

PERFORMANCE LIVE COMPANY HANDBOOK

VERSION final draft

1. <u>Introduction</u>	2
• Who is who on the project	3
• Draft outline strand dates	4
• The BBC Commissioning Website resource	5
2. <u>Pre- Commission:</u>	
• What we're after at the development stage	7
• TV treatments	8
• Framework for production and capture budget <i>attached separately</i>	9
• Contract Map for Performance Live	10
3. <u>On Commission:</u>	
Contracts:	
• Detail map on Producers Production Agreement (PPA)	12
• Sample PPA	13
• sample Commissioning Specification	23
• Sample artist / org + artist agreement	34
• Equity PACT agreement (attached separately)	
4. <u>Post Commission:</u>	
• Editorial	42
• Comms / Publicity	43
• Crediting + Branding	44
• Credit list template	
5. <u>TV Production:</u>	
• Who does what	47
• Some definitions	49
• production schedule from <i>Live from Television Centre</i>	50
• Extract from <i>Live From Television Centre</i> script	55

Introduction

We thought it might be useful to put together a Handbook with some key information and pointers for the Performance Live Companies. It is essentially a list of things that we wish we had known upfront going into *Live from Television Centre*.

It is divided into sections – some of which will only come into play once you are fully commissioned - but we think it is useful even at this stage to have a sense of what the contracts and structure for delivery will look like.

The BBC also have a website that contains all the information you could ever need to know.

<http://www.bbc.co.uk/commissioning/tv/production>

That said - there is a daunting wall of information here, and it looks a little overwhelming. Bear in mind that once you're commissioned you will have BAC, contacts at BBC, and ultimately a TV production manager who will be on top of the deliverables and will be there to help navigate you through it. We have included some extracts in this handbook.

This is Version One. We will refresh and add to it over the life of the project, and we hope that you will ask us to add stuff too, when you come across something that might be useful for others to know.

This introductory section includes:

- A list of Who is Who on the project
- Draft timeline for the strand
- The BBC Commissioning front page of the website

Who is who on the Performance Live Project

Arts Council England

Neil Darlison	Director of Theatre
Cassandra Mathers	Relationship Manager, Theatre
Alison Millar	Comms

BBC

Jonty Claypole	Director of Arts
Emma Cahusac	Commissioning Executive
Jason Emerton	Funding and Commercial Manager
Stuart Krelle	Business Affairs Manager, BBC Arts (Factual & Daytime)
Matthew Hickling	Business Affairs Executive
Sarah Hall	Publicist, BBC Factual (Arts)
Sally Lovell	Marketing Executive, BBC Two and BBC Four

BAC

David Jubb	Artistic Director BAC, Series Producer on Performance Live
Andrew Fettis	Series Producer
Thea Jones	Project Manager
Maddie Wilson	Project Co-ordinator
Olivia Ivens	Press and Communications Manager
Layla El-Deeb	Senior Marketing and Communications Manager

Independent Evaluator

tbc

Performance Live - draft schedule

Performance Live - draft schedule		Jul 16	Aug 16	Sept 16	Oct 16	Nov 16	Dec 16	Jan 17	Feb 17	Mar 17	Apr 17	May 17	Jun 17	Jul 17	Aug 17	Sept 17	Oct 17	Nov 17	Dec 17	Jan 18	Feb 18	Mar 18	Apr 18	May 18	Jun 18	Jul 18	Aug 18	Sept 18	Oct 18	Nov 18	Dec 18
BBC seasons and themes																															
BAC Comission																															
Direct commission																															
Eggs Collective - Get A Round In Manchester																															
Tamasha - Taxi Tales in Middlesbrough																															
Slung Low & James Phillips - City of Culture Hull 2017																															
Direct commission																															
20 Stories High & Contact - I Told My Mum I Was Going On An R.E. Trip																															
Paul Mason / Young Vic - BBC protest season																															
Wayne McGregor & Robin Friend - Manod State Quarry & National Gallery																															
Ross Sutherland & Charlie Lyne - Oct 17 poetry season																															
Kneehigh - Tristan & Yseult - Minsk Theatre in Cornwall																															
Hedfesh Shechter, East London Dance, Tower of London																															
BAC commission																															
Direct commission																															
Direct commission																															

COMMISSIONING

Share this page
• Share
• Facebook
• Twitter

TV

RADIO

ONLINE

HANDBOOK DELIVERY A-Z



Technical requirements
File and tape, UID, duration and topicality status



Credits, branding and trademarks
Durations, opening/closing details and policies



Compliance: TV and online
Forms and information for clips and long form



Publicity: images and clips
Billing and transmission form and requirements



BBC policies and guidelines
For production and legal teams to be across



Archive, rights and clearances
Music, contributors, clips and relevant paperwork



Delivery contacts
All contacts for further information and delivery



Programme websites and online content
BBC Three, iPlayer, short-form and social



Health and safety and insurance
Questionnaire, managed risk list and schemes



Finance and invoicing
Progress reports, payments, audits and revenues



Production resources
Complaints, interactivity, action lines and studios



Red Button
Delivery, paperwork and promotion



Open University
Delivery requirements, paperwork and credits



Live, late and OB delivery
Requirements including contacts and paperwork



Working with children
Policy, code of conduct, licensing and more



Diversity
Contacts and access guides for production



Delivery timeline
All paperwork, assets and contacts

<http://www.bbc.co.uk/commissioning/tv/production>

Pre-Commission

This section contains:

- What we're after at the development stage
- What a treatment covers
- A framework to assist with budgeting for production and capture
- The contract map for Performance Live Project

What we're after at the development stage

- a “**treatment**” of your programme, describing what happens, what audience experiences, how it will be filmed, building on your pitch
- the **producing model** for your programme, how it will be managed, produced and agreeing financial accountability
- **key components** that your commission might be contingent on e.g. location or team members whether on performance or TV side
- **outline schedule** for project that matches up with your treatment and budget
- **budget** for production costs and capture costs, we will offer support with your capture costs if you would like help on this

Timeline for this stage of the development process:

We would like you to work towards delivering a first drafts of the above by the w/c 12 September. We understand this will be a very rough version.

We will then come back to you with feedback and further thoughts so you can deliver a fuller drafts around 13th October.

We will then agree whether you need more time before this goes to BBC for sign-off.

TV Treatment

You will need to work up a written treatment for your project, building on the work that you have done for, and after the pitch.

This could be as simple as half a page and as long as 3 pages. And it might also be useful, even at this stage, to have a 250 word version also.

There are no hard and fast rules as to what this should look like, since there's so many different types of TV programme etc, but the TV treatment (also referred to as a production treatment, or a synopsis) should have the following elements.

The Title

The Logline: an amazing sounding 2-sentence proposal of the idea.

The Synopsis: Comprising of about three paragraphs giving detail of what you're trying to produce. Tell the story (or what actually happens) clearly and succinctly, give us a sense of what it will look like. An idea of the journey you want to create for the audience, and how you think it might be filmed, including the location.

This is a useful website to visit which discusses treatments and offers lots of links. It's primarily for those pitching TV drama series, but the general principles are the same for any TV treatments.

