



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

Privacy

Secret Recording for consumer research

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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 in yellow.

Text and Graphic			
Screen ID	m35_s05_t30_002		
Skippable	N		
Next Screen ID		Last Screen In Branch	N
Layout	TR		
Title	Introduction		
Initial Audio Transcript			
Initial Text			
BodyText	Secret recording may be used as a method of consumer, scientific or social research in the public interest, where no other methods could naturally capture the attitudes or behaviour in question.		
BodyText Properties	Body Text Size	404,372	Body Text Coords 488,94
Graphic Description			Filename m35_s05_t30_002
Alt Text	A TV screen displaying a still image of Bridget Boseley.		Graphic Coords 0,94
Label			
Label Properties	Label Size	150,26	Label Coords 12,123
Flash Final Instruction	Select NEXT to continue.	size	coord
		e	s
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text		Audi	N
		o	
Expert Type			
Additional Data	<p>BBC Editorial Guidelines 1.2.8 Privacy</p> <p>We will respect privacy and will not infringe it without good reason, wherever in the world we are operating. Private behaviour, information, correspondence and conversation will not be brought into the public domain unless there is a public interest that outweighs the expectation of privacy.</p>		
Notes			

Text and Graphic			
Screen ID	m35_s05_t30_005		
Skippable	N		
Next Screen ID		Last Screen In Branch	Y/N
Layout	TL		
Title	Your mission		
Initial Audio Transcript			
Initial Text	In this module, you won't undertake a task, but will instead have the opportunity to view a masterclass on secret recording for the purposes of social, consumer or scientific research.		
BodyText	This type of secret recording is useful when programme makers are attempting to capture evidence of a practice or set of behaviours, rather than expose individuals or organisations involved in wrongdoing.		
	Bridget Boseley was the Executive Producer of the investigative holiday programme, The Secret Tourist , made by Outline Productions for the BBC.		
BodyText Properties	Body Text Size	404,372	Body Text Coords 488,94
Graphic Description	The mission chair		Filename m35_s05_t30_005
Alt Text	The Mission Chair.		Graphic Coords 0,94
Label			
Label Properties	Label Size	150,26	Label Coords 12,123
Flash Final Instruction	Select NEXT to continue.	size	Coords
		e	
Text-Only Final Instruction	Select Next Page to continue.		
Related Learning			
Screen Resources	Res0		
Expert Text		Audi	Y/N
		o	
Expert Type			
Additional Data	<p>BBC Editorial Guidelines 1.2.8 Privacy</p> <p>We will respect privacy and will not infringe it without good reason, wherever in the world we are operating. Private behaviour, information, correspondence and conversation will not be brought into the public domain unless there is a public interest that outweighs the expectation of privacy.</p> <p>Secret Recording</p> <p>7.4.9 The following techniques are considered secret recording for the purposes of the BBC's Editorial Guidelines:</p> <ul style="list-style-type: none"> the use of hidden cameras or microphones 		

