letter one' and 'Letter two'	Filename	m30_s05_t05_075
Alt text	Two letters with the headings 'Letter one' and 'Letter two'.		
Option 1 Text	Letter One	Cautiousness	

Fairness, contributors and consent: Contributors and informed consent

Feedback 1	In fact, this is not an appropriate letter to send. Find out why on the next screen.		
Option 2 Text	Letter Two	Cautiousness	
Feedback 2	Yes, that's the right choice. This is the more appropriate letter to send. Find out why on the next screen.		
Option 3 Text		Cautiousness	
Feedback 3			
Option 4 Text		Cautiousness	
Feedback 4			
Option 5 Text		Cautiousness	
Feedback 5			
Option 6 Text		Cautiousness	
Feedback 6			
Correct option no.	2		
First attempt feedback			
Reset Instruction	Click Reset to try the question again.		
Text-Only Reset Instruction			
Flash Final Instruction	Select NEXT to continue.		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0,Res38		
Expert Text		Audio	Y/N
Expert Type			

Fairness, contributors and consent: Contributors and informed consent

Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent Right of reply</p> <p>6.4.25 When our output makes allegations of wrongdoing, iniquity or incompetence or lays out a strong and damaging critique of an individual or institution the presumption is that those criticised should be given a "right of reply", that is, given a fair opportunity to respond to the allegations.</p> <p>We must ensure we have a record of any request for a response including dates, times, the name of the person approached and the key elements of the exchange. We should normally describe the allegations in sufficient detail to enable an informed response, and set a fair and appropriate deadline by which to respond.</p> <p>6.4.26 Any parts of the response relevant to the allegations broadcast should be reflected fairly and accurately and should normally be broadcast in the same programme, or published at the same time, as the allegation.</p> <p>There may be occasions when this is inappropriate (for legal or overriding ethical reasons) in which case a senior editorial figure, or commissioning editor for independents, should be consulted. It may then be appropriate to consider whether an alternative opportunity should be offered for a reply at a subsequent date.</p>
Notes	

Fairness, contributors and consent: Contributors and informed consent

Text and Graphic			
Screen ID	m30_s05_t05_076		
Skippable	N		
Next Screen ID	m30_s05_t05_080	Last Screen In Branch	Y/N
Layout	TL		
Title	Ensuring right of reply		
Initial Audio			
Transcript			
Initial Text	Mr Kwame has the right to respond to your allegations. To make sure he has this opportunity you need to:		
BodyText	<ul style="list-style-type: none"> • give him details about the programme name, broadcast date, time and channel. Not all programmes have a transmission date or time and it is acceptable in these cases to indicate the month or time of year – in the autumn for example • explain the allegations against him • be neutral in tone and not pass judgement on his actions • give him enough time to respond and contact details to respond to. The appropriate response time is of course dependent on the nature and seriousness of the allegations and the type of programme. 		
	Remember, it's highly advisable to discuss right of reply letters with your legal team before you send them. There are legal as well as fairness issues to consider where serious allegations are being made.		
BodyText Properties	Body Text Size 404,372	Body Text Coords 488,94	
Graphic Description	An image of the correct letter to send to Mr Kwame.	Filename	m30_s05_t05_076
Alt Text	<p>The correct letter to send to Mr Kwame. It reads:</p> <p>The BBC intends to broadcast a documentary entitled 'Chianti's Adoption Nightmare' on 26th November on BBC Three at 9pm. The programme contains a number of allegations about you and the orphanage you run, and I wanted to give you the opportunity to respond to those allegations.</p> <p>The programme will be presented by the singer and musician Chianti, who visited</p>		

Fairness, contributors and consent: Contributors and informed consent

your orphanage on two occasions between September and November. We plan to feature scenes in which you show her how underfunded the orphanage is, and in which you tell her you are desperate for donations. We will also feature you telling Chiari that the children have not had new clothes for two years.

We have been alerted to a number of allegations of financial irregularities at the orphanage. We plan to show an interview with Mr and Mrs Bramstone, a couple from Cornwall who donated £50,000 to the orphanage after adopting a child from there last year. We have seen evidence showing you promised the couple the money would be spent on clothes for the children.

We intend to feature an interview with someone who has told us that you have just bought a new Jaguar car and who claims that many people in the local town believe you live an extravagant lifestyle. We have seen evidence showing that you have spent money donated to the orphanage on items for your personal use.

Please respond to these allegations within five working days, on 24th November, at 5pm. You can email me on adoption.nightmare@bbc.co.uk or call me on 020 4567 8900 if you would like to discuss this further.

Regards,

Label			
Label Properties	Label Size	150,26	Label Coords 12,123
Flash Final	Select NEXT to continue.	size	coords

Fairness, contributors and consent: Contributors and informed consent

Instruction	
Text-Only Final	Select Next Page to continue.
Instruction	
Related Learning	
Screen Resources	Res0,Res38
Expert Text	Audio Y/N
Expert Type	Email/Voicemail
Additional Data	<p>BBC Editorial Guidelines</p> <p>Fairness, contributors and consent</p> <p>Right of reply</p> <p>6.4.25 When our output makes allegations of wrongdoing, iniquity or incompetence or lays out a strong and damaging critique of an individual or institution the presumption is that those criticised should be given a "right of reply", that is, given a fair opportunity to respond to the allegations.</p> <p>We must ensure we have a record of any request for a response including dates, times, the name of the person approached and the key elements of the exchange. We should normally describe the allegations in sufficient detail to enable an informed response, and set a fair and appropriate deadline by which to respond.</p> <p>6.4.26 Any parts of the response relevant to the allegations broadcast should be reflected fairly and accurately and should normally be broadcast in the same programme, or published at the same time, as the allegation.</p> <p>There may be occasions when this is inappropriate (for legal or overriding ethical reasons) in which case a senior editorial figure, or commissioning editor for independents, should be consulted. It may then be appropriate to consider whether an alternative opportunity should be offered for a reply at a subsequent date.</p>
Notes	

Video Audio Stop Start				
Screen ID	m30_s05_t05_080	Bank ID	Killer Question	Y/N
Skippable	N			
Next Screen ID	m30_s05_t05_082	Last Screen In Branch		N
Assessment	Y/N			
Number of Attempts	1	Show Marking	Y	
Title	NGO response			
Media Type	Audio			

Fairness, contributors and consent: Contributors and informed consent

Initial Text	The head of the NGO calls you up.		
Text-Only Initial Text	The head of the NGO calls you up. She is very upset and wants to withdraw and to stop you transmitting your programme.		
Initial Flash Instruction	Select the play arrow to answer a question about what happens next. You'll get feedback once you've answered the question.		
Text-Only Initial Instruction	Select the play button to start the audio. A transcript of the dialogue can be accessed by selecting the Show transcript link. When you have read the statement move on to the next segment by selecting Show next segment.		
Screenreader Instruction			
Video Description	Filename	m30_s05_t05_080.flv	
Video Transcript	We can't believe these allegations, we are so shocked. We knew nothing about all this and are truly upset. We feel betrayed by the orphanage and the BBC. We never set out to make a programme like this and if it's shown it will affect donations and impact the lives of the children we seek to help. We want to withdraw completely from the programme. That includes all the footage of us and the orphanage.		
Question Type	MCQ		
Question Time Code			
Question Text	Can she withdraw and prevent you transmitting the programme?		
Question Flash Instruction	Choose Yes or No, then select CONFIRM .		
Question Text-Only Video Description	A telephone call from the head of the NGO.	Question Text-Only Video Filename	m30_s05_t05_080.flv
Question Text-Only Video Scene Setter	A telephone call from the head of the NGO.		
Question Text-Only Video Transcript	We can't believe these allegations, we are so shocked. We knew nothing about all this and are truly upset. We feel betrayed by the orphanage and the BBC. We never set out to make a programme like this and if it's shown it will affect donations and impact the lives of the children we seek to help. We want to withdraw completely from the programme. That includes all the footage of us and the orphanage.		
Question Text-Only Instruction			
MCQ Option 1 Text One	Yes	Cautiousness	

Fairness, contributors and consent: Contributors and informed consent

MCQ Option 2 Text Two	No	Cautiousness	
MCQ Option 3 Text Three		Cautiousness	
MCQ Option 4 Text Four		Cautiousness	
MCQ Option 5 Text Five		Cautiousness	
MCQ Option 6 Text Six		Cautiousness	
Correct option no.	2		
Notes	Don't alter the contents of the "Question Type" field – this is for info only		
Totally Correct	You are right. The NGO doesn't have the right to pull out of the programme. Find out why on the next page.		
First Attempt Partly Correct			
First Attempt Totally Incorrect			
Final Attempt Partly Correct			
Final Attempt Totally Incorrect	You are wrong. The NGO doesn't have the right to pull out of the programme. Find out why on the next page.		
Reset Instruction			
Text-Only Reset Instruction	Select Next Page to continue.		
Flash Final Instruction	Select NEXT to continue.		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text		Audio	Y/N
Expert Type			

Fairness, contributors and consent: Contributors and informed consent

Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent Practices</p> <p>6.4.13 Contributors sometimes try to impose conditions on us before agreeing to take part. We must not surrender editorial control. Any contractual agreement with a contributor, their agent, or a production company must allow us to ask questions our audience would reasonably expect and tell a fair and accurate story.</p> <p>If a contributor refuses to give an interview unless questions are <i>rigidly</i> agreed in advance or certain subjects avoided, we must consider carefully whether it is appropriate to proceed at all. If we decide to do so we should make clear on air the conditions under which the interview was obtained.</p> <p>6.4.14 Many organisations, ranging from police forces, military organisations and the Royal Household via hospitals and schools to department stores and leisure parks, require the BBC to enter into written agreements in return for facilitating access to their premises or staff. This can be a useful way of formalising the terms under which consent for access or other contributions is granted.</p> <p>However, it is important to ensure the terms under which access is granted do not compromise the BBC's editorial control or otherwise undermine our editorial integrity. Editorial control requires the BBC, or independents working for the BBC, to retain the right to record material as freely as possible, as well as to edit accurately, impartially and fairly. If unacceptable conditions are imposed we should withdraw from the project.</p> <p>6.4.15 Any access, filming or recording agreement must be referred to a senior editorial figure, or for independents to the commissioning editor, who may also consult Editorial Policy particularly when the proposed wording compromises the BBC's editorial independence or has the potential to cede editorial control to a contributor or contributing organisation.</p> <p>Any request from output areas outside BBC News for interviews with, or exclusive appearances by, members of the Royal Family must be discussed with the BBC's Royal Liaison Officer.</p> <p>When access agreements cover other areas, including rights, re-use and facility fees, Legal and Business Affairs should be consulted.</p>
Notes	

Fairness, contributors and consent: Contributors and informed consent

Text and Graphic			
Screen ID	m30_s05_t05_082		
Skippable	Y/N		
Next Screen ID	m30_s05_t05_083	Last Screen In Branch	Y/N
Layout	P/TL/TR/TB		
Title	A good access agreement		
Initial Audio Transcript			
Initial Text	The reason the NGO doesn't have the right to withdraw from the programme or prevent you from transmitting it is because you didn't agree to their original access agreement.		
BodyText	<p>You correctly identified and removed the clause in their access agreement which stated:</p> <p>'The BBC warrants that it shall not broadcast any material which reflects adversely on COG, its associated orphanages and any member of its staff (permanent or subcontracted).'</p> <p>You are therefore able to go ahead and broadcast the material. Well done!</p> <p>Had you agreed to the original access agreement, you would now find your production in breach of that contract and legally unable to use the footage you have shot.</p> <p>A well drawn up, robust access agreement is vital to all productions before any filming begins.</p> <p>Find out more by selecting THE GUIDELINES.</p>		
BodyText Properties	Body Text Size	404,372	Body Text Coords
Graphic Description	A picture of the access agreement.		File Name
Alt Text	A picture of the original access agreement.		Graphic Coords
Label			
Label Properties	Label Size	150,26	Label Coords
Flash Final Instruction	Click NEXT to continue.	size	coord
Text-Only Final Instruction	Select Next page to continue.	e	s
Related Learning			
Screen Resources			
Expert Text			Audi o Y/N