<http://www.writing.ie/resources/tv-treatments-what-they-are-and-why-you-need-one-part-1-of-2/>

"If a treatment looks interesting, suggests depth, and seems like a practical proposition and leaves the reader wanting to know more, then a producer might be enticed to take your idea further"

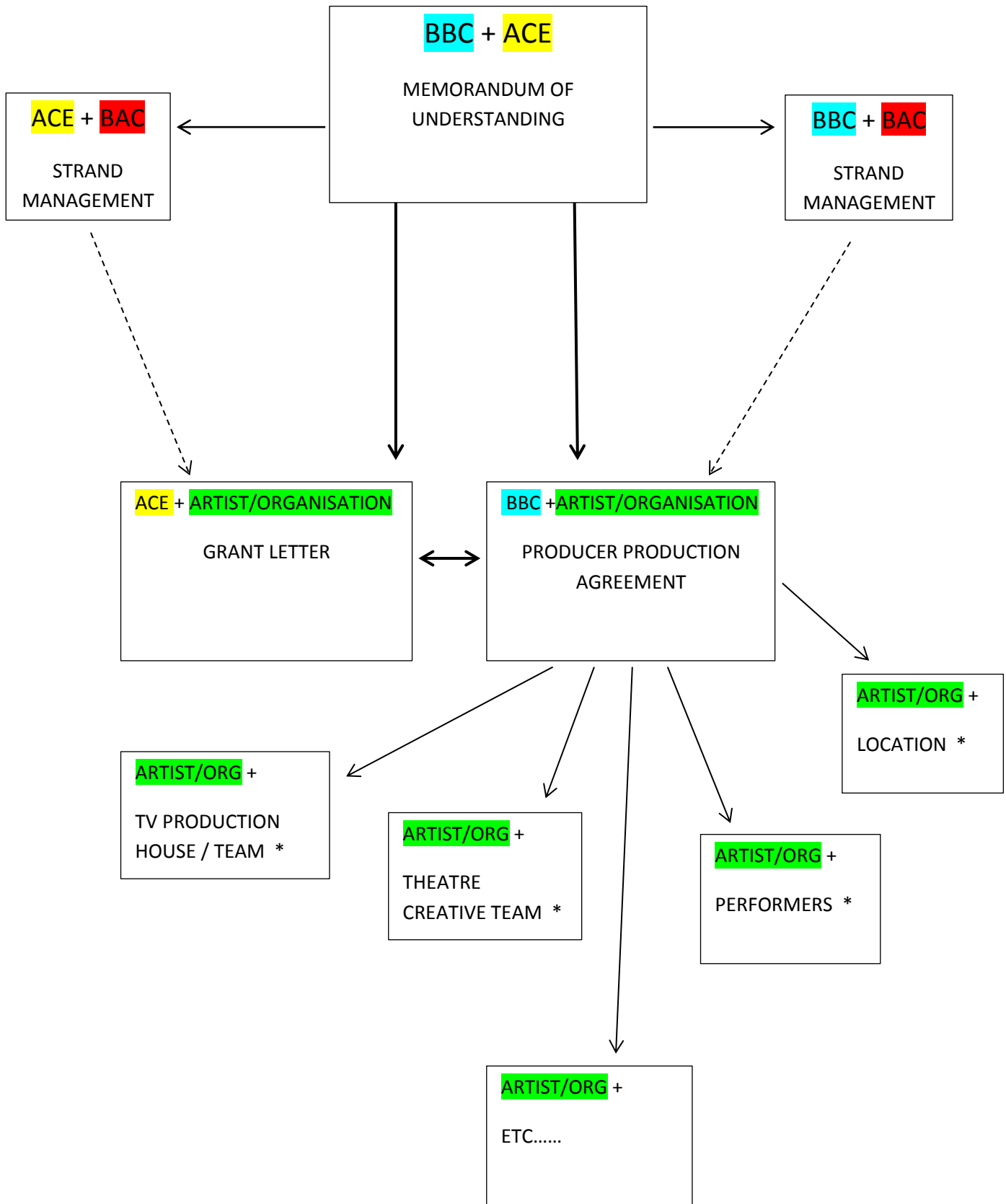
"The purpose of a treatment is to give the reader a real sense of what it's going to be like to see this piece of drama. It will not just "tell the story" but show in detail how the story unfolds - whose point of view do we follow? What do we discover and when? Who are these characters? Why should we care about them? What is at stake for them? When do we laugh, when do we cry, when are the moments of suspense?"

A treatment does not detail literally every scene (e.g., "He opens his car door and gets in.") It shows the important scenes; it will give a real sense of the pace and tone and "rhythm" of the story - lyrical and leisurely, or edgy and action-packed. The theme and what you want to say should all be implicit in a treatment; you should not have to state what this is about or the story's message."

Budget framework

To follow

PERFORMANCE LIVE CONTRACTS MAP



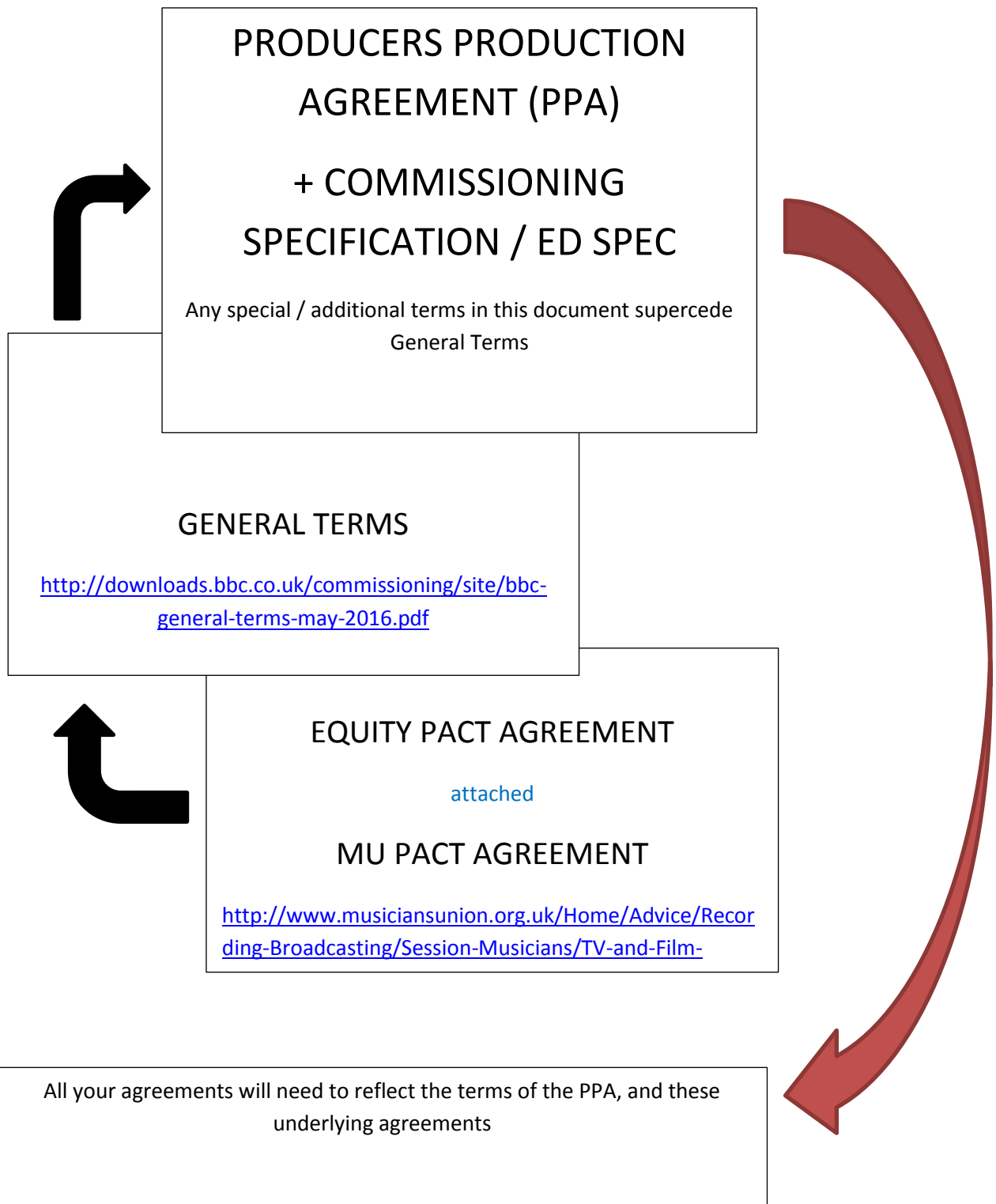
*BBC, BAC and ACE have the right be review drafts and hold copies of these agreements.
Copies of all signed agreements will be needed for the post production paperwork