	<ul style="list-style-type: none"> • the general use of audio-video equipment including long lenses, small video cameras, mobile phone cameras, webcams and radio microphones, when people are unaware they are being recorded • the deliberate use of audio-video equipment including long lenses, small video cameras, mobile phone cameras, webcams and radio microphones, either to conceal the equipment from targeted individuals or to give the impression of recording for purposes other than broadcasting, for example a holiday video • recording telephone calls for possible broadcast without asking permission • deliberately continuing a recording when the other party thinks that it has come to an end, or starting it before the other party thinks it has begun. <p>7.4.10 Normally, the BBC will use secret recording only for the following purposes:</p> <p>as an investigative tool where:</p> <ul style="list-style-type: none"> • there is clear existing prima facie evidence of behaviour, or intention to carry out behaviour, that it is in the public interest to reveal, and • the recording is necessary to prove the behaviour, and • there is no viable, alternative means of gathering the evidence that proves the behaviour. • to obtain material outside the UK where a country's laws make the normal and responsible gathering of material extraordinarily difficult or impossible • as a method of consumer, scientific or social research in the public interest, where no other methods could naturally capture the attitudes or behaviour in question • for comedy and entertainment output where the secret recordings, and any deception involved, are an integral part of the programme. <p>Approval of Secret Recording</p> <p><i>(The following guidelines on Approval apply to any proposal to secretly record, whether for news, factual or comedy and entertainment purposes.)</i></p> <p>7.4.11 Any proposal to carry out secret recording must be</p>
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	<p>referred to Editorial Policy prior to approval by the relevant senior editorial figure in the division or, for independents, by the commissioning editor.</p> <p>The gathering and broadcast of secretly recorded material is always a two-stage process, requiring a justification for any intrusion at each stage. So, the decision to gather is always taken separately from the decision to transmit.</p> <p>A record must be kept of the approval process, even if the request is turned down or the material gathered isn't broadcast. Each division is responsible for maintaining its own secret recording records to enable the BBC to monitor and review its use across all output.</p> <p>Any deception required to obtain secretly recorded material (beyond the concealing of recording equipment) should be the minimum necessary and proportionate to the subject matter and must be referred to the relevant senior editorial figure or, for independents, to the commissioning editor.</p> <p>When proposing to carry out secret recording outside the UK, we should be aware that the laws relating to privacy vary around the world. Any proposal to gather material illegally outside the UK by disregarding privacy or other similar laws in the relevant country must be referred to Director Editorial Policy and Standards. Programme Legal Advice may also be consulted.</p> <p>7.4.12 The re-use of secretly recorded material must be referred before broadcast to a senior editorial figure or, for independents, to the commissioning editor. A record must be kept of the decision.</p> <p>Secret Recording for News and Factual Output</p> <p>7.4.13 Secret recording must be justified by a clear public interest. It is a valuable tool for the BBC because it enables the capture of evidence or behaviour that our audiences would not otherwise see or hear. However, secret recording should normally be a method of last resort.</p> <p>The intrusion in the gathering and transmission of secret recording must be proportionate to the public interest it serves. Where there is a higher legitimate expectation of privacy, the BBC requires a higher public interest test to be achieved before recording secretly. Such situations include, but are not limited to:</p> <ul style="list-style-type: none"> • Secret recording in a private place where the public do not have access • Secret recording of medical treatments • Secret recording of identifiable people in grief or under extremes of stress both in public and semi-public places.
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	<p>7.4.14 We must not go on "fishing expeditions", i.e. secret recording on private property in search of crime or anti-social behaviour by identifiable individuals, or a group, when there is no clear prima facie evidence against them of that behaviour.</p> <p>7.4.15 We must never use unattended recording equipment on private property without consent of the owner, occupier or agent unless for the purpose of gaining evidence of serious crime. Any proposal to do this must be referred to Director Editorial Policy and Standards. Programme Legal Advice must also be consulted.</p> <p>7.4.16 Secret recording may be used as a method of consumer, scientific or social research in the public interest, where no other methods could naturally capture the attitudes or behaviour in question. In such cases, although there may be no evidence against known individuals, there should normally be a prima facie indication that the behaviour to be researched exists in general. The results of the research should be edited to provide a fair and accurate representation of the research. Consent should normally be obtained retrospectively from individuals or organisations to be included in our content, or their identities should be appropriately obscured. Any proposal in these circumstances to identify individuals or organisations without their consent should be referred to Editorial Policy.</p>
Notes	

Video Audio Tabbed			
Screen ID	m35_s05_t30_010		
Skippable	N		
Next Screen ID		Last Screen In Branch	n
Title	Behind the scenes		
Media Type	Video		
Initial Text	Listen to Bridget Boseley discuss the principles behind, and practice of, secret recording for consumer, scientific or social research, in particular in relation to The Secret Tourist .		
Initial Flash Instruction	Select both headings to view the available clips, choose each thumbnail to play the clips.		
Initial Text-Only Instruction	Video clip thumbnails are shown with each heading. 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.		
Screenreader Instruction			
Initial Graphic Description		Filename	m35_s05_t30_010
Initial Graphic Alt Text	The BBC Academy logo.		
Tab One Title	The Programme		
Tab One Video 1 Title	The Secret Tourist Investigation		
Tab One Video 1 Thumbnail Description	Thumbnail of first frame of video	Filename	m35_s05_t30_010_1
Tab One Video 1 Thumbnail Graphic Alt Text	Still of Bridget about to respond to a question.		
Tab One Video 1 Video Description		Filename	m35_s05_t30_010_1.flv
Tab One Video 1 Video Text-Only Scene Setter	Bridget Boseley discusses The Secret Tourist investigation.		
Tab One Video 1 Video Transcript	<p>Bridget Boseley:</p> <p>For the Secret Tourist, we looked into holiday activities that were potentially dangerous. Activities that everybody does and jet bikes is something that a lot of people do on holiday. We became aware as we were doing the research into this particular activity that there was a lot of accidents and in some cases fatalities. One particular case study that we came across was particularly tragic. It involved a sixteen year old girl from Wales who went on holiday with her family. Her and her boyfriend, who were both sixteen, hired a jet bike. They weren't asked their age, which they should have been, and unfortunately, they crashed at high speed and she was tragically killed. I think that the emotion of that story, and it was so powerful and the effect that it's had on her family, provided us with a case study and a sort of jumping off point to investigate the hiring of jet bikes to underage children in Cyprus.</p>		
	Clip from programme:		