Fairness, contributors and consent: Contributors and informed consent

Expert Type	Email/Voicemail
Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent Practices</p> <p>6.4.13 Contributors sometimes try to impose conditions on us before agreeing to take part. We must not surrender editorial control. Any contractual agreement with a contributor, their agent, or a production company must allow us to ask questions our audience would reasonably expect and tell a fair and accurate story.</p> <p>If a contributor refuses to give an interview unless questions are rigidly agreed in advance of certain subjects avoided, we must consider carefully whether it is appropriate to proceed at all. If we decide to do so we should make clear on air the conditions under which the interview was obtained.</p> <p>6.4.14 Many organisations, ranging from police forces, military organisations and the Royal Household via hospitals and schools to department stores and leisure parks, require the BBC to enter into written agreements in return for facilitating access to their premises or staff. This can be a useful way of formalising the terms under which consent for access or other contributions is granted.</p> <p>However, it is important to ensure the terms under which access is granted do not compromise the BBC's editorial control or otherwise undermine our editorial integrity. Editorial control requires the BBC, or independents working for the BBC, to retain the right to record material as freely as possible, as well as to edit accurately, impartially and fairly. If unacceptable conditions are imposed we should withdraw from the project.</p> <p>6.4.15 Any access, filming or recording agreement must be referred to a senior editorial figure, or for independents to the commissioning editor, who may also consult Editorial Policy particularly when the proposed wording compromises the BBC's editorial independence or has the potential to cede editorial control to a contributor or contributing organisation.</p> <p>Any request from output areas outside BBC News for interviews with, or exclusive appearances by, members of the Royal Family must be discussed with the BBC's Royal Liaison Officer.</p> <p>When access agreements cover other areas, including rights, re-use and facility fees, Legal and Business Affairs should be consulted.</p>
Notes	

Fairness, contributors and consent: Contributors and informed consent

Text and Graphic			
Screen ID	m30_s05_t05_083		
Skippable	N		
Next Screen ID	m30_s05_t05_085	Last Screen In Branch	Y/N
Layout	TR		
Title	From dream to nightmare		
Initial Audio Transcript	You show Chianti the final cut of the documentary.		
Initial Text	You show Chianti the final cut of the documentary.		
BodyText	<p>There is a scene where she is being very friendly with the head of the orphanage, telling him what a great guy he is. Due to recent events, she is unhappy with this scene and wants it removed.</p> <p>You also reveal that you have changed the title of the programme from Chianti's Adoption Dream to Chianti's Adoption Nightmare.</p> <p>She gets upset about the title change and wants to withdraw her consent to appear in the programme.</p>		
BodyText Properties	Body Text Size	404,372	Body Text Coords
			488,94
Graphic Description			Filename
			m30_s05_t05_083
Alt Text			Graphic Coords
			0,94
Label			
Label Properties	Label Size	150,26	Label Coords
			12,123
Flash Final Instruction	Select NEXT to continue.	size	coords
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text		Audio	Y/N
Expert Type			
Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent 6.1 Introduction</p> <p>The BBC strives to be fair to all – fair to those our output is about, fair to contributors, and fair to our audiences. BBC content should be based on respect, openness and straight dealing. We also have an obligation under the Ofcom Broadcasting Code to "avoid unjust or unfair treatment of individuals or organisations in programmes".</p>		
Notes			

Fairness, contributors and consent: Contributors and informed consent

Graphical MCQ			
Screen ID	m30_s05_t05_085	Bank ID	Killer Question N
Skippable	N		
Next Screen ID	m30_s05_t05_086	Last Screen In Branch	N
Assessment	N		
Number of Attempts	1	Show Marking	N
Title	Chianti's reaction		
Question Text	Chianti is clearly unhappy. Can Chianti withdraw her consent?		
Initial Flash Instruction	Choose Yes or No, then select CONFIRM .		
Initial Text-Only Instruction	Review each option carefully then select the correct option and submit your answer.		
Graphic Description	Two buttons. One labelled 'Yes' and one labelled 'No'. Buttons should flash for a few seconds before stopping. Buttons should be in the same colour as the section colour.	Filename	m30_s05_t05_085
Alt Text	Two industrial looking buttons, one labelled 'Yes' the other labelled 'No'.		
Option 1 Label	Yes.	Coords	152,18
Option 1 Alt Text	Yes.		
Option 1 Description	Yes	Cautiousness	
Option 1 Feedback	Actually, Chianti can't withdraw her consent. Find out why on the next screen.		
Option 2 Label		Coords	579,20
Option 2 Alt Text	No.		
Option 2 Description	No	Cautiousness	
Option 2 Feedback	Yes. That's right, Chianti cannot withdraw her consent. Find out why on the next screen.		
Option 3 Label		Coords	
Option 3 Alt Text			
Option 3 Description		Cautiousness	
Option 3 Feedback			
Option 4 Label		Coords	
Option 4 Alt Text			
Option 4 Description		Cautiousness	

Fairness, contributors and consent: Contributors and informed consent

Option 4 Feedback			
Option 5 Label		Coords	
Option 5 Alt Text			
Option 5 Description		Cautiousness	
Option 5 Feedback			
Option 6 Label		Coords	
Option 6 Alt Text			
Option 6 Description		Cautiousness	
Option 6 Feedback			
Correct option	2	Confirm coords	
First attempt feedback			
Reset Instruction			
Text-Only Reset Instruction			
Flash Final Instruction	Select NEXT to continue.		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text		Audio	Y/N
Expert Type			

Fairness, contributors and consent: Contributors and informed consent

Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent 6.1 Introduction</p> <p>The BBC strives to be fair to all – fair to those our output is about, fair to contributors, and fair to our audiences. BBC content should be based on respect, openness and straight dealing. We also have an obligation under the Ofcom Broadcasting Code to “avoid unjust or unfair treatment of individuals or organisations in programmes”.</p> <p>Much of this section concerns the process of recruiting those who participate in or are otherwise involved in our content, and it should be considered alongside Section 7: Privacy – Privacy and Consent. However, material inaccuracies in the way people are referred to, or featured, may risk causing unfairness. This applies not just to factual output (for example when representing the views of, and information about, others), but also to drama portraying real people or organisations. Consequently, this section of the Guidelines should also be read in conjunction with Section 3: Accuracy.</p>
Notes	

Text and Graphic			
Screen ID	m30_s05_t05_086		
Skippable	Y/N		
Next Screen ID	m30_s05_t05_100	Last Screen In Branch	Y/N
Layout	TL		
Title	Chianti’s consent		
Initial Audio			
Transcript			
Initial Text	Chianti can’t withdraw consent as she has already signed a consent form and the BBC has fulfilled its undertaking to film her journey in adopting a child. The fact that the story changed direction was correctly put to her and she agreed to continue with the programme. Therefore she has no grounds for withdrawal of consent.		
BodyText	<p>However, we do seek to be fair to all contributors and she is understandably upset in retrospect about the scene with Mr Kwame. While you may not agree to remove it, to be fair to Chianti you should add an accurate voiceover that makes it clear that she was not aware of the allegations against him at the time of filming.</p> <p>The title of the programme has changed since Chianti initially agreed to appear. It would be worth discussing it with Chianti to explore any of her concerns. But ultimately she has no editorial control, and as long as the title is not misleading and fairly reflects the nature of the programme you may keep it.</p>		
BodyText Properties	Body Text Size	404,372	Body Text Coords 488,94
Graphic Description	A picture of Chianti.	Filename	m30_s05_t05_086
Alt Text	Chianti singing into a	Graphic Coords	0,94

Fairness, contributors and consent: Contributors and informed consent

Label	microphone.		
Label Properties	Label Size	150,26	Label Coords 12,123
Flash Final Instruction	Click NEXT to continue.	size	coords
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text			
Expert Type	Email/Voicemail		
Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent 6.1 Introduction</p> <p>The BBC strives to be fair to all – fair to those our output is about, fair to contributors, and fair to our audiences. BBC content should be based on respect, openness and straight dealing. We also have an obligation under the Ofcom Broadcasting Code to “avoid unjust or unfair treatment of individuals or organisations in programmes”.</p> <p>Much of this section concerns the process of recruiting those who participate in or are otherwise involved in our content, and it should be considered alongside Section 7: Privacy – Privacy and Consent. However, material inaccuracies in the way people are referred to, or featured, may risk causing unfairness. This applies not just to factual output (for example when representing the views of, and information about, others), but also to drama portraying real people or organisations. Consequently, this section of the Guidelines should also be read in conjunction with Section 3: Accuracy.</p>		
Notes			

Fairness, contributors and consent: Contributors and informed consent

Text and Graphic			
Screen ID	m30_s05_t05_100		
Skippable	N		
Next Screen ID	END	Last Screen In Branch	Y
Layout	P		
Title	Summary		
Initial Audio Transcript	You've now reached the end of this task on Contributors and informed consent . The agreed re-titled programme, Chianti's Adoption Journey , is broadcast and results in further allegations against Mr Kwame, who is eventually charged with embezzlement.		
BodyText	<p>These are the main points to remember from this task:</p> <ul style="list-style-type: none"> • Always check the terms of contracts and access agreements very carefully; anything inappropriate you agree to might cause problems during production and ultimately stop you transmitting your programme. • When complete anonymity has been agreed, we must ensure it's effective. • If significant changes to the programme occur during production that might affect a contributor's original decision to participate, we should tell them. • If a programme contains allegations then the accused must be given an adequate right of reply. <p>Remember, difficult decisions should always be referred up. Some of the referrals are mandatory. Editorial Policy advice is available 24/7 internally on ext 02 81819 or externally on 020 800 81819. If you would like to access further Guidance select MORE INFO.</p>		
BodyText Properties	Body Text Size	586,413	Body Text Coords -5,101
Graphic Description	The red mission chair	Filename	m30_s05_t05_095
Alt Text	The Mission Chair	Graphic Coords	579,-48
Label	Label Properties	Label Size	150,26
		Label Coords	12,123
Flash Final Instruction	Select EXIT to return to the learning menu and choose another task.	size	coords
Text-Only Final Instruction	Select Exit to return to the learning menu and choose another task.		
Related Learning			
Screen Resources	Res0		
Expert Text			Audio Y/N
Expert Type			

Fairness, contributors and consent: Contributors and informed consent

Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent 6.1 Introduction</p> <p>The BBC strives to be fair to all – fair to those our output is about, fair to contributors, and fair to our audiences. BBC content should be based on respect, openness and straight dealing. We also have an obligation under the Ofcom Broadcasting Code to “avoid unjust or unfair treatment of individuals or organisations in programmes”.</p> <p>Much of this section concerns the process of recruiting those who participate in or are otherwise involved in our content, and it should be considered alongside Section 7: Privacy – Privacy and Consent. However, material inaccuracies in the way people are referred to, or featured, may risk causing unfairness. This applies not just to factual output (for example when representing the views of, and information about, others), but also to drama portraying real people or organisations. Consequently, this section of the Guidelines should also be read in conjunction with Section 3: Accuracy.</p>
Notes	

Fairness, contributors and consent: Contributors and informed consent

Incorrect branch

Access agreement still contains the clause that they can't show the orphanage in a negative light.