On Commission

This section contains several template sample contracts – these will all be individually tailored to each project

- Detail map on Producers Production Agreement with the BBC (PPA)
- Sample PPA
- Template for Commissioning Specification
- Sample agreement between producing artist / organisation and performer
- Equity PACT agreement (attached separately)

Commitments that sit underneath the Producers Production Agreement



SAMPLE PRODUCERS PRODUCTION AGREEMENT

Dated 201[6]

MADE BETWEEN:

(1) THE BRITISH BROADCASTING CORPORATION
of Broadcasting House, London W1A 1AA (“the BBC”)

and

(2) [THE PRODUCER]
of [ADDRESS],
Company Registration Number 265445 (“the Producer”)

RE: PERFORMANCE LIVE – [Working Title]

AGREEMENT:

The Producer shall produce and deliver to the BBC the television programme or series of programmes detailed in the Commissioning Specification attached, on the terms set out below (“Special Terms”) and the BBC Programme Production General Terms in force and published at the date of this Agreement at the following url: <http://downloads.bbc.co.uk/commissioning/site/bbc-general-terms-may-2016.pdf> (as may be archived from time to time but still available on the BBC’s commissioning website) (“General Terms”) (together forming “the Agreement”). In the event of any conflict between the Special Terms and the General Terms then the Special Terms shall prevail.

1. **Contract Representatives:**

The parties shall be represented by the following individuals:

	Name	Email
BBC Business Affairs Manager	Stuart Krelle	stuart.krelle@bbc.co.uk
Producer’s Contract Executive		

2. **Licence Fee:**

The Licence Fee of a total of [£] ([amount in words]) is made up as follows:

2.1 Primary Rights licence fee: £[]

3. **Additional Programme Investment and Agreed Recoupments:**

It is acknowledged that in addition to the BBC Licence Fee the Producer has agreed certain financing arrangements for the Programme as follows:

3.1 Third Party Production Finance is provided as follows:

	Party	Amount	Rights Granted (if applicable) (incl. Territory and Format)
4. C	Arts Council England	[£]	N/A

earances:

4.1 The Producer shall contract contributors to the Programme within the Licence Fee on the minimum basis as set out in General Term 6 save only as may be varied below:

	<i>Agreed variation/limitation to the standard position set</i>
--	---

	<i>out in GT 6</i>
Equity – Initial channel clearance(s) required	
Writers Guild of GB - Initial channel clearance(s) required	

- 4.2 BBC Store Rights are to be cleared within the Licence Fee in accordance with the BBC Store Clearance Manual for Independent Producers available on the BBC commissioning website http://downloads.bbc.co.uk/commissioning/site/indie_store_clearance_manual_january_2016.pdf (save for any variations agreed and set out in Clause 4 of the BBC Store Schedule as defined below).

5. **Applicable General Terms:**

Where indicated below the following General Terms shall or shall not apply to this Agreement:

General Term	Summary	Yes/No
1 (Defs)	The Licence Fee shall be secured by a Charge	No
7.2.4	Production Account requirement	[Yes]
7.8.5	The previous series of the Programme encountered significant problems relating to the financing and/or management of the production	[No]
8.1	The Producer has elected to obtain insurance under the BBC / Quartz scheme	[Yes]
17.17A	The Programme qualifies as (i) a Regional Production (ii) a Foreign Production (as defined by Ofcom)	(i) [No] (ii) [No]
17.1	The Producer is a qualifying Independent Producer	Yes

Upon signature of this Agreement, the Producer has simultaneously signed Attachment 1 to this Agreement (the “BBC Store Schedule”) which grants to BBC Store Ltd a non-exclusive licence of Commercial Download Rights in the Programme in the UK strictly for the purposes of being included in the venture currently known as ‘BBC Store’. These rights are only exercisable by the BBC in the UK upon the launch of BBC Store and shall be licensed for the duration of the BBC’s Licence Period, subject to an extension beyond the Licence Period IN THE EVENT THAT PACT opts in to the continuation of their involvement in the BBC Store project at the venture’s official review point(s). These rights shall be exercised in accordance with and subject to the business model for BBC Store as agreed with PACT.

7. **Cashflow/Stage payments:**

The cashflow for the Programme shall be as set out below:

Production Milestone to be reached for payment	Licence Fee %	Anticipated Payment Date	Special conditions of Payment	Production Milestone to be reached for payment	Licence Fee %
Signature of Agreement	15% (invoice to Business Co-ordinator)		Approval of Insurance Policy	Signature of Agreement	15% (invoice to Business Co-ordinator)
1 st Day of Pre-production:	10%		Signature of Key Agreement Production Report	1 st Day of Pre-production:	10%
Commencement of Principal Photography	15%		Production Report	Commencement of Principal Photography	15%
Mid-Point of filming and viewing of rushes by BBC Editorial Representative	10%			Mid-Point of filming and viewing of rushes by BBC Editorial Representative	10%

1st Day of Edit	15% (Invoice to Steria & Business Co-ordinator)		Production Report	1st Day of Edit	15% (Invoice to Steria & Business Co-ordinator)
Approval of Rough Cut	10% (invoice to Steria & Business Co-ordinator)		Production Report	Approval of Rough Cut	10% (invoice to Steria & Business Co-ordinator)
Approval of Fine Cut	10% (invoice to Steria & Business Co-ordinator)		Production Report	Approval of Fine Cut	10% (invoice to Steria & Business Co-ordinator)
Acceptance of Tape and Paper Delivery (subject always to a cap of £50,000)	15% (invoice to Business Co-ordinator)		All items listed in the delivery requirements here: http://www.bbc.co.uk/commissioning/tv/delivery-timeline as forming Tape and Paper Delivery have been accepted by the BBC	Acceptance of Tape and Paper Delivery (subject always to a cap of £50,000)	15% (invoice to Business Co-ordinator)

8. **Holdback Release:**

BBC'S Release Policy For Secondary Television And Commercial Video-On-Demand Programming In The UK

- 8.1 It is agreed that the BBC's 2014 Release Policy for Secondary Television and Commercial Video-on-Demand Programming in the UK ("Release Policy") will apply to this Programme save for the BBC Standard Exclusive Window shall be reduced to [x] months; and
- 8.2 The Producer shall follow the procedure for Obtaining Consent for Release as set out in section 3 of the Release Policy.]