Transition sequence. Shots of lady on jet bike.

PRESENTER: Holidays are the perfect time to try something a little more adventurous. But there's no avoiding the fact that adrenaline sports come with risks attached.

Bridget Boseley:

We took fifteen operators at random down a certain coast in Cyprus and we tested them all against the rules and regulations that exist, that they're supposed to abide by, and the results there were pretty damning, really. I think fourteen out of the fifteen were not adhering to every letter of the law, and some of these are quite serious. This is not giving people safety briefings; it's not giving them adequate life jackets; it's not monitoring them properly when they're out on the water. But one of the most shocking findings that I think we discovered was about hiring to underage children.

Clip from programme:

JET-SKI OPERATOR: Hello Everybody. Yes please, what can I do for you?

WOMAN: My sister wants to take out a jet-ski.

JET-SKI OPERATOR: Who?

GIRL: Me

JET-SKI OPERATOR: Only you?

WOMAN: Yeah, I'm not going

JET-SKI OPERATOR: How old are you?

GIRL: Fifteen.

JET-SKI OPERATOR: Oh my God!

Bridget Boseley:

So, how we decided to test that was to send a fifteen year old girl under cover. She was accompanied by her mother and a member of the production team who was doing the covert filming. And we sent her to five operators at random to try to hire a jet bike. Each time they asked her her age and she told them she was only fifteen. Each time, for one reason or another, they let her hire the bike.

Clip from programme:

JET-SKI OPERATOR: You want to be 18 for today? Is she happy with that?

PRESENTER: They actually encourage Bethany to forge the official paperwork.

JET-SKI OPERATOR: The only thing we can do is that she lies when we ask her to sign the declaration form. There's a place where they ask you your age and she lies and she puts 18.

Tab One Video 2 Title		
Tab One Video 2 Thumbnail Description		Filename
Tab One Video 2 Thumbnail Graphic Alt Text		

Tab One Video 2 Video Description		Filename
Tab One Video 2 Video Text-Only Scene Setter		
Tab One Video 2 Video Transcript		
Tab One Video 3 Title		
Tab One Video 3 Thumbnail Description		Filename
Tab One Video 3 Thumbnail Graphic Alt Text		
Tab One Video 3 Video Description		Filename
Tab One Video 3 Video Text-Only Scene Setter		
Tab One Video 3 Video Transcript		
Tab One Video 4 Title		
Tab One Video 4 Thumbnail Description		Filename
Tab One Video 4 Thumbnail Graphic Alt Text		
Tab One Video 4 Video Description		Filename
Tab One Video 4 Video Text-Only Scene Setter		
Tab One Video 4 Video Transcript		
Tab One Video 2 Title		
Tab One Video 5 Thumbnail Description		Filename
Tab One Video 5 Thumbnail Graphic Alt Text		
Tab One Video 5 Video Description		Filename
Tab One Video 5 Video Text-Only Scene Setter		
Tab One Video 5 Video Transcript		
Tab One Video 6 Title		
Tab One Video 6 Thumbnail Description		Filename
Tab One Video 6 Thumbnail Graphic Alt		