Large Proximity Plus			
Screen ID	m30_s05_t05_105		
Skippable	Y/N		
Next Screen ID	m30_s05_t05_110	Last Screen In Branch	Y/N
Title	Access agreements in detail		
Initial Audio Transcript			
Initial Text	<p>ACCESS AGREEMENTS IN DETAIL Take another look at the statements from the access agreement. Select the highlighted areas to find out more about why they might be cause for concern.</p>		
Initial Flash Instruction	Select anywhere on this tab to minimise it.		
Initial Text-Only Instruction	Consider the following:		
Screenreader Instruction			
Graphic Description	<p>The access agreement document. The following areas are selectable:</p> <ul style="list-style-type: none"> 2.1.1 - as necessary to make the Programme. The BBC acknowledges that, in relation to certain aspects of this access, sensitivities may arise in the course of filming that will need to be discussed by the Production Team and COG Staff on a case by case basis. 3.1 - In consideration of the various agreements, contributions and undertakings set out in this Agreement (the sufficiency of which is acknowledged) the Parties have granted the rights and accepted the obligations contained in this Agreement. 4.1.2 - It shall not broadcast any material which reflects adversely on COG, its associated orphanages and any member of its staff (permanent and subcontracted). 4.1.4 - it will not film or record any children on the Premises without obtaining any necessary consent from the relevant parent or guardian. 4.1.5 - at least one month prior to any broadcast, it will provide a representative of the Ghanaian government with two copies of the finished film for their consideration. 5.1 - For the avoidance of doubt the BBC may need to seek additional clearances to film or to make use of intellectual property rights not owned or controlled by COG. COG agrees to use its best endeavours to inform the BBC in such circumstances and assist the BBC in acquiring any necessary clearances from relevant third parties if necessary. 6.1 - When on the Premises, the BBC will ensure that its staff, agents and contractors observe all safety regulations applicable to the Premises notified to the BBC by COG or 	Filename	m30_s05_t05_105

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	<p>any instructions given by COG in relation to safety.</p> <ul style="list-style-type: none"> 7.3 - In addition, the BBC undertakes to compensate COG appropriately for time and effort taken in facilitating the BBC in its filming. This will constitute £500 per day for leasing a vehicle which will be used by COG to transport the crew in Ghana. Should additional time be needed to complete the filming, beyond the contractual period, the compensation for an extension of contract to COG shall be £2000 per additional day. 8.1.1 - the other Party commits a breach of any of the provisions of this Agreement and the breach is capable of remedy and the Party in breach fails to remedy the breach within 7 days (or such other reasonable period as the Parties may agree in good faith) of receipt of a written notice specifying the breach and requiring its remedy. 8.2 - If the Agreement is terminated early due to a material breach by either party then the BBC may not use any Footage filmed prior to the breach up to and including the date of termination subject always to the terms of this Agreement. 		
Alt text	The access agreement document. Ten sections are highlighted.		
Hotspot Type	Custom		
Hotspot 1 Description	Clause 4.1.2	Hotspot 1 Coords	28,913
Hotspot 1 Alt text	Clause 4.1.2 - it shall not broadcast any material which reflects adversely on COG, its associated orphanages and any member of its staff (permanent and subcontracted).		
Display Text 1	<p>'Clause 4.1.2 - it shall not broadcast any material which reflects adversely on COG, its associated orphanages and any member of its staff (permanent and subcontracted).'</p> <p>You should never agree to an access agreement with this type of clause in it. It gives away the BBC's editorial control, which is unacceptable. If you did agree to a condition such as this and there were problems with your relationship with COG further down the line, you might not be able to broadcast your programme.</p>	Display Text 1 Coords	
Display Image 1	Clause 4.1.2 - it shall not broadcast any material which reflects adversely on COG, its associated orphanages and any member of its staff (permanent and subcontracted).	Display Image 1 Coords	

Fairness, contributors and consent: Contributors and informed consent

Display Label 1			
Display Header 1			
Display Page One Text 1		<p>'Clause 4.1.2 - it shall not broadcast any material which reflects adversely on COG, its associated orphanages and any member of its staff (permanent and subcontracted).'</p> <p>You should never agree to an access agreement with this type of clause in it. It gives away the BBC's editorial control, which is unacceptable. If you did agree to a condition such as this and there were problems with your relationship with COG further down the line, you might not be able to broadcast your programme.</p>	
Display Page One Text 2			
Display Page One Text 3			
Display Page One Text 4			
Hotspot 2 Description	Clause 4.1.5	Hotspot 2 Coords	29,1026
Hotspot 2 Alt text	<p>Clause 4.1.5 - at least one month prior to any broadcast, it will provide a representative of the Ghanaian government with two copies of the finished film for their consideration.</p>		
Display Text 2	<p>'Clause 4.1.5 - at least one month prior to any broadcast, it will provide a representative of the Ghanaian government with two copies of the finished film for their consideration.'</p> <p>You should ask for this clause to be removed. The Ghanaian government has no right to view your programme before transmission. In cases where we do agree to a viewing, a member of the production team should be present and take away the viewing copy afterwards. It's important to remember that we do not provide viewing copies of programmes before broadcast to anyone outside the BBC, except for press previews.</p>	Display Text 2 Coords	
Display Image 2	<p>Clause 4.1.5 - at least one month prior to any broadcast, it will provide a representative of the Ghanaian government with two copies of the finished film for their consideration.</p>	Display Image 2 Coords	
Display Label 2			
Display Header 2			

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Display Page Two Text 1			
<p>'Clause 4.1.5 - at least one month prior to any broadcast, it will provide a representative of the Ghanaian government with two copies of the finished film for their consideration.'</p> <p>You should ask for this clause to be removed. The Ghanaian government has no right to view your programme before transmission. In cases where we do agree to a viewing, a member of the production team should be present and take away the viewing copy afterwards. It's important to remember that we do not provide viewing copies of programmes before broadcast to anyone outside the BBC, except for press previews.</p>			
Display Page Two Text 2			
Display Page Two Text 3			
Display Page Two Text 4			
Hotspot 3 Description	Clause 7.3	Hotspot 3 Coords	500,885
Hotspot 3 Alt text	<p>Clause 7.3 - In addition, the BBC undertakes to compensate COG appropriately for time and effort taken in facilitating the BBC in its filming. This will constitute £500 per day for leasing a vehicle which will be used by COG to transport the crew in Ghana. Should additional time be needed to complete the filming, beyond the contractual period, the compensation for an extension of contract to COG shall be £2000 per additional day.</p>		
Display Text 3	<p>'Clause 7.3 - In addition, the BBC undertakes to compensate COG appropriately for time and effort taken in facilitating the BBC in its filming. This will constitute £500 per day for leasing a vehicle which will be used by COG to transport the crew in Ghana. Should additional time be needed to complete the filming, beyond the contractual period, the compensation for an extension of contract to COG shall be £2000 per additional day.'</p> <p>You should ask for this clause to be removed or amended as allowing them to organise your transport will limit your editorial independence. You should organise your own transport if possible. You should definitely seek to renegotiate the fees, which are prohibitively high.</p>	Display Text 3 Coords	
Display Image 3	<p>Clause 7.3 - In addition, the BBC undertakes to compensate COG appropriately for time and effort taken</p>	Display Image 3 Coords	

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	in facilitating the BBC in its filming. This will constitute £500 per day for leasing a vehicle which will be used by COG to transport the crew in Ghana. Should additional time be needed to complete the filming, beyond the contractual period, the compensation for an extension of contract to COG shall be £2000 per additional day.	Coords	
Display Label 3			
Display Header 3			
Display Page Three Text 1	<p>'Clause 7.3 - In addition, the BBC undertakes to compensate COG appropriately for time and effort taken in facilitating the BBC in its filming. This will constitute £500 per day for leasing a vehicle which will be used by COG to transport the crew in Ghana. Should additional time be needed to complete the filming, beyond the contractual period, the compensation for an extension of contract to COG shall be £2000 per additional day.'</p> <p>You should ask for this clause to be removed or amended as allowing them to organise your transport will limit your editorial independence. You should organise your own transport if possible. You should definitely seek to renegotiate the fees, which are prohibitively high.</p>		
Display Page Three Text 2			
Display Page Three Text 3			
Display Page Three Text 4			
Hotspot 4 Description	Clause 8.2	Hotspot 4 Coords	503,1224
Hotspot 4 Alt text	<p>Clause 8.2 - If the Agreement is terminated early due to a material breach by either party then the BBC may not use any Footage filmed prior to the breach up to and including the date of termination subject always to the terms of this Agreement.</p>		
Display Text 4	<p>'Clause 8.2 - If the Agreement is terminated early due to a material breach by either party then the BBC may not use any Footage filmed prior to the breach up to and including the date of termination subject always to the terms of this Agreement.'</p> <p>This is problematic – you need to establish clarity on what would constitute a material breach and you should seek to retain the rights to use</p>	Display Text 4 Coords	

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	any footage filmed before that breach. As with all access agreements you should seek legal advice before signing.		
Display Image 4	<p>Clause 8.2 - If the Agreement is terminated early due to a material breach by either party then the BBC may not use any Footage filmed prior to the breach up to and including the date of termination subject always to the terms of this Agreement.</p>	Display Image 4 Coords	
Display Label 4			
Display Header 4			
Display Page Four Text 1	<p>'Clause 8.2 - If the Agreement is terminated early due to a material breach by either party then the BBC may not use any Footage filmed prior to the breach up to and including the date of termination subject always to the terms of this Agreement.'</p> <p>This is problematic – you need to establish clarity on what would constitute a material breach and you should seek to retain the rights to use any footage filmed before that breach. As with all access agreements you should seek legal advice before signing.</p>		
Display Page Four Text 2			
Display Page Four Text 3			
Display Page Four Text 4			
Flash Final Instruction	Click NEXT to continue.		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res107		
Expert Text		Audi o	Y/N
Expert Type			
Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent Practices</p> <p>6.4.9 Occasionally people who have willingly contributed to our output try to withdraw their consent prior to broadcast. Generally no one has the right in such circumstances to prevent their contribution being used, but we should listen carefully to any reasonable objections. There may be exceptions, for example where we have contractual obligations or perhaps where there have been significant changes to the context in which their contribution is to be used.</p>		
Notes			

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Text and Graphic			
Screen ID	m30_s05_t05_110		
Skippable	Y/N		
Next Screen ID	m30_s05_t05_115	Last Screen In Branch	Y/N
Layout	TR		
Title	Filming begins		
Initial Audio Transcript			
Initial Text	You start filming the documentary and everything is going well. You conduct a very emotional interview with Adika Kwame, the head of the orphanage. He walks you round the building pointing out broken cots and highlighting the lack of equipment.		
BodyText	<p>He shows you a play room with only two toys for all the children to share.</p> <p>The children appear unwashed and are often naked or wearing ripped, shabby clothes.</p> <p>He explains that the orphanage cannot afford to buy them clothes and relies on donations. Recently these have been few and far between.</p>		
BodyText Properties	Body Text Size	404,372	Body Text Coords
Graphic Description	Polaroid style photo showing an image of the film crew, an image of Adkia talking and an image of the orphanage. Each image loads in one by one in a snap shot style.		Filename
Alt Text	A sound technician with a boom mic and a photo of Adika Kwame.		Graphic Coords
Label Properties	Label Size	150,26	Label Coords
Flash Final Instruction	Select NEXT to continue.	size	coords
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text			Audio
Expert Type	Y/N		