9. **Additional Terms**

- 9.1 Additional definitions provided as Attachment 3 to this Agreement are to be read in conjunction with this Section 9 Additional Terms and form part of this Agreement.
- 9.2 The Producer shall agree contractual terms with the creator of the commissioned performance art (the "Artist") in order to produce the Programme based on the Artist's performance, which shall include agreement of commercial exploitation and distribution in respect of the Programme. The Parties agree that all Intellectual Property Rights in the Programme shall be co-owned by the Producer and Artist to use and exploit subject always to the terms and conditions of this Agreement.
- 9.3 The Producer shall work together and collaboratively with the Artist to educate, inform and support the Artist on the production, recording and delivery of the Programme in order to instill Programme production skills and techniques.

- 9.4 Other than as expressly set out in this Agreement, the Producer shall not (and shall procure the Artist shall not) create or transmit another programme or video piece which is editorially similar to the Programme in conjunction with any other broadcaster or media outlet other than the BBC during the exclusive license period.
- 9.5 The Producer acknowledges the Project Objectives as set out in Attachment 4 to this Agreement and agrees to work with Battersea Arts Centre (the company undertaking management of the Performance Live strand) to deliver the Project effectively. Battersea Arts Centre shall be entitled through its Representative to provide regular input into the Artist Commission.
- 9.6 The BBC agrees to waive its right to a share of any distribution/exploitation of the Programme as outlined in Section 16 of the BBC/PACT General Terms.
- 9.7 The Producer shall be entitled to licence and exploit the Programme subject to the rights granted to the BBC under this Agreement and the Arts Council England Funding Agreement.

This Agreement is entered into on the date first written above.

.....
Signed on behalf of the BBC

Print name:
Job title:

.....
Signed on behalf of the Producer

Print name:
Job title:

Attachment 1

BBC STORE SCHEDULE

THIS SCHEDULE SETS OUT THE AGREEMENT BETWEEN:

PARTIES:

- (1) The Producer (**Producer**) and
- (2) BBC Store Limited incorporated and registered in England with a company number of 09176089 and registered office Media Centre, 201 Wood Lane, London W12 7TQ (**Licensee**)

BACKGROUND

- (A) The Producer and the BBC have entered into the Programme Production Agreement ('PPA') to which this Schedule is attached.
- (B) Under the terms of the PPA, the Producer has agreed to license the Licensee to use the Programme on the terms set out below.

AGREED TERMS

1. GENERAL TERMS OF THE PPA

- 1.1. The provisions of the PPA (including the General Terms) shall apply to this Schedule and in the event of any conflict between the PPA and this Schedule, the latter shall prevail solely in respect of interpretation of this Schedule and/or the BBC Store Rights. For the avoidance of doubt, the warranties and indemnity provided by the Producer to the BBC under the PPA are hereby given by the Producer to the Licensee mutatis mutandis and may be relied upon in connection with the exercise of the BBC Store Rights. In connection with the warranties granted by the Producer under this Schedule, General Term 17 of the PPA shall be interpreted as follows: "the Agreement" shall mean this Schedule; "the BBC" shall mean "the Licensee", "the Public Service Rights" shall mean "the BBC Store Rights".
- 1.2. In addition to the definitions set out in the PPA, these words and expressions shall have the following meaning for the purposes of the Schedule:

"**BBC Store**" means the BBC branded digital retail platform approved by the BBC Trust (or any successor entity to the BBC Trust).

"**BBC Store Rights**" means the right during the Licence Period for the Licensee to non-exclusively exercise the Commercial Download Rights (as defined in the General Terms) by way of Digital Ownership of the full Programme (or whole episodes thereof) on BBC Store in the UK and to use the Programme and extracts from the Programme to promote the availability of the Programme on the BBC Store (provided such extracts are not identified in Section 4, by amendment hereto if necessary, as uncleared for promotional use).

"**Digital Ownership**" means the licence of an electronic, non-tangible copy of the Programme which may be made available for repeated private viewing by an authorised user over an indefinite period of time in accordance with the relevant user permissions.

"BBC Store Advisory Group" means the sub-committee of BBC Commercial Holdings Limited set up in order to oversee the operation of BBC Store under a Terms of Reference which also establish the Chief Executive of PACT as a member of the BBC Store Advisory Group.

"Business Rules" means the terms which the BBC establishes for the operation of BBC Store on its behalf by BBC Worldwide Ltd, which have been approved by PACT and which are set out in the Terms of Reference of the BBC Store Advisory Group.

"Commercial Model" means the business model showing the financial receipts and deductions used in the calculation of Net Revenue in relation to exploitation of the Programme on BBC Store, and which forms part of the Business Rules (a summary of which is annexed to this Schedule), and the payment of Net Revenue as set out in the PPA is amended accordingly.

2. **GRANT OF LICENCE**

- 2.1 In consideration of the payment of one pound (receipt of which is hereby acknowledged), the Producer hereby grants to the Licensee a non-exclusive licence to exercise the BBC Store Rights in the UK.
- 2.2 The BBC Store Rights may be exercised by the Licensee upon or after the launch of the BBC Store subject to:
 - 2.2.1 the Business Rules and Commercial Model;
 - 2.2.2 an extension of the Licence Period for so long as either (i) PACT opts-in to the continuation of their involvement in the BBC Store project at the venture's official review point(s), or (ii) that the Producer approves such extension irrespective of the involvement of PACT;
 - 2.2.3 the provisions below relating to sub-licensing and change of control;
 - 2.2.4 any restrictions required pursuant to Clause 4 below;
 - 2.2.5 payment of the 'participation fee' in the manner provided for in the Business Rules (if applicable).
- 2.3 As set out in the PPA, any underlying clearances required to exercise the BBC Store Rights shall be undertaken in accordance with the BBC Store Clearance Manual (except for any agreed variations set out in clause 4 below).
- 2.4 In the event that the BBC Store Rights have not been exercised by the Licensee for the period of 12 months from the later of first exercise of the BBC Public Service Rights or launch of BBC Store, then provided that such rights have been fully cleared by the Producer and are available for such use and there is no other reason preventing the Licensee from exercising such rights, then the licence granted under clause 2.1 above shall expire.

3. **SUBLICENSING AND CHANGE OF CONTROL**

- 3.1. The Licensee shall be entitled to sub-license the BBC Store Rights to any entity within the group of companies of which the BBC is the ultimate owner as may be required for the purposes of exercising and discharging the rights and obligations set out in this Schedule and to enable BBC Store to enter the third party partnerships required to deliver the BBC Store retail offer on a platform neutral basis provided at all times that it will remain in a BBC Store branded and controlled environment.
- 3.2. In exercising the BBC Store Rights the Licensee shall ensure that:

3.2.1. the Programme (as delivered to and accepted by the BBC) shall not be edited or re-versioned for the purposes of inclusion in the BBC Store without the Producer's consent and any agreed reversioning or re-editing shall be either undertaken by the Producer or the BBC Provided that: (i) any such re-editing or reversioning is undertaken at the BBC's expense (the level of which shall be pre-agreed in writing by the parties); and (ii) any such editing or reversioning shall not impair continuity, and the definition of the Programme for the purposes of this Schedule is hereby varied to include any such re-versioned or re-edited version of the Programme (it being acknowledged that the recovery (or non-recovery) of any expense incurred shall be agreed case by case as part of agreeing to the arrangements for reversioning, and recorded in Section 4 below or otherwise in writing between the parties); and

3.2.2. an appropriate technological means is used to limit the availability of BBC Store Rights to the entitlement under this licence.

3.3. If any person acquires shares in the Licensee carrying a majority of the voting rights then currently exercisable at a general meeting of the Licensee, or any person acquires the right to control a majority of the shares in the Licensee carrying the voting rights then currently exercisable at a general meeting of the Licensee or any person acquires the right to appoint or remove a majority of the directors of the Licensee, then the BBC Store Rights granted under this Schedule shall only remain exercisable if: (a) such change of control of the Licensee has been ratified by the BBC Advisory Group; (b) the Producer is notified of such change of control; and (c) the Producer has not informed the Licensee within 7 days of such notification that the change of control has a materially detrimental impact on the Licensee.