Text			
Tab One Video 6 Video Description		Filename	
Tab One Video 6 Video Text-Only Scene Setter			
Tab One Video 6 Video Transcript			
Tab Two Title	Social Surveys		
Tab Two Video 1 Title	The rules of the game		
Tab Two Video 1 Thumbnail Description	First frame of video	Filename	m35_s05_t30_010_2
Tab Two Video 1 Thumbnail Graphic Alt Text	Still of Bridget about to respond to a question.		
Tab Two Video 1 Video Description		Filename	m35_s05_t30_010_2.flv
Tab Two Video 1 Video Text-Only Scene Setter	Bridget Boseley discusses the rules of the game.		
Tab Two Video 1 Video Transcript	<p>Bridget Boseley: The main things to consider when you're embarking on a social survey using covert cameras is firstly: you must have the evidence that it's a problem, that it's prevalent, and wherever you're going to do that survey, you need to make sure that you can survey enough either organisations or operators to make your survey mean something at the end. One of the biggest points of preparation, I think, would be to think about each operator, in our case the jet bike operators, and what you're going to ask them, what you're going to test really, because you need to test them all against the same criteria. It has to be the same each time, and you must be very careful not to provoke a reaction; not to go in looking for the answers that you want. You have to go in and ask the same questions to each operator. Because it's a random sample, some may be absolutely perfect and some may not, but you just need to go in with an open mind and ask the same questions each time.</p> <p>Clip from programme: PRESENTER: Our undercover survey was beginning to paint a depressing picture about the safety of jet-bike hire. However, there was one exception.</p> <p>WOMAN: Can I have a go on your jet bike, please? JET-SKI OPERATOR: Who's going to go, just one, just you on your own? WOMAN: Just me, yeah JET-SKI OPERATOR: Alright, not a problem. PRESENTER: Before we got any further, it was straight into the paperwork, and it was clear he wasn't willing to hire to everyone. JET-SKI OPERATOR: How old are you Carole? WOMAN: I'm 30 JET-SKI OPERATOR: You must be over 18 to take them out.</p>		

<p>WOMAN: Over 18? Yeah, I'm slightly over 18. PRESENTER: For the first time, I was given some really good instructions and a bit of reassurance. JET-SKI OPERATOR: If you're having a problem going out there, just do this to me and I'll come get you. WOMAN: Great, brilliant. You'll be keeping an eye on me will you? JET-SKI OPERATOR: I always keep an eye on everybody out there all the time.</p> <p>Bridget Boseley: And the last thing, I think, that's very important to remember when you do this sort of covert filming is because you aren't going in with prima facie evidence against one operator, that everybody that you film will need to be obscured in the final programme.</p>			
Tab Two Video 2 Title	Being sure of your ground		
Tab Two Video 2 Thumbnail Description		Filename	m35_s05_t30_010_4
Tab Two Video 2 Thumbnail Graphic Alt Text	Still of Bridget about to respond to a question.		
Tab Two Video 2 Video Description		Filename	m35_s05_t30_010_4.flv
Tab Two Video 2 Video Text-Only Scene Setter	Bridget Boseley discusses the importance of being sure of your ground.		
Tab Two Video 2 Video Transcript	<p>Bridget Boseley: I think before you embark on any secret filming, at all, you need to be so sure of your ground, where you stand legally. Covert filming is illegal in many countries. My recommendation would always be to discuss the content of your activity with editorial policy in as much detail as possible. Make sure that your form-filling-in is not just for form-filling-in's sake. That you really are thinking through the implications of what it is you're doing. And, clearly, you have to take legal advice, whether it's the BBC's in-house team or your own legal advice, about what it is you're doing to make sure that you are as fully protected as you can be when you embark on this sort of activity.</p>		
Tab Two Video 3 Title	Presenting the findings		
Tab Two Video 3 Thumbnail Description		Filename	m35_s05_t30_010_3
Tab Two Video 3 Thumbnail Graphic Alt Text	Still of Bridget about to respond to a question.		
Tab Two Video 3 Video Description		Filename	m35_s05_t30_010_3.flv
Tab Two Video 3 Video Text-Only Scene Setter	Bridget Boseley discusses presenting the findings in the programme.		
Tab Two Video 3 Video Transcript	<p>Bridget Boseley: When you do a consumer social survey using covert cameras, I think it's important to think about, and discuss with Editorial Policy, how you're going to present the results within the finished programme. In</p>		