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Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent 6.1 Introduction</p> <p>The BBC strives to be fair to all – fair to those our output is about, fair to contributors, and fair to our audiences. BBC content should be based on respect, openness and straight dealing. We also have an obligation under the Ofcom Broadcasting Code to “avoid unjust or unfair treatment of individuals or organisations in programmes”.</p> <p>Much of this section concerns the process of recruiting those who participate in or are otherwise involved in our content, and it should be considered alongside Section 7: Privacy – Privacy and Consent. However, material inaccuracies in the way people are referred to, or featured, may risk causing unfairness. This applies not just to factual output (for example when representing the views of, and information about, others), but also to drama portraying real people or organisations. Consequently, this section of the Guidelines should also be read in conjunction with Section 3: Accuracy.</p>
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Video Audio Stop Start				
Screen ID	m30_s05_t05_115	Bank ID		Killer Question Y/N
Skippable	N			
Next Screen ID	m30_s05_t05_120	Last Screen In Branch	N	
Assessment	Y/N			
Number of Attempts	1/2	Show Marking	Y/N	
Title	A twist in the tale			
Media Type	Audio			
Initial Text	There is a lot of coverage in the newspapers about Chianti's trip, her intention to adopt from the orphanage and the upcoming BBC documentary. It prompts one couple to call you.			
Text-Only Initial Text	There is a lot of coverage in the newspapers about Chianti's trip, her intention to adopt from the orphanage and the upcoming BBC documentary. It prompts one couple to call you.			
Initial Flash Instruction	Select the play arrow to listen to their call.			
Text-Only Initial Instruction	Select the play button to start the audio. A transcript of the dialogue can be accessed by selecting the Show transcript link. When you have read the statement move on to the next segment by selecting Show conclusion.			
Screenreader Instruction				
Video Description	Audio sound waves.	Filename	m30_s05_t05_050.flv	
Video Transcript	<p>WOMAN: Oh hi, I wonder if you could help me. I'm just phoning about the documentary that you're making. I read about it in the newspaper and, well, the thing is, that my husband and I adopted a young girl from the orphanage that Chianti's been at, just about six months ago. We gave the orphanage owner a fairly big donation, in the region of about 50,000 pounds actually. And I'm just really shocked to see all the pictures in the paper of these young kids with no clothes or no toys because, well, we were told our money was going to buy stuff like that, so I just wanted to let you know because I think there might be something funny going on. Anyway, I just wanted to let you know. If you want to ring me back, you can. Thanks. Bye.</p>			
Question Type	Text			
Question Time Code				
Question Text				
Question Flash Instruction				
Question Text-Only Video Description		Question Text-Only Video Filename	m30_s05_t05_050.flv	
Question Text-Only Video Scene Setter				
Question Text-Only Video Transcript	<p>WOMAN: Oh hi, I wonder if you could help me. I'm just phoning about the documentary that you're making. I read about it in the newspaper</p>			

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	and, well, the thing is, that my husband and I adopted a young girl from the orphanage that Chianti's been at, just about six months ago. We gave the orphanage owner a fairly big donation, in the region of about 50,000 pounds actually. And I'm just really shocked to see all the pictures in the paper of these young kids with no clothes or no toys because, well, we were told our money was going to buy stuff like that, so I just wanted to let you know because I think there might be something funny going on. Anyway, I just wanted to let you know. If you want to ring me back, you can. Thanks. Bye.
Question Text-Only Instruction	
Notes	Don't alter the contents of the "Question Type" field – this is for info only
Totally Correct	The couple are appalled by the photos they have seen in the newspaper and it quickly becomes apparent that they aren't the only ones...
First Attempt Partly Correct	
First Attempt Totally Incorrect	
Final Attempt Partly Correct	
Final Attempt Totally Incorrect	
Reset Instruction	
Text-Only Reset Instruction	Select Next Page to continue.
Flash Final Instruction	Select NEXT to continue.
Text-Only Final Instruction	Select Next Page to continue.
Related Learning	
Screen Resources	Res0
Expert Text	Audio Y/N
Expert Type	Email/Voicemail

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Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent 6.1 Introduction</p> <p>The BBC strives to be fair to all – fair to those our output is about, fair to contributors, and fair to our audiences. BBC content should be based on respect, openness and straight dealing. We also have an obligation under the Ofcom Broadcasting Code to "avoid unjust or unfair treatment of individuals or organisations in programmes".</p> <p>Much of this section concerns the process of recruiting those who participate in or are otherwise involved in our content, and it should be considered alongside Section 7: Privacy – Privacy and Consent. However, material inaccuracies in the way people are referred to, or featured, may risk causing unfairness. This applies not just to factual output (for example when representing the views of, and information about, others), but also to drama portraying real people or organisations. Consequently, this section of the Guidelines should also be read in conjunction with Section 3: Accuracy.</p>
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Graphical MCQ				
Screen ID	m30_s05_t05_120	Bank ID	Killer Question	N
Skippable	N			
Next Screen ID	m30_s05_t05_125	Last Screen In Branch	N	
Assessment	N			
Number of Attempts	1	Show Marking	N	
Title	Corruption allegations			
Question Text	Soon several other couples come forward with similar stories. Your programme has now taken a very different direction. What was an access-driven documentary about Chianti's adoption dream has become an investigation into the orphanage. Do you tell Chianti that the film has changed?			
Initial Flash Instruction	Choose Yes or No, then select CONFIRM .			
Initial Text-Only Instruction	Review each option carefully then select the correct option and submit your answer.			
Graphic Description	Two buttons. One labelled 'Yes' and one labelled 'No'. Buttons should flash for a few seconds before stopping. Buttons should be in the same colour as the section colour.	Filename	rn30_s05_t05_120	
Alt Text	Two industrial looking buttons, one labelled 'Yes' the other labelled 'No'.			
Option 1 Label	Yes.	Coords	150,56	
Option 1 Alt Text	Yes.			
Option 1 Description	Yes	Cautiousness		
Option 1 Feedback	Yes. That's the right thing to do. This is not the film Chianti signed up to. It has taken a very different direction and it is only fair to let her reconsider her consent. Find out more by selecting THE GUIDELINES .			
Option 2 Label	No.	Coords	557,53	
Option 2 Alt Text	No.			
Option 2 Description	No	Cautiousness		
Option 2 Feedback	In fact, you should. This is not the film Chianti signed up to. It has taken a very different direction and it is only fair to let her reconsider her consent. Find out more by selecting THE GUIDELINES .			
Option 3 Label		Coords		
Option 3 Alt Text				
Option 3 Description		Cautiousness		
Option 3 Feedback				
Option 4 Label		Coords		
Option 4 Alt Text				
Option 4		Cautiousness		

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Description			
Option 4 Feedback			
Option 5 Label		Coords	
Option 5 Alt Text			
Option 5 Description		Cautiousness	
Option 5 Feedback			
Option 6 Label		Coords	
Option 6 Alt Text			
Option 6 Description		Cautiousness	
Option 6 Feedback			
Correct option	1	Confirm coords	
First attempt feedback			
Reset Instruction			
Text-Only Reset Instruction			
Flash Final Instruction	Select NEXT to continue.		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text		Audio	Y/N
Expert Type			

Fairness, contributors and consent: Contributors and informed consent

Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent Principles</p> <p>6.2.2 Individuals should normally be appropriately informed about the planned nature and context of their contributions when they are asked to take part in BBC content and give their consent, unless there is an editorial justification for proceeding without their consent.</p> <p>6.4.4 We should normally make contributors aware of significant changes to a programme or other content as it develops and prior to transmission, if such changes might reasonably be considered to have affected their original decision to participate, had it been known at the time. Depending on specific circumstances, such changes might include programme titles (for example, where they alter audience perception of the content or contributors), other significant contributors, significant changes to broadcast or publication date, or anything that materially alters the context in which the contribution will appear.</p> <p>6.2.1 We will be open, honest, straightforward and fair in our dealings with contributors and audiences unless there is a clear public interest in doing otherwise, or we need to consider important issues such as legal matters, safety, or confidentiality.</p>
Notes	

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Hot Text			
Screen ID	m30_s05_t05_125		
Skippable	N		
Next Screen ID	m30_s05_t05_128	Last Screen In Branch	N
Title	A witness speaks out		
Initial Audio Transcript			
Initial Text	Luckily, Chianti decides to continue filming. A member of staff at the orphanage has come forward and says she will do an interview. She claims Mr Kwame is a thief and she has proof. She wants complete anonymity as she will lose her job if her identity is revealed. What additional information you would need before conducting the interview?		
Initial Flash Instruction	Select each heading to find out more.		
Initial Text-Only Instruction	Consider the following:		
Initial Screenreader Instruction			
Initial Graphic Description		Filename	m30_s05_t05_125
Alt Text	Close up of a camera and some videotapes.		
Hot text 1	You need to know what her motives are. Does she have an axe to grind?		
Display text 1	You should find out why she is coming forward. Is she using this as an opportunity to settle a grudge against her boss?		
Display Graphic 1 Description		Filename	
Display Graphic 1 Alt Text			
Hot text 2	Documentary evidence that what she is saying is true.		
Display text 2	Definitely. You will need evidence of the allegations in order to broadcast them. The allegations are defamatory and you will need to consult your programme lawyer.		
Display Graphic 2 Description		Filename	
Display Graphic 2 Alt Text			
Hot text 3	Evidence that she does work at the orphanage.		
Display text 3	Yes. You should ask to see payslips or a contract.		
Display Graphic 3 Description		Filename	
Display Graphic 3 Alt Text			
Hot text 4	Someone else to back up her story.		

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Display text 4	Yes. Any proposal to rely on a single unnamed source making a serious allegation or to grant anonymity to a significant contributor must be referred to a senior editorial figure or, for Independents, to the Commissioning Editor, who will make the appropriate referrals. In the most serious cases it may be necessary to refer to the Director, Editorial Policy and Standards and Programme Legal Advice.		
Display Graphic 4 Description		Filename	
Display Graphic 4 Alt Text			
Hot text 5			
Display text 5			
Display Graphic 5 Description		Filename	
Display Graphic 5 Alt Text			
Hot text 6			
Display text 6			
Display Graphic 6 Description		Filename	
Display Graphic 6 Alt Text			
Flash Final Instruction	Select NEXT to continue.		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text		Audio	Y/N
Expert Type			

Fairness, contributors and consent: Contributors and informed consent

Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent 6.4.10</p> <p>Sometimes information the public should know is only available through sources or contributors on an 'off-the-record' or anonymous basis.</p> <p>When we grant a contributor or source anonymity as a condition of their participation, we must clearly agree the extent of anonymity we will provide. It may be sufficient to ensure that the contributor or source is not readily recognisable to the general public, or they may wish to be rendered unidentifiable even to close friends and family. We should keep accurate notes of conversations with sources and contributors about anonymity. A recording is preferable where possible.</p> <p>6.4.11 We must ensure when we promise anonymity that we are in a position to honour it, taking account of the implications of any possible court order demanding the disclosure of our unbroadcast material. When anonymity is essential, no document, computer file, or other record should identify a contributor or source. This includes notebooks and administrative paperwork as well as video and audio material.</p> <p>6.4.12 Effective obscuring of identity may require more than just anonymity of a face. Other distinctive features, including hair, clothing and voice may need to be taken into account. Blurring rather than pixilation, which can be reversed, is the best way of ensuring anonymity in pictures. When disguising a voice, using a 'voice-over' by another person is usually better than technically induced distortion, which can be reversed, but audiences should be told what they are hearing.</p>
Notes	

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Text and Graphic			
Screen ID	m30_s05_t05_128		
Skippable	Y/N		
Next Screen ID	m30_s05_t05_130	Last Screen In Branch	Y/N
Layout	TR		
Title	Strong accusations		
Initial Audio			
Transcript			
Initial Text	You meet with the employee and she provides you with documentary evidence to back up her claims.		
BodyText	<p>She shows you the orphanage's bank statements, which show no deposits made in the last six months, despite being told by your adopting parents that they have handed over large donations during this time.</p> <p>She tells you that she has seen him giving cash to a local car dealer in the same envelope that a couple made a donation in.</p> <p>You check her out and she is a credible witness who has worked at the orphanage for 20 years as their financial controller.</p>		
BodyText Properties	Body Text Size	404,372	Body Text Coords
			488,94
Graphic Description	Filename		
Alt Text	m30_s05_t05_128		
	Graphic Coords		
	0,94		
Label			
Label Properties	Label Size	150,26	Label Coords
			12,123
Flash Final Instruction	Select NEXT to continue.	size	coords
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text			Audio Y/N
Expert Type			