3.4. In the event that the BBC Store ceases to operate, upon reasonable request by the Producer the BBC shall execute any documents required to confirm that the Producer is in a position to grant permanent digital ownership rights in the Programme on an exclusive basis going forward.

4. **CLEARANCE OR COMPLIANCE RESTRICTIONS [NB: NOTE TO NEGOTIATORS - PLEASE SEE PARAGRAPH 4(A) & (B) OF THE BBC'S BUSINESS FRAMEWORK FOR THE COMMISSIONING OF INDEPENDENT PRODUCTIONS AGREED BY THE BBC AND PACT ON 16 OCTOBER 2013]**

4.1. The following limitations on the exercise of the BBC Store Rights have been agreed:

[Not Applicable]

Or:

[Details of project specific issues EG:

- compliance issues
- any agreed reversioning agreements
- agreed clearance restrictions/time limitations
- clearance restrictions on promo use of clips
- any other project specific arrangements agreed – eg any applicable elements stated in the BBC Store Clearance Manual as 'to be agreed']

Or:

[Any clearance restrictions/time limitations on the exercise of the BBC Store Rights (for example any applicable elements stated in the BBC Store Clearance Manual as 'to be agreed') which are agreed in the context of discussing and agreeing any additional payment under clause [2.3] of the Special Terms of the PPA shall be recorded in writing and agreed by the parties.]

4.2. It is agreed that the [Licensee]* shall assume responsibility for accounting directly to and paying any applicable 3rd party royalties in respect of the exercise of the BBC Store Rights. *[unless the Producer opts to administer the clearances itself because it

is already administering other distribution clearances; and/ or because it has the relationship with underlying contributors in relation to the Programme and wishes to maintain these]

4.3. The Producer shall accurately complete all relevant clearance information on the BBC Store Schedule of Residuals which is delivered to BBC Worldwide Ltd, and acknowledges that any delay or failure to do so (either accurately or at all) will mean that it is not possible for the Licensee to make any payouts under the Commercial Model.

4.4. The Licensee shall indemnify the Producer in relation to any claim brought by a third party against the Producer in connection with the accounting obligations under Clause 4.2 provided that he Producer (a) has complied with all its obligations under this Agreement as relates to any such third party rights and (b) does not settle any such claim without prior written consent of the Licensee not to be unreasonably withheld or delayed.

5. REPORTING AND ACCOUNTING

5.1. The Licensee shall prepare or cause to be prepared statements of account in the event that Net Revenue is generated in respect of the exercise of the BBC Store Rights.

5.2. Each such statement of account shall be prepared on a 6 (six) monthly basis and delivered to the Producer within 3 (three) months of the date to which it is made up (which may be delivered electronically by means of electronic mail or via a secure online application as technology allows) and shall be accompanied by a remittance in favour of the Producer of the amount shown in it as being due to the Producer provided that if the sums due to the Producer in any statement of account are less than £100 (one hundred pounds sterling) such sums shall be carried forward to the next accounting period. However, if the Producer contacts the Licensee after 2 years and requests payment of an accrued amount of less than £100 that has been held in roll over, then such sum shall be paid out to the Producer. For the avoidance of doubt, the Licensee is entitled to recoup from any Net Revenue payable to the Producer any element of unrecouped 'participation fee' paid to the Producer in accordance with the Commercial Model.

5.3. The Producer shall be entitled to appoint an independent auditor who shall upon giving the Licensee reasonable prior written notice thereof, during business hours only on agreed date(s) and not more than once in any calendar year be entitled to examine the records of account relating to exploitation of the BBC Store Rights. Such examination shall, unless otherwise agreed in writing by the Licensee, be at the expense of the Producer unless errors to the disadvantage of the producer exceeding 10% (ten per cent) of sums payable in the relevant period or £1,000 (one thousand pounds), whichever is the greater, shall be disclosed in which case the cost of such examination shall be paid by the Licensee. If no notice requiring such examination has been given to the Licensee within 24 (twenty four) months of receipt of any statement of account and if at the end of that period there is no other dispute relating to such statement the Producer shall be deemed to have agreed such statement and to have waived any claim in relation to it. The Licensee and the Producer and/or auditor shall, prior to the audit taking place, agree upon a set of guidelines as to how the audit shall be conducted (including the duration of the audit examination). The Producer shall procure that any auditor appointed by the Producer pursuant to this term shall enter into a confidentiality agreement with the Licensee should this be required.

5.4. The Producer acknowledges that for the purposes of this clause, the Licensee's obligations and shall be carried out on its behalf by BBC Worldwide Ltd, and the

Producer shall be entitled to contact BBC Worldwide Ltd directly in relation to the carrying out of these obligations.

6. **TERMINATION**

6.1. The Producer shall have the right to terminate the agreement under this Schedule upon giving written notice to the Licensee of its election to do so if the Licensee is in material breach of any provision under this Schedule other than a remediable breach of which the Producer gives the Licensee notice and which is corrected within thirty days of such notice PROVIDED THAT if there is a dispute over whether or not the right to terminate has arisen, the parties shall first follow the dispute resolution procedure set out in the General Terms.

THIS SCHEDULE IS ENTERED INTO ON THE SAME DATE AS THE PPA.

Signed by

[]

for and on behalf of the **PRODUCER**

Signed by

[]

for and on behalf of the **LICENSEE**

ANNEX TO THE BBC STORE SCHEDULE

1. Store Gross Revenue from exploiting the BBC Store Rights less tax



2. 30%
(This figure may then rise in accordance with the Business Rules and Commercial Model)



3. Less clearance costs identified on the BBC Store Schedule of Residuals (and any other specific costs of distribution that may be agreed and set out in the Store Schedule) it being acknowledged that the allocation of the royalty payment(s) under the PACT/WGGB framework shall be as agreed between the BBC and PACT.



4. Net Revenue
(it being acknowledged that the BBC's entitlement to Net Revenue under the General Terms shall be waived until the sooner of the official BBC Store review point, or the increase referred to in box 2. above being triggered.)