	our case we did fifteen operators which was considered a big enough sample to illustrate jet-bike operators in Cyprus. So we therefore represented our findings as a fraction. It's important that you represent it in that way to give the audience an idea of exactly how many people were surveyed. Whereas if you did it as a percentage that wouldn't be clear.
Tab Two Video 4 Title	
Tab Two Video 4 Thumbnail Description	Filename
Tab Two Video 4 Thumbnail Graphic Alt Text	
Tab Two Video 4 Video Description	Filename
Tab Two Video 4 Video Text-Only Scene Setter	
Tab Two Video 4 Video Transcript	
Tab Two Video 2 Title	
Tab Two Video 5 Thumbnail Description	Filename
Tab Two Video 5 Thumbnail Graphic Alt Text	
Tab Two Video 5 Video Description	Filename
Tab Two Video 5 Video Text-Only Scene Setter	
Tab Two Video 5 Video Transcript	
Tab Two Video 6 Title	
Tab Two Video 6 Thumbnail Description	Filename
Tab Two Video 6 Thumbnail Graphic Alt Text	
Tab Two Video 6 Video Description	Filename
Tab Two Video 6 Video Text-Only Scene Setter	
Tab Two Video 6 Video Transcript	
Tab Three Title	
Tab Three Video 1 Title	
Tab Three Video 1 Thumbnail Description	Filename

Tab Three Video 1 Thumbnail Graphic Alt Text	
Tab Three Video 1 Video Description	Filename
Tab Three Video 1 Video Text-Only Scene Setter	
Tab Three Video 1 Video Transcript	
Tab Three Video 2 Title	
Tab Three Video 2 Thumbnail Description	Filename
Tab Three Video 2 Thumbnail Graphic Alt Text	
Tab Three Video 2 Video Description	Filename
Tab Three Video 2 Video Text-Only Scene Setter	
Tab Three Video 2 Video Transcript	
Tab Three Video 3 Title	
Tab Three Video 3 Thumbnail Description	Filename
Tab Three Video 3 Thumbnail Graphic Alt Text	
Tab Three Video 3 Video Description	Filename
Tab Three Video 3 Video Text-Only Scene Setter	
Tab Three Video 3 Video Transcript	
Tab Three Video 4 Title	
Tab Three Video 4 Thumbnail Description	Filename
Tab Three Video 4 Thumbnail Graphic Alt Text	
Tab Three Video 4 Video Description	Filename
Tab Three Video 4 Video Text-Only Scene Setter	
Tab Three Video 4	

Video Transcript			
Tab Three Video 2 Title			
Tab Three Video 5 Thumbnail Description		Filename	
Tab Three Video 5 Thumbnail Graphic Alt Text			
Tab Three Video 5 Video Description		Filename	
Tab Three Video 5 Video Text-Only Scene Setter			
Tab Three Video 5 Video Transcript			
Tab Three Video 6 Title			
Tab Three Video 6 Thumbnail Description		Filename	
Tab Three Video 6 Thumbnail Graphic Alt Text			
Tab Three Video 6 Video Description		Filename	
Tab Three Video 6 Video Text-Only Scene Setter			
Tab Three Video 6 Video Transcript			
Flash Final Instruction Text-Only Final Instruction	Select NEXT to continue. Select Next Page to see the final page and send your completion email.		
Related Learning			
Screen Resources	Res0		
Expert Text		Audi o	Y/N
Expert Type			
Additional Data	<p>BBC Editorial Guidelines 1.2.8 Privacy</p> <p>We will respect privacy and will not infringe it without good reason, wherever in the world we are operating. Private behaviour, information, correspondence and conversation will not be brought into the public domain unless there is a public interest that outweighs the expectation of privacy.</p> <p>Secret Recording</p> <p>7.4.9 The following techniques are considered secret recording for the purposes of the BBC's Editorial Guidelines:</p>		