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Additional Data	BBC Editorial Guidelines Fairness, contributors and consent 6.1 Introduction
	<p>The BBC strives to be fair to all – fair to those our output is about, fair to contributors, and fair to our audiences. BBC content should be based on respect, openness and straight dealing. We also have an obligation under the Ofcom Broadcasting Code to “avoid unjust or unfair treatment of individuals or organisations in programmes”.</p> <p>Much of this section concerns the process of recruiting those who participate in or are otherwise involved in our content, and it should be considered alongside Section 7: Privacy – Privacy and Consent. However, material inaccuracies in the way people are referred to, or featured, may risk causing unfairness. This applies not just to factual output (for example when representing the views of, and information about, others), but also to drama portraying real people or organisations. Consequently, this section of the Guidelines should also be read in conjunction with Section 3: Accuracy.</p>
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Video Audio MCQ Video Options				
Screen ID	m30_s05_t05_130	Bank ID	Killer Question	Y/N
Skippable	N			
Next Screen ID	m30_s05_t05_135	Last Screen In Branch		N
Assessment	Y/N			
Number of Attempts	1	Show Marking	Y	
Title	Granting anonymity			
Media Type	Video			
Question Text	After making the appropriate referrals, you agree to grant her complete anonymity. Knowing that there are at least twenty part or full-time workers at the orphanage, which clip do you think works best for her?			
Initial Flash Instruction	Choose the option to use, then select CONFIRM .			
Initial Text-Only Instruction	Video clip thumbnails are shown with each option. Select each thumbnail to reveal a flash video player then select the play button to start the video. A transcript of the dialogue can be accessed by selecting the Show transcript link. When you have reviewed the options and clips, choose the option to use then submit your answer.			
Screenreader Instruction				
Initial Video Description	Filename			
Initial Video Text-Only Scene Setter				
Initial Video Transcript				
Option 1 Thumbnail Label	Face obscured, disguised voice.	Cautiousness		
Option 1 Thumbnail Description	A still from m30_s05_t05_065_2.flv	Filename	m30_s05_t05_065_2	
Option 1 Thumbnail Graphic Alt Text	A still shot from the clip.			
Option 1 Video Description	Shot in shadow from behind but with the back of her head clearly visible, voice distorted.	Filename	m30_s05_t05_065_2.flv	
Option 1 Video Text-Only Scene Setter	The employee faces away from the camera. Her head is clearly visible. Her voice is distorted.			
Option 1 Video Transcript	It's shocking. He's totally corrupt. He takes donations in cash and never lodges them in the orphanage bank account. I've seen him hand over cash in a brown envelope to a local car dealer just hours after I saw him given money by a couple adopting a child in the orphanage.			
Option 2	Face and body blobbed, actor's	Cautiousness		

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Thumbnail Label	voice.	Filename	m30_s05_t05_065_3
Option 2 Thumbnail Description	A still from m30_s05_t05_065_3.flv		
Option 2 Thumbnail Graphic Alt Text	A still shot from the clip.		
Option 2 Video Description	Totally blobbed, voice done by an actress.	Filename	m30_s05_t05_065_3.flv
Option 2 Video Text-Only Scene Setter	The employee faces away from the camera. She is entirely blobbed. Her voice spoken by an actor with a subtitle: 'Actor's Voice'.		
Option 2 Video Transcript	It's shocking. He's totally corrupt. He takes donations in cash and never lodges them in the orphanage bank account. I've seen him hand over cash in a brown envelope to a local car dealer.		
Option 3 Thumbnail Label	Face and body blobbed, actor's voice.	Cautiousness	
Option 3 Thumbnail Description	A still from m30_s05_t05_065_4.flv	Filename	m30_s05_t05_065_4
Option 3 Thumbnail Graphic Alt Text	A still shot from the clip.		
Option 3 Video Description	Totally blobbed, voice done by an actress.	Filename	m30_s05_t05_065_4.flv
Option 3 Video Text-Only Scene Setter	The employee faces away from the camera. She is entirely blobbed. Her voice spoken by an actor with a subtitle: 'Actor's Voice'.		
Option 3 Video Transcript	It's shocking. He's totally corrupt. He takes donations in cash. I've seen him hand over cash in a brown envelope to a local car dealer.		
Option 4 Thumbnail Label	Blobbed face, own voice.	Cautiousness	
Option 4 Thumbnail Description	A still from m30_s05_t05_065_1.flv	Filename	m30_s05_t05_065_1
Option 4 Thumbnail Graphic Alt Text	A still shot from the clip.		
Option 4 Video Description	Blobbed, face on, voice normal.	Filename	m30_s05_t05_065_1.flv
Option 4 Video Text-Only Scene Setter	The employee speaks to camera her voice is normal and her face is blobbed.		

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Option 4 Video Transcript	It's shocking. He's totally corrupt. He takes donations in cash and never lodges them in the orphanage bank account. I've seen him hand over cash in a brown envelope to a local car dealer just hours after I saw him given money by a couple adopting a child in the orphanage.		
Option 5 Thumbnail Label		Cautiousness	
Option 5 Thumbnail Description		Filename	
Option 5 Thumbnail Graphic Alt Text			
Option 5 Video Description		Filename	
Option 5 Video Text-Only Scene Setter			
Option 5 Video Transcript			
Option 6 Thumbnail Label		Cautiousness	
Option 6 Thumbnail Description		Filename	
Option 6 Thumbnail Graphic Alt Text			
Option 6 Video Description		Filename	
Option 6 Video Text-Only Scene Setter			
Option 6 Video Transcript			
Correct option no.	3		
Use Video Feedback	N		
Feedback 1 Video Description		Filename	
Feedback 1 Video Transcript			
Feedback 1 Video Text-Only Scene Setter			
Feedback 2 Video Description		Filename	
Feedback 2 Video Transcript			

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Feedback 2 Video Text-Only Scene Setter			
Feedback 3 Video Description		Filename	
Feedback 3 Video Transcript			
Feedback 3 Video Text-Only Scene Setter			
Feedback 4 Video Description		Filename	
Feedback 4 Video Transcript			
Feedback 4 Video Text-Only Scene Setter			
Feedback 5 Video Description		Filename	
Feedback 5 Video Transcript			
Feedback 5 Video Text-Only Scene Setter			
Feedback 6 Video Description		Filename	
Feedback 6 Video Transcript			
Feedback 6 Video Text-Only Scene Setter			
Feedback 1 Text	<p>In fact, this isn't the best clip to choose. The section regarding the bank account will almost certainly identify her as someone who has access to the company's finances. The statement about witnessing the head of the orphanage being given money by a couple adopting a child is a strong one, but again may identify her. You must avoid identification by creating a 'jigsaw effect'.</p> <p>As you have agreed to complete anonymity, you must make sure that it's effective. While this clip is the nicest visually, she would be identifiable to anyone who knows her. She mustn't be recognisable from the video clip so she needs to be totally blobbed, her voice should either be distorted or voiced by an actress.</p> <p>The only safe clip to use is clip three.</p>		
Feedback 1 Graphic Description		Filename	
Feedback 1 Graphic Alt Text			

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Feedback 2 Text	<p>In fact, this isn't the best clip to choose. The section regarding the bank account will almost certainly identify her as someone who has access to the company's finances. The statement about witnessing the head of the orphanage being given money by a couple adopting a child is a strong one, but again may identify her. You must avoid identification by creating a 'jigsaw effect'.</p> <p>When complete anonymity has been agreed, we must ensure it's effective. She needs to be totally blobbed and her voice should either be distorted or voiced by an actress.</p> <p>This only safe clip to use is clip three.</p>		
Feedback 2 Graphic Description		Filename	
Feedback 2 Graphic Alt Text			
Feedback 3 Text	<p>Yes. That's the right thing to do. This is the best clip to use as the employee can't be recognised from this image or from the voice. When complete anonymity has been agreed, we must ensure it's effective.</p> <p>It's also the best as the whistleblower doesn't mention the orphanage bank account, as this could identify her as someone working within the orphanage with access to the company's financial details. Nor does she mention witnessing the head of the orphanage being given money by a couple adopting a child, which could further identify her as a worker.</p>		
Feedback 3 Graphic Description		Filename	
Feedback 3 Graphic Alt Text			
Feedback 4 Text	<p>In fact, this is not the best clip to choose. The section regarding the bank account will almost certainly identify her as someone who has access to the company's finances.</p> <p>When complete anonymity has been agreed, we must ensure it's effective. She needs to be totally blobbed and her voice should either be distorted or voiced by an actress.</p> <p>This only safe clip to use is clip three.</p>		
Feedback 4 Graphic Description		Filename	
Feedback 4 Graphic Alt Text			
Feedback 5 Text			
Feedback 5 Graphic Description		Filename	

Fairness, contributors and consent: Contributors and informed consent

Feedback 5 Graphic Alt Text			
Feedback 6 Text			
Feedback 6 Graphic Description		Filename	
Feedback 6 Graphic Alt Text			
First attempt feedback Text			
First attempt Graphic Description		Filename	
First attempt Graphic Alt Text			
Reset Instruction	Select RESET then attempt the question again.		
Text-Only Reset Instruction			
Flash Final Instruction	Select NEXT to continue.		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text		Audio	Y/N
Expert Type			

Fairness, contributors and consent: Contributors and informed consent

Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent Anonymity</p> <p>6.4.10 Sometimes information the public should know is only available through sources or contributors on an 'off-the-record' or anonymous basis.</p> <p>When we grant a contributor or source anonymity as a condition of their participation, we must clearly agree the extent of anonymity we will provide. It may be sufficient to ensure that the contributor or source is not readily recognisable to the general public, or they may wish to be rendered unidentifiable even to close friends and family. We should keep accurate notes of conversations with sources and contributors about anonymity. A recording is preferable where possible.</p> <p>6.4.11 We must ensure when we promise anonymity that we are in a position to honour it, taking account of the implications of any possible court order demanding the disclosure of our unbroadcast material. When anonymity is essential, no document, computer file, or other record should identify a contributor or source. This includes notebooks and administrative paperwork as well as video and audio material.</p> <p>6.4.12 Effective obscuring of identity may require more than just anonymity of a face. Other distinctive features, including hair, clothing and voice may need to be taken into account. Blurring rather than pixilation, which can be reversed, is the best way of ensuring anonymity in pictures. When disguising a voice, using a 'voice-over' by another person is usually better than technically induced distortion, which can be reversed, but audiences should be told what they are hearing.</p> <p>To avoid any risk of 'jigsaw identification' (that is, revealing several pieces of information in words or images that can be pieced together to identify the individual), our promises of anonymity may also need to include, for example, considering the way a contributor or source is described, blurring car number plates, editing out certain pieces of information (whether spoken by the contributor or others) and taking care not to reveal the location of a contributor's home. Note that, in some circumstances, avoiding the 'jigsaw effect' may require taking account of information already in the public domain.</p>
Notes	

Fairness, contributors and consent: Contributors and informed consent

Graphical MCQ			
Screen ID	m30_s05_t05_135	Bank ID	Killer Question N
Skippable	N		
Next Screen ID	m30_s05_t05_136	Last Screen In Branch	N
Assessment	Y/N		
Number of Attempts	1	Show Marking	N
Title	Further investigation		
Question Text	The head of the orphanage doesn't yet know of the allegations. You want to return and film so you can secretly investigate the corruption. Your researcher has composed the following email - can you send it?		
Initial Flash Instruction	Choose Yes or No, then select CONFIRM .		
Initial Text-Only Instruction	Review each option carefully then select the correct option and submit your answer.		
Graphic Description	<p>Two images on screen. The first is an email, the second is the two flashing buttons. The user needs to be able to read the email and then select either yes or no to make their decision.</p> <p>1) Two buttons. One labelled 'Yes' and one labelled 'No'. Buttons should flash for a few seconds before stopping. Buttons should be in the same colour as the section colour.</p> <p>2) An image of an email that reads:</p> <p>Hi Adika, Thanks very much for the interview last week. We didn't quite get enough shots in and around the orphanage - could we come back on Tuesday and shoot some more?</p> <p>Kind regards, Xxxxx</p>	Filename	m30_s05_t05_135
Alt Text	An email that reads as follows: Hi Adika, Thanks very much for the interview last week. We didn't quite get enough shots in and around the orphanage - could we come back on Tuesday and shoot some more?		