COMMISSIONING SPECIFICATION

1. Editorial Specification

Independent Production Company	[]																										
Working Title	[]																										
Series Number																											
Delivery Date (time being of the essence)	xx/xx/20xx NB see Section 6 below for full delivery details																										
Genre <i>Please select genre and sub genre if appropriate</i>	<table border="1"> <thead> <tr> <th>GENRE</th> <th>COMMISSIONING DEPARTMENT</th> </tr> </thead> <tbody> <tr> <td>Drama <input type="checkbox"/></td> <td></td> </tr> <tr> <td>Ents <input type="checkbox"/></td> <td></td> </tr> <tr> <td>Comedy <input type="checkbox"/></td> <td></td> </tr> <tr> <td>Factual <input type="checkbox"/></td> <td></td> </tr> <tr> <td>Daytime <input type="checkbox"/></td> <td> <table border="1"> <tr> <td>Ents</td> <td></td> </tr> <tr> <td>Factual</td> <td></td> </tr> </table> </td> </tr> <tr> <td>Children's <input type="checkbox"/></td> <td> <table border="1"> <tr> <td>Drama</td> <td></td> </tr> <tr> <td>Fact-Ent</td> <td></td> </tr> <tr> <td>Pre-school</td> <td></td> </tr> </table> </td> </tr> <tr> <td>News <input type="checkbox"/></td> <td></td> </tr> </tbody> </table>	GENRE	COMMISSIONING DEPARTMENT	Drama <input type="checkbox"/>		Ents <input type="checkbox"/>		Comedy <input type="checkbox"/>		Factual <input type="checkbox"/>		Daytime <input type="checkbox"/>	<table border="1"> <tr> <td>Ents</td> <td></td> </tr> <tr> <td>Factual</td> <td></td> </tr> </table>	Ents		Factual		Children's <input type="checkbox"/>	<table border="1"> <tr> <td>Drama</td> <td></td> </tr> <tr> <td>Fact-Ent</td> <td></td> </tr> <tr> <td>Pre-school</td> <td></td> </tr> </table>	Drama		Fact-Ent		Pre-school		News <input type="checkbox"/>	
	GENRE	COMMISSIONING DEPARTMENT																									
Drama <input type="checkbox"/>																											
Ents <input type="checkbox"/>																											
Comedy <input type="checkbox"/>																											
Factual <input type="checkbox"/>																											
Daytime <input type="checkbox"/>	<table border="1"> <tr> <td>Ents</td> <td></td> </tr> <tr> <td>Factual</td> <td></td> </tr> </table>	Ents		Factual																							
Ents																											
Factual																											
Children's <input type="checkbox"/>	<table border="1"> <tr> <td>Drama</td> <td></td> </tr> <tr> <td>Fact-Ent</td> <td></td> </tr> <tr> <td>Pre-school</td> <td></td> </tr> </table>	Drama		Fact-Ent		Pre-school																					
Drama																											
Fact-Ent																											
Pre-school																											
News <input type="checkbox"/>																											
Co production partners (if known) and any editorial requirements																											
No of Eps x Duration (including opening and closing credits)	[Eps_dur] In accordance with the applicable BBC Guidelines: http://downloads.bbc.co.uk/commissioning/site/Credit_Durations.pdf																										
Pre/post watershed (delete as appropriate)	Pre watershed / Post watershed																										
Format/ Style <i>Drama – series/ serial/ single/ 2 parter/ Event</i> <i>Ents – studio show/ single camera loc/ multi camera loc</i> <i>Factual - Ob doc, drama doc, factual entertainment, authored film etc</i>	CATEGORY																										
Topicality <i>Please specify any relevant tie-ins: e.g exhibitions, book launches, DVD releases, anniversary etc</i>	<table border="1"> <tr> <td>Topical</td> <td><input type="checkbox"/></td> </tr> <tr> <td>Non Topical</td> <td><input type="checkbox"/></td> </tr> <tr> <td colspan="2">Tie ins details</td> </tr> </table>	Topical	<input type="checkbox"/>	Non Topical	<input type="checkbox"/>	Tie ins details																					
Topical	<input type="checkbox"/>																										
Non Topical	<input type="checkbox"/>																										
Tie ins details																											
Editorial Brief / Synopsis (include target age group if applicable)	[synopsis]																										

Editorial compliance considerations Potential editorial issues relating to compliance with the BBC Editorial Guidelines that either will or may foreseeably arise in connection with the Programme, and how these will be addressed, following discussions ¹ between the Producer and the BBC Editorial Representative:	[None] [Brief details]
Does on-screen talent (or their agent) have an ownership or management relationship with the Producer?	Yes / No
BBC Managed Risk Programme List	[Not Applicable] [Programme to be included on the BBC Managed Risk Programme List – include brief details]
Are any sources of finance for the production of the Programme covered by the BBC POLICY ON LOCATION AND PRODUCTION INCENTIVES FOR INDEPENDENT PRODUCTIONS	[Y] [N] [Anticipated] [Not anticipated]
Please confirm that the person who signs this Commissioning Specification is also the person within the company who is, or would be, responsible for ensuring compliance with this policy (whether any such funding is anticipated upon commission of the Programme, or becomes identified at a later point prior to delivery of the Programme).	[Y]
If not, please provide the name of the person who is taking such responsibility.	[name of alternative company executive who is taking responsibility]
Health and Safety BBC Health and Safety approval and risk level:	To be completed by BBC Period of approval: 3 years expiring on [] Risk level assigned: Standard
Did significant accidents or incidents (for example those defined by RIDDOR or similar) arise during any previous production for the BBC?	Yes / No [if yes please give details including what action has been taken]
Working excessive hours often contributes to stress and accidents, particularly if coupled with driving. Do you anticipate long working hours on this production, and if so how will you mitigate against this?	
Please confirm if this production involves any Hazardous Activities	Yes / No [if yes please give details and contact BBC Safety]
Please indicate whether the production involves travel to a Hostile Environment (HE) or other High Risk ? If high risk and/or an HE, please email the BBC High Risk Team safetyhighrisk@bbc.co.uk	N/A or [insert name of member of BBC High Risk Team]
Name of person responsible for Health and Safety on this production/series	

¹ As recorded in full in separate notes kept by both the Producer and the BBC Editorial Representative

<p>Which individual or company is the competent source of advice for the Producer in relation to health and safety on this production and what is their qualifications/experience?</p> <p>NB - Please include their contact details, qualifications and/or experience.</p>	
<p>"Is your company signed up to "Albert"?" (the new carbon calculator for the TV industry) www.bbc.co.uk/commissioning/news/albert---a-sustainable-creative-future-for-production.shtml</p> <p>To contact the Albert Team: mailto:Albert@bbc.co.uk</p>	<p>Yes / No</p> <p>http://www.bafta.org/about/sustainability/albert</p>

2. Creative Brief

	Brief
Writer Brief	<ul style="list-style-type: none"> - Single writer/ co-writers / team writing - Approved Scripts - date of accepted draft
Directorial Brief	<p>All relevant creative information</p> <ul style="list-style-type: none"> - Style of direction, etc
Design Brief	Set/fx/ props – standard high
Casting Brief	<ul style="list-style-type: none"> - Casting aspirations (Stars high/low, new talent), - Number of Core Cast - Number of guest parts per episode - On-screen portrayal (Age, ethnic mix, diversity issues) - No. of Extras - Accents - Child Talent, please specify
<p>Is the Producer signed up to the Cultural Diversity Network's 'Diversity Pledge'?</p> <p>Diverse representation on and off screen is extremely important to the BBC and we would like you to consider how to achieve this at an early stage in your production planning. By 'diversity' we mean reflecting modern Britain in all its cultural, social, age, gender and geographical richness as well as ensuring appropriate representation of disabled and ethnic minority people. If for any editorial or production reasons this is not achievable, you need to formally explain why to the BBC Commissioning Executive in writing before this Editorial Specification can be finalised.</p>	<p>Yes / No</p> <p>Click here for Information and details of how to sign up</p>
Music Brief	<p>All Creative information inc Recordings or Source music</p> <p>(Must be clearable for use on bbc.co.uk)</p>
Period / contemporary	
Adaptation / original	