<ul style="list-style-type: none"> the use of hidden cameras or microphones the general use of audio-video equipment including long lenses, small video cameras, mobile phone cameras, webcams and radio microphones, when people are unaware they are being recorded the deliberate use of audio-video equipment including long lenses, small video cameras, mobile phone cameras, webcams and radio microphones, either to conceal the equipment from targeted individuals or to give the impression of recording for purposes other than broadcasting, for example a holiday video recording telephone calls for possible broadcast without asking permission deliberately continuing a recording when the other party thinks that it has come to an end, or starting it before the other party thinks it has begun. <p>7.4.10 Normally, the BBC will use secret recording only for the following purposes:</p> <p>as an investigative tool where:</p> <ul style="list-style-type: none"> there is clear existing prima facie evidence of behaviour, or intention to carry out behaviour, that it is in the public interest to reveal, and the recording is necessary to prove the behaviour, and there is no viable, alternative means of gathering the evidence that proves the behaviour. to obtain material outside the UK where a country's laws make the normal and responsible gathering of material extraordinarily difficult or impossible as a method of consumer, scientific or social research in the public interest, where no other methods could naturally capture the attitudes or behaviour in question for comedy and entertainment output where the secret recordings, and any deception involved, are an integral part of the programme. <p>Approval of Secret Recording</p> <p><i>(The following guidelines on Approval apply to any proposal to secretly record, whether for news, factual or comedy and entertainment purposes.)</i></p>
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	<p>7.4.11 Any proposal to carry out secret recording must be referred to Editorial Policy prior to approval by the relevant senior editorial figure in the division or, for independents, by the commissioning editor.</p> <p>The gathering and broadcast of secretly recorded material is always a two-stage process, requiring a justification for any intrusion at each stage. So, the decision to gather is always taken separately from the decision to transmit.</p> <p>A record must be kept of the approval process, even if the request is turned down or the material gathered isn't broadcast. Each division is responsible for maintaining its own secret recording records to enable the BBC to monitor and review its use across all output.</p> <p>Any deception required to obtain secretly recorded material (beyond the concealing of recording equipment) should be the minimum necessary and proportionate to the subject matter and must be referred to the relevant senior editorial figure or, for independents, to the commissioning editor.</p> <p>When proposing to carry out secret recording outside the UK, we should be aware that the laws relating to privacy vary around the world. Any proposal to gather material illegally outside the UK by disregarding privacy or other similar laws in the relevant country must be referred to Director Editorial Policy and Standards. Programme Legal Advice may also be consulted.</p> <p>7.4.12 The re-use of secretly recorded material must be referred before broadcast to a senior editorial figure or, for independents, to the commissioning editor. A record must be kept of the decision.</p> <p>Secret Recording for News and Factual Output</p> <p>7.4.13 Secret recording must be justified by a clear public interest. It is a valuable tool for the BBC because it enables the capture of evidence or behaviour that our audiences would not otherwise see or hear. However, secret recording should normally be a method of last resort.</p> <p>The intrusion in the gathering and transmission of secret recording must be proportionate to the public interest it serves. Where there is a higher legitimate expectation of privacy, the BBC requires a higher public interest test to be achieved before recording secretly. Such situations include, but are not limited to:</p> <ul style="list-style-type: none"> • Secret recording in a private place where the public do not have access • Secret recording of medical treatments
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Notes	

Text and Graphic			
Screen ID	m35_s05_t25_015		
Skippable	N		
Next Screen ID		Last Screen In Branch	Y/N
Layout	P		
Title	Summary		
Initial Audio Transcript			
Initial Text	You've reached the end of this masterclass on secret recording for the purposes of social, consumer and scientific research.		
BodyText	<p>These are the main points to remember:</p> <ul style="list-style-type: none"> • When preparing to use secret recording in order to capture a social attitude or behaviour, you must ensure that you test all of your participants against the same criteria. 		

	<ul style="list-style-type: none"> As you have set out to capture a set of behaviours and practices, rather than an individual against whom you have prima facie evidence, you must obscure the identities of everyone who has been secretly filmed in the final programme. It's important to represent the results of social surveys in a way that gives the audience an idea of exactly how many people were surveyed. <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.</p>	
BodyText Properties	Body Text Size 588,466	Body Text Coords 0,85
Graphic Description	The red mission chair.	Filename m35_s05_t30_015
Alt Text Label	The Mission Chair.	Graphic Coords 480,-48
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.	slz coord e s
Text-Only Final Instruction	Select Home to return to the menu and choose another task.	
Related Learning		
Screen Resources	Res0	
Expert Text		Audi o Y/N
Expert Type	Email/Voicemail	
Additional Data	<p>BBC Editorial Guidelines</p> <p>1.2.8 Privacy</p> <p>We will respect privacy and will not infringe it without good reason, wherever in the world we are operating. Private behaviour, information, correspondence and conversation will not be brought into the public domain unless there is a public interest that outweighs the expectation of privacy.</p> <p>Secret Recording</p> <p>7.4.9 The following techniques are considered secret recording for the purposes of the BBC's Editorial Guidelines:</p> <ul style="list-style-type: none"> the use of hidden cameras or microphones the general use of audio-video equipment including long lenses, small video cameras, mobile phone cameras, webcams and radio microphones, when people are unaware they are being recorded the deliberate use of audio-video equipment including long 	