Fairness, contributors and consent: Contributors and informed consent

	Kind regards,		
Option 1 Label	Yes.	Coords	34,34
Option 1 Alt Text	Yes.		
Option 1 Description	Yes	Cautiousness	
Option 1 Feedback	Yes. That's right. There is public interest in continuing the investigation so it is justified for you to not be open about your true intentions if this is the only way of gathering the evidence you need. However any deception required to obtain further material or to conduct secret recordings should be kept to a minimum and be proportionate to the subject matter. These decisions should be referred to your relevant senior editorial figure or the commissioning editor. Secret filming requires a referral to Editorial Policy and a secret filming form.		
Option 2 Label	No.	Coords	697,41
Option 2 Alt Text	No.		
Option 2 Description	No	Cautiousness	
Option 2 Feedback	In fact you can send this email, as there is public interest in continuing the investigation. It is therefore justified for you to not be open about your true intentions if this is the only way of gathering the evidence you need. However any deception required to obtain further material or to conduct secret recordings should be kept to a minimum and be proportionate to the subject matter. These decisions should be referred to your relevant senior editorial figure or the commissioning editor. Secret filming requires a referral to Editorial Policy and a secret filming form.		
Option 3 Label		Coords	
Option 3 Alt Text			
Option 3 Description		Cautiousness	
Option 3 Feedback			
Option 4 Label		Coords	
Option 4 Alt Text			
Option 4 Description		Cautiousness	
Option 4 Feedback			
Option 5 Label		Coords	
Option 5 Alt Text			
Option 5 Description		Cautiousness	
Option 5 Feedback			
Option 6 Label		Coords	
Option 6 Alt Text			
Option 6 Description		Cautiousness	
Option 6 Feedback			
Correct option	1	Confirm coords	439,363
First attempt feedback			

Fairness, contributors and consent: Contributors and informed consent

Reset Instruction	
Text-Only Reset Instruction	
Flash Final Instruction	Select NEXT to continue.
Text-Only Final Instruction	Select Next Page to continue.
Related Learning	
Screen Resources	Res0,Res60
Expert Text	Audio Y/N
Expert Type	
Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent Deception</p> <p>6.4.17 In news and factual output, where there is a clear public interest, it may occasionally be acceptable for us not to reveal the full purpose of the output to a contributor. Such deception is only likely to be acceptable when the material could not be obtained by any other means. It should be the minimum necessary and in proportion to the subject matter.</p> <p>Any proposal to deceive a contributor to news or factual output must be referred to a senior editorial figure or, for independents, to the commissioning editor. Editorial Policy, or in the most serious cases Director Editorial Policy and Standards, must also be consulted.</p>
Notes	

Fairness, contributors and consent: Contributors and informed consent

Hot Text			
Screen ID	m30_s05_t05_136		
Skippable	N		
Next Screen ID	m30_s05_t05_140	Last Screen In Branch	Y/N
Title	Right of reply		
Initial Audio Transcript			
Initial Text	You've finished filming and are now in the edit. The story of corruption by the head of the orphanage is the main thrust of your documentary. Our Guidelines on fairness are strict about offering appropriate rights to reply. You need to offer Mr Kwame the right to respond to your allegations so you draft two possible letters.		
Initial Flash Instruction	Select each of the headings to view the letters.		
Initial Text-Only Instruction	Consider the following:		
Initial Screenreader Instruction			
Initial Graphic Description	Two letters with the headings 'Letter one' and Letter two'	Filename	m30_s05_t05_074
Alt Text	Two letters with the headings 'Letter one' and Letter two'		
Hot text 1	Letter One		

Fairness, contributors and consent: Contributors and informed consent

Display text 1	<p>Dear Mr Kwame,</p> <p>I am writing to you to follow up on the visits we made to your orphanage some two months with singer and musician, Chianti, who was embarking on a personal journey to adopt a child. During the course of that visit, the BBC became aware of certain allegations about you and your running of the orphanage which I am now writing to put to you.</p> <p>The BBC intends to broadcast footage obtained at the time of the visits in a documentary entitled 'Chianti's Adoption Nightmare'. The programme will be presented by Chianti and she will outline evidence we uncovered of financial irregularities and corruption at the orphanage.</p> <p>We are writing to give you an opportunity to respond and invite you to comment on the appalling state we found the children in at the orphanage.</p> <p>We have interviewed one of your employees who testifies that you have not lodged money intended for children into the orphanage bank account, but have taken it for your own personal use. They have also produced evidence showing this to be the case.</p> <p>As a result of our investigation, we would like to pose the following questions and invite you to answer them in an interview:</p> <ol style="list-style-type: none"> 1) What have you done with the money donated to the orphanage and intended for the children in the orphanage? 2) Will you be paying it back to those people who donated it to you? 3) Can you produce proper audited accounts that will show income and expenditure in relation to other donations and the support you have received from the NGO, Children of Ghana? <p>We intend to broadcast our investigation in a documentary scheduled for early next week. Therefore we will require you to respond to these allegations, or let us know if you intend to respond to the allegations by 5pm tomorrow. You can email me on adoption.nightmare@bbc.co.uk or call me on 020 4567 8900 if you would like to discuss this further.</p> <p>Regards.</p>	
Display Graphic 1 Description		Filename
Display Graphic 1 Alt Text	Letter one	
Hot text 2	Letter Two	

Fairness, contributors and consent: Contributors and informed consent

Display text 2	<p>Dear Mr Kwame,</p> <p>The BBC intends to broadcast a documentary entitled 'Chianti's Adoption Nightmare' on 26th November on BBC Three at 9pm. The programme contains a number of allegations about you and the orphanage you run, and I wanted to give you the opportunity to respond to those allegations.</p> <p>The programme will be presented by the singer and musician Chianti, who visited your orphanage on two occasions between September and November. We plan to feature scenes in which you show her how underfunded the orphanage is, and in which you tell her you are desperate for donations. We will also feature you telling Chianti that the children have not had new clothes for two years.</p> <p>We have been alerted to a number of allegations of financial irregularities at the orphanage. We plan to show an interview with Mr and Mrs Bramstone, a couple from Cornwall who donated £50,000 to the orphanage after adopting a child from there last year. We have seen evidence showing you promised the couple the money would be spent on clothes for the children.</p> <p>We intend to feature an interview with someone who has told us that you have just bought a new Jaguar car and who claims that many people in the local town believe you live an extravagant lifestyle. We have seen evidence showing that you have spent money donated to the orphanage on items for your personal use.</p> <p>Please respond to these allegations within five working days, on 24th November, at 5pm. You can email me or adoption.nightmare@bbc.co.uk or call me on 020 4567 8900 if you would like to discuss this further.</p> <p>Regards.</p>		
Display Graphic 2 Description		Filename	
Display Graphic 2 Alt Text	Letter two		
Hot text 3			
Display text 3			
Display Graphic 3 Description		Filename	
Display Graphic 3 Alt Text			
Hot text 4			
Display text 4			
Display Graphic 4 Description		Filename	
Display Graphic 4 Alt Text			

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Hot text 5			
Display text 5			
Display Graphic 5 Description		Filename	
Display Graphic 5 Alt Text			
Hot text 6			
Display text 6			
Display Graphic 6 Description		Filename	
Display Graphic 6 Alt Text			
Flash Final Instruction	Click NEXT to continue.		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0,Res38		
Expert Text		Audio	Y/N
Expert Type			
Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent Right of reply</p> <p>6.4.25 When our output makes allegations of wrongdoing, iniquity or incompetence or lays out a strong and damaging critique of an individual or institution the presumption is that those criticised should be given a "right of reply", that is, given a fair opportunity to respond to the allegations.</p> <p>We must ensure we have a record of any request for a response including dates, times, the name of the person approached and the key elements of the exchange. We should normally describe the allegations in sufficient detail to enable an informed response, and set a fair and appropriate deadline by which to respond.</p> <p>6.4.26 Any parts of the response relevant to the allegations broadcast should be reflected fairly and accurately and should normally be broadcast in the same programme, or published at the same time, as the allegation.</p> <p>There may be occasions when this is inappropriate (for legal or overriding ethical reasons) in which case a senior editorial figure, or commissioning editor for independents, should be consulted. It may then be appropriate to consider whether an alternative opportunity should be offered for a reply at a subsequent date.</p>		
Notes			

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MCQ			
Screen ID	m30_s05_t05_140	Bank ID	Killer Question N
Skippable	N		
Next Screen ID	m30_s05_t05_141	Last Screen In Branch	N
Assessment	N		
Number of Attempts	1	Show Marking	Y
Title	Choosing a letter		
Question Text	Now that you have had the opportunity to read the two letters you need to decide which one to send to Mr Kwame. Which do you think is the most appropriate?		
Initial Flash Instruction	Select the link in MORE INFO if you would like to view the letters again. Then choose the option to use and select CONFIRM .		
Initial Text-Only Instruction	<p>Review each of the letters again. When you are ready review each option carefully and submit your answer.</p> <p>Letter One: Dear Mr Kwame,</p> <p>I am writing to you to follow up on the visits we made to your orphanage some two months with singer and musician, Chianti, who was embarking on a personal journey to adopt a child. During the course of that visit, the BBC became aware of certain allegations about you and your running of the orphanage which I am now writing to put to you.</p> <p>The BBC intends to broadcast footage obtained at the time of the visits in a documentary entitled 'Chianti's Adoption Nightmare'. The programme will be presented by Chianti and she will outline evidence we uncovered of financial irregularities and corruption at the orphanage.</p> <p>We are writing to give you an opportunity to respond and invite you to comment on the appalling state we found the children in at the orphanage.</p> <p>We have interviewed one of your employees who testifies that you have not lodged money intended for children in to the orphanage bank account, but have taken it for your own personal use. They have also produced evidence showing this to be the case.</p> <p>As a result of our investigation, we would like to pose the following questions and invite you to answer them in an interview:</p> <ol style="list-style-type: none"> 1) What have you done with the money donated to the orphanage and intended for the children in the orphanage? 2) Will you be paying it back to those people who donated it to you? 3) Can you produce proper audited accounts that will show income and expenditure in relation to other donations and the support you 		

Fairness, contributors and consent: Contributors and informed consent

	<p>have received from the NGO, Children of Ghana?</p> <p>We intend to broadcast our investigation in a documentary scheduled for early next week. Therefore we will require you to respond to these allegations, or let us know if you intend to respond to the allegations by 5pm tomorrow. You can email me on adoption.nightmare@bbc.co.uk or call me on 020 4567 8900 if you would like to discuss this further.</p> <p>Regards, Letter two</p> <p>Dear Mr Kwame,</p> <p>The BBC intends to broadcast a documentary entitled 'Chianti's Adoption Nightmare' on 26th November on BBC Three at 9pm. The programme contains a number of allegations about you and the orphanage you run, and I wanted to give you the opportunity to respond to those allegations.</p> <p>The programme will be presented by the singer and musician Chianti, who visited your orphanage on two occasions between September and November. We plan to feature scenes in which you show her how underfunded the orphanage is, and in which you tell her you are desperate for donations. We will also feature you telling Chianti that the children have not had new clothes for two years.</p> <p>We have been alerted to a number of allegations of financial irregularities at the orphanage. We plan to show an interview with Mr and Mrs Bramstone, a couple from Cornwall who donated £50,000 to the orphanage after adopting a child from there last year. We have seen evidence showing you promised the couple the money would be spent on clothes for the children.</p> <p>We intend to feature an interview with someone who has told us that you have just bought a new Jaguar car and who claims that many people in the local town believe you live an extravagant lifestyle. We have seen evidence showing that you have spent money donated to the orphanage on items for your personal use.</p> <p>Please respond to these allegations within five working days, on 24th November, at 5pm. You can email me on adoption.nightmare@bbc.co.uk or call me on 020 4567 8900 if you would like to discuss this further.</p> <p>Regards,</p>		
Screenreader Instruction			
Graphic Description	Two letters with the headings 'Letter one' and Letter two'	Filename	m30_s05_t05_075