3. Production Brief:

i) Pre-Production

Pre-production	1 st Day	Last Day
Length and nature of total pre-production (in weeks)		

ii) Production

Filming type	<table border="0"> <tr> <td></td> <td style="text-align: center;">Studio</td> <td style="text-align: center;">Location</td> </tr> <tr> <td>Single-camera</td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>Multi camera</td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>Two camera shoots</td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>Pre-recorded</td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>Live</td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>As-live</td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>Other- please specify</td> <td></td> <td></td> </tr> </table>		Studio	Location	Single-camera	<input type="checkbox"/>	<input type="checkbox"/>	Multi camera	<input type="checkbox"/>	<input type="checkbox"/>	Two camera shoots	<input type="checkbox"/>	<input type="checkbox"/>	Pre-recorded	<input type="checkbox"/>	<input type="checkbox"/>	Live	<input type="checkbox"/>	<input type="checkbox"/>	As-live	<input type="checkbox"/>	<input type="checkbox"/>	Other- please specify					
	Studio	Location																										
Single-camera	<input type="checkbox"/>	<input type="checkbox"/>																										
Multi camera	<input type="checkbox"/>	<input type="checkbox"/>																										
Two camera shoots	<input type="checkbox"/>	<input type="checkbox"/>																										
Pre-recorded	<input type="checkbox"/>	<input type="checkbox"/>																										
Live	<input type="checkbox"/>	<input type="checkbox"/>																										
As-live	<input type="checkbox"/>	<input type="checkbox"/>																										
Other- please specify																												
Secret Filming	Yes / No																											
Hidden Camera	Yes / No																											
Use of CCTV	Yes / No																											
Inserts – pre-existing programmes or specially shot VT	London / Non-London Minutes per show / percentage																											
Videotape/film	<table border="0"> <tr> <td>DV</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>Digi</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>HD</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>Super 16mm</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>Other - please specify :</td> <td></td> </tr> </table>	DV	<input type="checkbox"/>	Digi	<input type="checkbox"/>	HD	<input type="checkbox"/>	Super 16mm	<input type="checkbox"/>	Other - please specify :																		
DV	<input type="checkbox"/>																											
Digi	<input type="checkbox"/>																											
HD	<input type="checkbox"/>																											
Super 16mm	<input type="checkbox"/>																											
Other - please specify :																												
Geographical location of filming	<p>UK</p> <table border="0"> <tr> <td>London based (within M25)</td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;">No of Days</td> </tr> <tr> <td>Non-London based</td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>Fixed location</td> <td colspan="2" style="text-align: center;">Yes / No</td> </tr> <tr> <td>Name/s of Location/s (if known)</td> <td colspan="2">_____</td> </tr> </table> <p>Foreign Filming</p> <table border="0"> <tr> <td>Country</td> <td colspan="2">_____</td> </tr> <tr> <td>No of Days</td> <td style="text-align: center;"><input type="checkbox"/></td> <td>_____</td> </tr> <tr> <td>Hostile Environment</td> <td style="text-align: center;"><input type="checkbox"/></td> <td></td> </tr> <tr> <td>- Mandatory Health & Safety Approval</td> <td></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>Visa required</td> <td colspan="2">Yes / No</td> </tr> </table>	London based (within M25)	<input type="checkbox"/>	No of Days	Non-London based	<input type="checkbox"/>	<input type="checkbox"/>	Fixed location	Yes / No		Name/s of Location/s (if known)	_____		Country	_____		No of Days	<input type="checkbox"/>	_____	Hostile Environment	<input type="checkbox"/>		- Mandatory Health & Safety Approval		<input type="checkbox"/>	Visa required	Yes / No	
London based (within M25)	<input type="checkbox"/>	No of Days																										
Non-London based	<input type="checkbox"/>	<input type="checkbox"/>																										
Fixed location	Yes / No																											
Name/s of Location/s (if known)	_____																											
Country	_____																											
No of Days	<input type="checkbox"/>	_____																										
Hostile Environment	<input type="checkbox"/>																											
- Mandatory Health & Safety Approval		<input type="checkbox"/>																										
Visa required	Yes / No																											
Principal Photography	<table border="1"> <tr> <td>1st Day</td> <td>Last Day</td> </tr> <tr> <td></td> <td></td> </tr> </table>	1 st Day	Last Day																									
1 st Day	Last Day																											
Studio to Location Ratio	<table border="0"> <tr> <td></td> <td style="text-align: center;">Per Ep.</td> <td style="text-align: center;">Total</td> </tr> <tr> <td>Number of days on location</td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>Number days in Studio</td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>		Per Ep.	Total	Number of days on location	<input type="checkbox"/>	<input type="checkbox"/>	Number days in Studio	<input type="checkbox"/>	<input type="checkbox"/>																		
	Per Ep.	Total																										
Number of days on location	<input type="checkbox"/>	<input type="checkbox"/>																										
Number days in Studio	<input type="checkbox"/>	<input type="checkbox"/>																										
No. of Shooting Blocks																												

Telephony services	Details: Service Provider: _____ Employee responsible for the operation of the telephony services within the programme in accordance with the production agreement and BBC Guidelines: _____
Other technical requirements <i>Please provide details</i>	Satellite links Yes / No Online Yes / No Other Yes / No Details _____
Prize funds for Quiz or Game Show	
Archive	Type and Amount
Special Effects	[Range and scale of effects]
Stunts	[Range and scale]
Other specific production elements (if any)	
Any additional insurance required pursuant to General Term 8.1.1(b)	

iii) Post Production

Post production	1 st Day	Last Day
Post Production Brief	All relevant creative information, to include name of Laboratory / Facilities House / Sound recording studios/ as appropriate - Style of cut/edit - Vis fx/additional requirements/animation - Grading / On-line	
Title Sequence	To include designer/style/length/ etc	
Graphics & subtitling	Amount & type	
CGI and visual special effects		
Recaps & Teasers		

	No. of days where applicable	Dates	Proposed BBC Executive viewing dates inc. sign off
Off-line			
On-line			
Grade			
Dub			

4. Key Approvals:

The BBC requires approval of the identity and/ or the agreements of the following:

	Name	Key Agreement (the terms of which must be approved by the BBC in accordance with Key Terms 6.4)
Format owner		
Key On-Screen Talent To be approved by BBC if not PACT/Equity standard, as amended		
Presenter(s)		
Writer(s) To be approved by BBC if not PACT/WGGB standard, as amended under special term 3.2		
Key Advisor(s)/ Consultant(s)		
Key Contributor(s)		
Director(s)		
Composer(s)		
Narrator (s)/ Voiceover(s)		
Source material		
Executive Producer(s) NB In the event any on-screen talent is acting as an Executive Producer or if an Executive Producer represents on-screen talent, the Producer must comply with the BBC's Executive Producer policy detailed on the Commissioning Website; http://www.bbc.co.uk/commissioning/commissioning/tv/production/article/s/credits-branding-trademarks		
Series Producer(s)		
Producer(s)		
Director(s) of Photography		
Access / Location(s)		If the BBC Guidelines for Negotiating Access Arrangements by Independent Producers cannot be met, the agreement must be approved by the BBC before signature.
Telephony Service Provider		
	Publicist(s)	

Only required in exceptional cases:	Associate/Line/Co-producer(s)		
	Production Supervisor(s)/Manager(s)		
	Production Accountant(s)		
	First Assistant Director(s)		
	Casting Director(s)		
	Production Designer(s)		
	Costume Designer(s)		
	Make Up Designer(s)		
	Editor(s)		
	Script Editor(s)		
	Child Contributor(s)		
	Key post production		
Other			

<p>Data Protection Please identify Personal Data that the Producer will collect specifically for the purpose of making the Programme.</p> <p>Please identify if the production will involve:</p> <ul style="list-style-type: none"> - a high volume of audience interaction; or - the processing of high risk or sensitive personal data (for example health data, children’s data, criminal conviction data, financial data, political or religious data) <p>In relation to this Personal Data please identify which individual is responsible for data security on the project and for ensuring that the production team are familiar with the pan-industry data security guidelines</p>	<p>[eg Personal Data relating to contestants or potential contestants]</p> <p>Yes / No [if yes please give details]</p> <table border="1" data-bbox="758 1406 1356 1467"> <tr> <td>Name:</td> <td></td> </tr> </table>	Name:	
Name:			
<p>Where specified, the Producer will comply with the conditions set out here in relation to this Personal Data</p>	<p>[set out any specific conditions]</p>		
<p>Will any children or young people be present or otherwise involved during production?</p> <p>If answer is either [Yes] or [Potentially]; please ensure you are aware of the BBC’s guidance and complete the following sections (a) – (d)</p> <p>Online training courses: ‘Working with Children</p>	<p>[No²] [Yes – supply details:] [Potentially – supply details:]</p>		

² If the position changes during production, the steps outlined if the response had been ‘Yes’ or ‘Potentially’ must be followed in discussion with the BBC Editorial Representative.