	<p>lenses, small video cameras, mobile phone cameras, webcams and radio microphones, either to conceal the equipment from targeted individuals or to give the impression of recording for purposes other than broadcasting, for example a holiday video</p> <ul style="list-style-type: none"> recording telephone calls for possible broadcast without asking permission deliberately continuing a recording when the other party thinks that it has come to an end, or starting it before the other party thinks it has begun. <p>7.4.10 Normally, the BBC will use secret recording only for the following purposes:</p> <p>as an investigative tool where:</p> <ul style="list-style-type: none"> there is clear existing prima facie evidence of behaviour, or intention to carry out behaviour, that it is in the public interest to reveal, and the recording is necessary to prove the behaviour, and there is no viable, alternative means of gathering the evidence that proves the behaviour. to obtain material outside the UK where a country's laws make the normal and responsible gathering of material extraordinarily difficult or impossible as a method of consumer, scientific or social research in the public interest, where no other methods could naturally capture the attitudes or behaviour in question for comedy and entertainment output where the secret recordings, and any deception involved, are an integral part of the programme. <p>Approval of Secret Recording</p> <p>(The following guidelines on Approval apply to any proposal to secretly record, whether for news, factual or comedy and entertainment purposes.)</p> <p>7.4.11 Any proposal to carry out secret recording must be referred to Editorial Policy prior to approval by the relevant senior editorial figure in the division or, for independents, by the commissioning editor.</p> <p>The gathering and broadcast of secretly recorded material is always a two-stage process, requiring a justification for any intrusion at each stage. So, the decision to gather is always taken separately</p>
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	<p>from the decision to transmit.</p> <p>A record must be kept of the approval process, even if the request is turned down or the material gathered isn't broadcast. Each division is responsible for maintaining its own secret recording records to enable the BBC to monitor and review its use across all output.</p> <p>Any deception required to obtain secretly recorded material (beyond the concealing of recording equipment) should be the minimum necessary and proportionate to the subject matter and must be referred to the relevant senior editorial figure or, for independents, to the commissioning editor.</p> <p>When proposing to carry out secret recording outside the UK, we should be aware that the laws relating to privacy vary around the world. Any proposal to gather material illegally outside the UK by disregarding privacy or other similar laws in the relevant country must be referred to Director Editorial Policy and Standards. Programme Legal Advice may also be consulted.</p> <p>7.4.12 The re-use of secretly recorded material must be referred before broadcast to a senior editorial figure or, for independents, to the commissioning editor. A record must be kept of the decision.</p> <p>Secret Recording for News and Factual Output</p> <p>7.4.13 Secret recording must be justified by a clear public interest. It is a valuable tool for the BBC because it enables the capture of evidence or behaviour that our audiences would not otherwise see or hear. However, secret recording should normally be a method of last resort.</p> <p>The intrusion in the gathering and transmission of secret recording must be proportionate to the public interest it serves. Where there is a higher legitimate expectation of privacy, the BBC requires a higher public interest test to be achieved before recording secretly. Such situations include, but are not limited to:</p> <ul style="list-style-type: none"> • Secret recording in a private place where the public do not have access • Secret recording of medical treatments • Secret recording of identifiable people in grief or under extremes of stress both in public and semi-public places. <p>7.4.14 We must not go on "fishing expeditions", i.e. secret recording on private property in search of crime or anti-social behaviour by identifiable individuals, or a group, when there is no clear prima facie evidence against them of that behaviour.</p> <p>7.4.15 We must never use unattended recording equipment on private property without consent of the owner, occupier or agent</p>
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	<p>unless for the purpose of gaining evidence of serious crime. Any proposal to do this must be referred to Director Editorial Policy and Standards. Programme Legal Advice must also be consulted.</p> <p>7.4.16 Secret recording may be used as a method of consumer, scientific or social research in the public interest, where no other methods could naturally capture the attitudes or behaviour in question. In such cases, although there may be no evidence against known individuals, there should normally be a prima facie indication that the behaviour to be researched exists in general. The results of the research should be edited to provide a fair and accurate representation of the research. Consent should normally be obtained retrospectively from individuals or organisations to be included in our content, or their identities should be appropriately obscured. Any proposal in these circumstances to identify individuals or organisations without their consent should be referred to Editorial Policy.</p>
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