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Alt text	Two letters with the headings 'Letter one' and 'Letter two'.		
Option 1 Text	Letter One	Cautiousness	
Feedback 1	In fact, this is not an appropriate letter to send. Find out why on the next screen.		
Option 2 Text	Letter Two	Cautiousness	
Feedback 2	Yes, that's the right choice. This is the more appropriate letter to send. Find out why on the next screen.		
Option 3 Text		Cautiousness	
Feedback 3			
Option 4 Text		Cautiousness	
Feedback 4			
Option 5 Text		Cautiousness	
Feedback 5			
Option 6 Text		Cautiousness	
Feedback 6			
Correct option no.	2		
First attempt feedback			
Reset Instruction	Click Reset to try the question again.		
Text-Only Reset Instruction			
Flash Final Instruction	Select NEXT to continue.		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0,Res38		
Expert Text		Audio	Y/N
Expert Type			

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Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent Right of reply</p> <p>6.4.25 When our output makes allegations of wrongdoing, iniquity or incompetence or lays out a strong and damaging critique of an individual or institution the presumption is that those criticised should be given a "right of reply", that is, given a fair opportunity to respond to the allegations.</p> <p>We must ensure we have a record of any request for a response including dates, times, the name of the person approached and the key elements of the exchange. We should normally describe the allegations in sufficient detail to enable an informed response, and set a fair and appropriate deadline by which to respond.</p> <p>6.4.26 Any parts of the response relevant to the allegations broadcast should be reflected fairly and accurately and should normally be broadcast in the same programme, or published at the same time, as the allegation.</p> <p>There may be occasions when this is inappropriate (for legal or overriding ethical reasons) in which case a senior editorial figure, or commissioning editor for independents, should be consulted. It may then be appropriate to consider whether an alternative opportunity should be offered for a reply at a subsequent date.</p>
Notes	

Text and Graphic			
Screen ID	m30_s05_t05_141		
Skippable	N		
Next Screen ID	m30_s05_t05_145	Last Screen In Branch	Y/N
Layout	TL		
Title	Ensuring right of reply		
Initial Audio Transcript			
Initial Text	Mr Kwame has the right to respond to your allegations. To make sure he has this opportunity you need to:		
BodyText	<ul style="list-style-type: none"> • give him details about the programme name, broadcast date, time and channel. Not all programmes have a transmission date or time and it is acceptable in these cases to indicate the month or time of year – in the autumn for example • explain the allegations against him • be neutral in tone and not pass judgement on his actions • give him enough time to respond and contact details to respond to. The appropriate response time is of course dependent on the nature and seriousness of the allegations and the type of programme. 		

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Remember, it's highly advisable to discuss right of reply letters with your legal team before you send them. There are legal as well as fairness issues to consider where serious allegations are being made.

BodyText Properties	Body Text Size	404,372	Body Text Coords	488,94
Graphic Description	The correct letter to send to Mr Kwame.		Filename	m30_s05_t05_141
Alt Text	The correct letter to send to Mr Kwame. It reads: Dear Mr Kwame, The BBC intends to broadcast a documentary entitled 'Chianti's Adoption Nightmare' on 26th November on BBC Three at 9pm. The programme contains a number of allegations about you and the orphanage you run, and I wanted to give you the opportunity to respond to those allegations. The programme will be presented by the singer and musician Chianti, who visited your orphanage on two occasions between September and November. We plan to feature scenes in which you show her how underfunded the orphanage is, and in which you tell her you are desperate for donations. We will also feature you telling Chianti that the children have not had new clothes for two years. We have been alerted to a number of allegations of financial irregularities at the orphanage. We plan to show an interview with Mr and Mrs Bramstone, a couple from Cornwall who donated £50,000 to the orphanage after adopting a child from there last year. We have seen evidence showing you promised the couple the money would be spent on clothes for the children. We intend to feature an		Graphic Coords	0,94

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interview with someone who has told us that you have just bought a new Jaguar car and who claims that many people in the local town believe you live an extravagant lifestyle. We have seen evidence showing that you have spent money donated to the orphanage on items for your personal use.

Please respond to these allegations within five working days, on 24th November, at 5pm. You can email me on adoption.nightmare@bbc.co.uk or call me on 020 4567 8900 if you would like to discuss this further.

Regards.

Label	Label Properties	Label Size	150,26	Label Coords	12,123
Flash Final Instruction	Select NEXT to continue.		size	coords	
Text-Only Final Instruction	Select Next Page to continue.				
Related Learning					
Screen Resources	Res0,Res38				
Expert Text				Audio	Y/N
Expert Type	Email/Voicemail				

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Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent Right of reply</p> <p>6.4.25 When our output makes allegations of wrongdoing, iniquity or incompetence or lays out a strong and damaging critique of an individual or institution the presumption is that those criticised should be given a "right of reply", that is, given a fair opportunity to respond to the allegations.</p> <p>We must ensure we have a record of any request for a response including dates, times, the name of the person approached and the key elements of the exchange. We should normally describe the allegations in sufficient detail to enable an informed response, and set a fair and appropriate deadline by which to respond.</p> <p>6.4.26 Any parts of the response relevant to the allegations broadcast should be reflected fairly and accurately and should normally be broadcast in the same programme, or published at the same time, as the allegation.</p> <p>There may be occasions when this is inappropriate (for legal or overriding ethical reasons) in which case a senior editorial figure, or commissioning editor for independents, should be consulted. It may then be appropriate to consider whether an alternative opportunity should be offered for a reply at a subsequent date.</p>
Notes	

Video Audio Reflection				
Screen ID	m30_s05_t05_145	Bank ID	Killer Question	Y/N
Skippable	Y/N			
Next Screen ID	m30_s05_t05_146	Last Screen In Branch	Y/N	
Assessment	Y/N			
Number of Attempts	1	Show Marking	Y/N	
Title	NGO response			
Media Type	Audio			
Initial Text	The head of the NGO calls you up.			
Initial Flash Instruction	Select the play arrow to play the clip, then answer a question about what you'll do next.			
Initial Text-Only Instruction	Select the play button to start the audio. A transcript of the			

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dialogue can be accessed by selecting the Show transcript link. When you have answered the question move on to the next segment by selecting Show next segment. You'll get feedback once you've answered all of the questions.	
Screenreader Instruction	
Initial Video Filename	m30_s05_t05_080.flv
Initial Video Text-Only Scene Setter	
Initial Video Transcript	We can't believe these allegations, we are so shocked. We knew nothing about all this and are truly upset. We feel betrayed by the orphanage and the BBC. We never set out to make a programme like this and if it's shown it will affect donations and impact the lives of the children we seek to help. We want to withdraw completely from the programme. That includes all the footage of us and the orphanage.
Question Type	MCQ
Question Time Code	
Question Text	Can she withdraw and prevent you transmitting the programme?
Question Flash Instruction	Choose Yes or No, then select CONFIRM .
Question Text-Only Video Description	A telephone call from the head of the NGO.
Question Text-Only Video Scene Setter	A telephone call from the head of the NGO.
Question Text-Only Video Transcript	
Question Text-Only Instruction	Review each option then select the correct option and submit your answer.
MCQ Option 1 Text One	Yes
MCQ Option 2 Text Two	No
MCQ Option 3 Text Three	
MCQ Option 4 Text Four	
MCQ Option 5 Text Five	
MCQ Option 6 Text Six	
Correct option no.	1

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Notes	Don't alter the contents of the "Question Type" field – this is for info only		
Question Type	MCQ		
Question Time Code			
Question Text	Can she withdraw and prevent you transmitting the programme?		
Question Flash Instruction	Choose Yes or No, then select CONFIRM.		
Question Text-Only Video Description	A telephone call from the head of the NGO.	Question Text-Only Video File Name	m30_s05_t05_080.flv
Question Text-Only Video Scene Setter	A telephone call from the head of the NGO.		
Question Text-Only Video Transcript			
Question Text-Only Instruction	Review each option then select the correct option and submit your answer.		
MCQ Option 1 Text One	Yes	Where To Next	F1
MCQ Option 2 Text Two	No	Where To Next	F2
MCQ Option 3 Text Three		Where To Next	
MCQ Option 4 Text Four		Where To Next	
MCQ Option 5 Text Five		Where To Next	
MCQ Option 6 Text Six		Where To Next	
Correct option no.	1		
Notes	Don't alter the contents of the "Question Type" field – this is for info only		
Feedback Text 1	<p>Yes, absolutely. The NGO does have the right to withdraw from the programme and prevent you from transmitting any of the footage you filmed with them. This is because you failed to identify the section in the access agreement that handed editorial control to the NGO. This clause was: 'The BBC warrants that it shall not broadcast any material which reflects adversely on COG, its associated orphanages and any member of its staff.'</p> <p>As you agreed to it you are now in a very sticky situation and should consult your legal team! Find out more by selecting THE GUIDELINES.</p>		

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Feedback Text 2	<p>In fact, the NGO does have the right to withdraw from the programme and prevent you from transmitting any of the footage you filmed with them. This is because you failed to identify the section in the access agreement that handed editorial control to the NGO. This clause was: 'The BBC warrants that it shall not broadcast any material which reflects adversely on COG, its associated orphanages and any member of its staff.'</p> <p>As you agreed to it you are now in a very sticky situation and should consult your legal team! Find out more by selecting THE GUIDELINES.</p>		
Feedback Text 3			
Feedback Text 4			
Feedback Text 5			
Feedback Text 6			
Feedback Text 7			
Feedback Text 8			
Feedback Text 9			
Flash Reset Instruction	Select RESET to try again.		
Text-Only Reset Instruction	Select RESET to try again.		
Flash Final Instruction	Select NEXT to continue.		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text		Audio	Y/N
Expert Type	Email/Voicemail		

Fairness, contributors and consent: Contributors and informed consent

Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent Practices</p> <p>6.4.13 Contributors sometimes try to impose conditions on us before agreeing to take part. We must not surrender editorial control. Any contractual agreement with a contributor, their agent, or a production company must allow us to ask questions our audience would reasonably expect and tell a fair and accurate story.</p> <p>If a contributor refuses to give an interview unless questions are rigidly agreed in advance or certain subjects avoided, we must consider carefully whether it is appropriate to proceed at all. If we decide to do so we should make clear on air the conditions under which the interview was obtained.</p> <p>6.4.14 Many organisations, ranging from police forces, military organisations and the Royal Household via hospitals and schools to department stores and leisure parks, require the BBC to enter into written agreements in return for facilitating access to their premises or staff. This can be a useful way of formalising the terms under which consent for access or other contributions is granted.</p> <p>However, it is important to ensure the terms under which access is granted do not compromise the BBC's editorial control or otherwise undermine our editorial integrity. Editorial control requires the BBC, or independents working for the BBC, to retain the right to record material as freely as possible, as well as to edit accurately, impartially and fairly. If unacceptable conditions are imposed we should withdraw from the project.</p> <p>6.4.15 Any access, filming or recording agreement must be referred to a senior editorial figure, or for independents to the commissioning editor, who may also consult Editorial Policy particularly when the proposed wording compromises the BBC's editorial independence or has the potential to cede editorial control to a contributor or contributing organisation.</p> <p>Any request from output areas outside BBC News for interviews with, or exclusive appearances by, members of the Royal Family must be discussed with the BBC's Royal Liaison Officer.</p> <p>When access agreements cover other areas, including rights, re-use and facility fees, Legal and Business Affairs should be consulted.</p>
Notes	

Fairness, contributors and consent: Contributors and informed consent

Text and Graphic			
Screen ID	m30_s05_t05_146		
Skippable	N		
Next Screen ID	m30_s05_t05_148	Last Screen In Branch	Y/N
Layout	TL		
Title	A surprising email		
Initial Audio Transcript	You've had a very lucky escape; a member of your production team forwards you an email from the NGO...		
Initial Text	It seems that they have changed their mind and decided to allow you to broadcast the documentary.		
BodyText	Body Text	488,94	Body Text
BodyText Properties	Size	404,372	Coords
Graphic Description	Filename	m30_s05_t05_146	
<p>A computer screen with the following message displayed in email format:</p> <p>To the BBC production team,</p> <p>We recently asked to withdraw from the documentary 'Chianti's Adoption Dream', which had taken a new direction and which we felt would reflect badly on our organisation.</p> <p>However, having discussed it at great length, we have concluded that it is extremely important that rare instances such as this should be investigated and exposed in order to maintain confidence in the charity sector. We will therefore be retracting our request to withdraw and are happy for the BBC to use the footage filmed in the Children of Ghana orphanage.</p> <p>We hope that you will understand our position and ensure that the programme does not associate our organisation with the actions of Mr Kwame.</p> <p>Regards,</p>			

Fairness, contributors and consent: Contributors and informed consent

Alt Text	<p>A computer screen with an email displayed that reads: To the BBC production team,</p> <p>We recently asked to withdraw from the documentary 'Chianti's Adoption Dream', which had taken a new direction and which we felt would reflect badly on our organisation.</p> <p>However, having discussed it at great length, we have concluded that it is extremely important that rare instances such as this should be investigated and exposed in order to maintain confidence in the charity sector. We will therefore be retracting our request to withdraw and are happy for the BBC to use the footage filmed in the Children of Ghana orphanage.</p> <p>We hope that you will understand our position and ensure that the programme does not associate our organisation with the actions of Mr Kwame.</p> <p>Regards,</p>	Graphic Coords	0,94
Label			
Label Properties	Label Size	150,26	Label Coords
			12,123
Flash Final Instruction	Select NEXT to continue.	size	coords
Text-Only Final Instruction	<p>The email displayed contains the following text: To the BBC production team,</p> <p>We recently asked to withdraw from the documentary 'Chianti's Adoption Dream', which had taken a new direction and which we felt would reflect badly on our organisation.</p> <p>However, having discussed it at great length, we have concluded that it is extremely important that rare instances such as this should be investigated and exposed in order to maintain confidence in the charity sector. We will therefore be retracting our request to withdraw and are happy for the BBC to use the footage filmed in the Children of Ghana</p>		

Fairness, contributors and consent: Contributors and informed consent

orphanage.	
We hope that you will understand our position and ensure that the programme does not associate our organisation with the actions of Mr Kwame.	
Regards,	
Select Next Page to continue.	
Related Learning	
Screen Resources	Res0
Expert Text	Audio Y/N
Expert Type	
Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent 6.1 Introduction</p> <p>The BBC strives to be fair to all – fair to those our output is about, fair to contributors, and fair to our audiences. BBC content should be based on respect, openness and straight dealing. We also have an obligation under the Ofcom Broadcasting Code to "avoid unjust or unfair treatment of individuals or organisations in programmes".</p> <p>Much of this section concerns the process of recruiting those who participate in or are otherwise involved in our content, and it should be considered alongside Section 7: Privacy – Privacy and Consent. However, material inaccuracies in the way people are referred to, or featured, may risk causing unfairness. This applies not just to factual output (for example when representing the views of, and information about, others), but also to drama portraying real people or organisations. Consequently, this section of the Guidelines should also be read in conjunction with Section 3: Accuracy.</p>
Notes	

Fairness, contributors and consent: Contributors and informed consent

Text and Graphic			
Screen ID	m30_s05_t05_148		
Skippable	Y/N		
Next Screen ID	m30_s05_t05_150	Last Screen In Branch	Y/N
Layout	TR		
Title	From dream to nightmare		
Initial Audio Transcript	You show Chianti the final cut of the documentary.		
Initial Text	You show Chianti the final cut of the documentary.		
BodyText	<p>There is a scene where she is being very friendly with the head of the orphanage, telling him what a great guy he is. Due to recent events, she is unhappy with this scene and wants it removed.</p> <p>You also reveal that you have changed the title of the programme from Chianti's Adoption Dream to Chianti's Adoption Nightmare.</p> <p>She gets upset about the title change and wants to withdraw her consent to appear in the programme.</p>		
BodyText Properties	Body Text Size	404,372	Body Text Coords 488,94
Graphic Description	Alt Text	A TV displaying the title sequence from the programme - Chianti is sitting with two of the orphans.	Filename m30_s05_t05_148 Graphic Coords 0,94
Label	Label Properties	Label Size 150,26	Label Coords 12,123
Flash Final Instruction	Select NEXT to continue. size coords		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text	Audio Y/N		
Expert Type			
Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent 6.1 Introduction</p> <p>The BBC strives to be fair to all - fair to those our output is about, fair to contributors, and fair to our audiences. BBC content should be based on respect, openness and straight dealing. We also have an obligation under the Ofcom Broadcasting Code to "avoid unjust or unfair treatment of individuals or organisations in programmes".</p>		
Notes			

Fairness, contributors and consent: Contributors and informed consent

Graphical MCQ				
Screen ID	m30_s05_t05_150	Bank ID	Killer Question	N
Skippable	N			
Next Screen ID	m30_s05_t05_154	Last Screen In Branch	N	
Assessment	N			
Number of Attempts	1	Show Marking	N	
Title	Chianti's reaction			
Question Text	Can she withdraw her consent?			
Initial Flash Instruction	Choose Yes or No, then select CONFIRM .			
Initial Text-Only Instruction	Review each option carefully then select the correct option and submit your answer.			
Graphic Description	Two buttons. One labelled 'Yes' and one labelled 'No'. Buttons should flash for a few seconds before stopping. Buttons should be in the same colour as the section colour.	Filename	m30_s05_t05_150	
Alt Text	Two industrial-looking buttons, one labelled 'Yes' the other labelled 'No'.			
Option 1 Label	Yes.	Coords	201,20	
Option 1 Alt Text	Yes.			
Option 1 Description	Yes	Cautiousness		
Option 1 Feedback	Actually, Chianti can't withdraw her consent from the programme.			
Option 2 Label	No.	Coords	520,18	
Option 2 Alt Text	No.			
Option 2 Description	No	Cautiousness		
Option 2 Feedback	Yes, that's the right answer. Chianti can't withdraw her consent from the programme.			
Option 3 Label		Coords		
Option 3 Alt Text				
Option 3 Description		Cautiousness		
Option 3 Feedback				
Option 4 Label		Coords		
Option 4 Alt Text				
Option 4 Description		Cautiousness		
Option 4 Feedback				
Option 5 Label		Coords		
Option 5 Alt Text				
Option 5 Description		Cautiousness		

Fairness, contributors and consent: Contributors and informed consent

Option 5 Feedback	
Option 6 Label	Coords
Option 6 Alt Text	
Option 6 Description	Cautiousness
Option 6 Feedback	
Correct option	2 Confirm coords
First attempt feedback	
Reset Instruction	
Text-Only Reset Instruction	
Flash Final Instruction	Select NEXT to find out why.
Text-Only Final Instruction	Select Next Page to find out why.
Related Learning	
Screen Resources	Res0
Expert Text	Audio Y/N
Expert Type	
Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent 6.1 Introduction</p> <p>The BBC strives to be fair to all – fair to those our output is about, fair to contributors, and fair to our audiences. BBC content should be based on respect, openness and straight dealing. We also have an obligation under the Ofcom Broadcasting Code to “avoid unjust or unfair treatment of individuals or organisations in programmes”.</p> <p>Much of this section concerns the process of recruiting those who participate in or are otherwise involved in our content, and it should be considered alongside Section 7: Privacy – Privacy and Consent. However, material inaccuracies in the way people are referred to, or featured, may risk causing unfairness. This applies not just to factual output (for example when representing the views of, and information about, others), but also to drama portraying real people or organisations. Consequently, this section of the Guidelines should also be read in conjunction with Section 3: Accuracy.</p>
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Fairness, contributors and consent: Contributors and informed consent

Text and Graphic			
Screen ID	m30_s05_t05_154		
Skippable	Y/N		
Next Screen ID	m30_s05_t05_157	Last Screen In Branch	Y/N
Layout	TR		
Title	Chianti's consent		
Initial Audio Transcript	Chianti can't withdraw consent as she has already signed a consent form and the BBC has fulfilled its undertaking to film her journey in adopting a child. The fact that the story changed direction was correctly put to her and she agreed to continue with the programme. Therefore she has no grounds for withdrawal of consent.		
Initial Text	Chianti can't withdraw consent as she has already signed a consent form and the BBC has fulfilled its undertaking to film her journey in adopting a child. The fact that the story changed direction was correctly put to her and she agreed to continue with the programme. Therefore she has no grounds for withdrawal of consent.		
BodyText	<p>However, we do seek to be fair to all contributors and she is understandably upset about the scene with Mr Kwame. While you may not agree to remove it, to be fair to Chianti you should add an accurate voiceover that makes it clear that she was not aware of the allegations against him at the time of filming.</p> <p>The title of the programme has changed since Chianti initially agreed to appear. It would be worth discussing it with Chianti to explore any of her concerns. But ultimately she has no editorial control, and as long as the title is not misleading and fairly reflects the nature of the programme you may keep it.</p>		
BodyText Properties	Body Text Size	404,372	Body Text Coords 488,94
Graphic Description	Alt Text	Chianti wearing sunglasses and singing into a microphone.	Filename m30_s05_t05_086 Graphic Coords 0,94
Label	Label Properties	Label Size 150,26	Label Coords 12,123
Flash Final Instruction	Click NEXT to continue. size coords		
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text	Audio Y/N		
Expert Type			

Fairness, contributors and consent: Contributors and informed consent

Additional Data	<p>BBC Editorial Guidelines Fairness, contributors and consent 6.1 Introduction</p> <p>The BBC strives to be fair to all – fair to those our output is about, fair to contributors, and fair to our audiences. BBC content should be based on respect, openness and straight dealing. We also have an obligation under the Ofcom Broadcasting Code to “avoid unjust or unfair treatment of individuals or organisations in programmes”.</p> <p>Much of this section concerns the process of recruiting those who participate in or are otherwise involved in our content, and it should be considered alongside Section 7: Privacy -- Privacy and Consent. However, material inaccuracies in the way people are referred to, or featured, may risk causing unfairness. This applies not just to factual output (for example when representing the views of, and information about, others), but also to drama portraying real people or organisations. Consequently, this section of the Guidelines should also be read in conjunction with Section 3: Accuracy.</p>
Notes	

Fairness, contributors and consent: Contributors and informed consent

Text and Graphic			
Screen ID	m30_s05_t05_157		
Skippable	N		
Next Screen ID	END	Last Screen In Branch	Y
Layout	P		
Title	Summary		
Initial Audio			
Transcript			
Initial Text	<p>You have now reached the end of this task on contributors and informed consent. Luckily for you and your team, the NGO decided to allow you to use the footage recorded of the Ghanaian orphanage. The re-titled programme, Chianti's Adoption Journey, results in further allegations against Mr Kwame, who is eventually charged with embezzlement.</p>		
BodyText	<p>These are the main points to remember from this task:</p> <ul style="list-style-type: none"> • Always check the terms of contracts and access agreements very carefully; anything inappropriate you agree to might cause problems during production and ultimately stop you transmitting your programme. • When complete anonymity has been agreed, we must ensure it's effective. • If significant changes to the programme occur during production that might affect a contributor's original decision to participate, we should tell them. • If a programme contains allegations then the accused must be given an adequate right of reply. <p>Remember, difficult decisions should always be referred up. Some of the referrals are mandatory. Editorial Policy advice is available 24/7 internally on ext 02 81819 or externally on 020 800 81819. If you would like to access further Guidance select MORE INFO.</p>		
BodyText Properties	Body Text	586,413	Body Text Coords -5,101
Graphic Description	The red mission chair	Filename	m30_s05_t05_155
Alt Text	The Mission Chair	Graphic Coords	579,-48
Label			
Label Properties	Label Size	150,26	Label Coords 12,123
Flash Final Instruction	Select EXIT to return to the learning menu and choose another task.	size	coords
Text-Only Final Instruction	Select Exit to return to the learning menu and choose another task.		
Related Learning			
Screen Resources	Res0		
Expert Text			
Expert Type			
		Audio	Y/N

Fairness, contributors and consent: Contributors and informed consent

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