2015' and 'Informed Consent' are available from the BBC Academy: please speak to your Business Affairs contact for access.	
(a) Please confirm the name of the company officer responsible for the welfare of any children present or otherwise involved with this Programme	[Name] [N/A]
(b) Please confirm that all Production Personnel who will come into contact with the children/young people are or will be familiar with the BBC's Child Protection Policy and with the <i>BBC Editorial Guidelines Section 9: Children and Young People as Contributors</i>	[Confirmed] [N/A] For any queries regarding the BBC's Child Protection Policy please contact your BBC Editorial Representative.
(c) If either: <ul style="list-style-type: none"> - during the editorial compliance discussions outlined above it is agreed to hold a separate compliance meeting; and/or - during the course of production, activities affecting compliance occur and were unknown at the time of the earlier compliance discussion(s), the Producer will raise these with the BBC Executive Producer any actions or measures agreed to be taken shall form part of this Agreement.	[Agreed to hold separate compliance meeting/discussion as follows: In attendance: Date:]
(d) Child Licensing (where applicable to the Programme) Please confirm that the person who signs this Commissioning Specification is also the person within the company who is responsible for ensuring compliance with the Children (Performances) Regulations 1968 (as amended), and if not, please provide the name of the person who is taking such responsibility.	[N/A] OR [Confirmed] OR [Alternative name]

5. The Production Account

Bank	
Branch	
Name of Account	
Account Number	
Sort Code	

6. Delivery and technical Requirements

Rushes (if applicable)	Name of BBC executive rushes are to be sent to and frequency
-------------------------------	--

Delivery date for other technical requirements	On-line / interactive elements
Delivery Format (in accordance with details on Delivery Schedule)	[High Definition HD Cam SR / Standard Definition Digibeta][File Delivery]
Widescreen Requirements: Is there anything not widescreen?	[N/A]
Programme Stills	<p>Publicity Stills:</p> <p>You are required to deliver:</p> <ul style="list-style-type: none"> - 20 iconic images that best represent the whole series and, - for each episode, 20 further stills of key scenes/characters <p>Any extras may be of use to BBC online so please do not discard them.</p> <p>It may be that the BBC only requires five iconic images and five further stills per episode. Please contact BBCPictureDesk@bbc.co.uk for confirmation of the number of images you should provide and any further queries.</p> <p>Children's productions should contact BBC Picture desk in the first instance. Nations and Regions productions should contact the press office of the Nation or Region concerned.</p> <p>Programme stills must be delivered no later than 10 working days prior to the Delivery Date. The nature of the Programme may mean that this timescale is unrealistic, in which case please discuss and agree an alternative with the BBC.</p> <p>All stills must conform to the BBC's picture guidelines:</p> <ul style="list-style-type: none"> - BBC Pictures' guide to Publicity stills - Pictures compliance guidance note <p>Please deliver a combination of landscape and portrait format images and include a caption list in accordance with the BBC's Publicity Stills caption list.</p> <p>All stills provided to the BBC must be shot to a professional standard in a combination of landscape and portrait formats and delivered in digital format at as high a resolution as possible - ideally JPEGs at 35Mb 300 dpi. Screen grabs are not acceptable unless agreed beforehand and in exceptional circumstances.</p> <p>The copyright of all the images including any archive material and logo/title card delivered must be cleared so that the BBC has the right to distribute the images as part of the non-commercial publicity and promotional material relating to the Programme only in any media, including use on all the various BBC multiplatform</p>

	public services.
Promotional preview copy	<p>Full programmes should be uploaded directly to the BBC Previews website to an FTP account using software such as Filezilla or similar: File type: MP4 Compression/Codec: H.264 Data Rate: Minimum 750kbps - Maximum 1 Mbps. Sound: MPEG-4 AAC, Stereo, Auto, maximum 160kbps (or other compatible MPEG-4 audio) Frame Size: Must be 16/9 – 640 x 360 Enable 'Fast streaming'/'fast start'/'quick streaming'</p> <p>For more information and for any queries regarding delivery please contact the team at previews.unit@bbc.co.uk</p>
<p>Clips of the Programme</p> <p>ONE clip per episode ONE clip for the whole series</p> <p>A .mov file or DVD with timecodes (and also guiding lines) for the clips</p>	<p>The clips are to be used principally for promotional purposes such as the purposes of online listings and audience navigation applications. Accordingly, the content should present the key moment or essence of the episode/series to capture the interest of a potential viewer, and should be fully cleared and approved by the BBC Editorial Representative.</p> <p>Metadata with the clips title, short and longer descriptions</p> <p>Clip compliance form signed off by the BBC Exec, Series Producer or Producer</p> <p>To be sent to Short Form Video Team: shortformvideoteam@bbc.co.uk</p> <p>Find details of programme website clip length and contents, or as otherwise directed by your Business Affairs contact.</p>
<p>Production Credit Position: Same card as the Copyright Notice or such other position as may be advised by the BBC Size: The size of the Production Credit and the Producer's company logo (if any) shall be determined in accordance with the BBC's Credit and Branding Guidelines for BBC television programmes and for Radio Times (set out on the BBC Commissioning Website)</p>	<p>"A [] PRODUCTION FOR BBC"</p> <p>(such credit to include the BBC's Corporate Logo or such other notice as may be advised by the BBC)</p>
Credits	<p>Refer to http://www.bbc.co.uk/commissioning/tv/productio n/articles/credits-branding-trademarks for BBC guidelines</p>
Special Credit Requirements (subject always to General Term 10):	[BBC Editorial Representative to be credited as 'Executive Producer for the BBC']

Copyright Notice	CopyrightNotice [Year]
Stages for Progress Reporting as required under General Term 7.7:	[As set out at Special Term 2.3]

[7. Regional Production]

Regional Production Criteria	Ofcom Macro Region
<p>A. Substantive business and production base. (A base will be taken to be substantive if it is the usual place of employment of executives managing the regional business, of senior personnel involved in the production in question, and of senior personal involved in seeking programme commissions)</p>	<p><i>[Within M25 South of England Midlands and East Anglia North of England Various Out of London Northern Ireland Wales Scotland]</i></p>
<p>B. Location of production budget spend To qualify towards the criteria for a Regional Production at least 70% of the production budget (excluding the cost of on-screen talent, archive material and copyright costs) must be spent in the UK outside the M25.</p>	<p><i>[Within M25 South of England Midlands and East Anglia North of England Various Out of London Northern Ireland Wales Scotland]</i></p>
<p>C Location of production talent spend To qualify towards the criteria for a Regional Production at least 50% of the production talent (i.e not on-screen talent) by cost must have their usual place of employment in the UK outside the M25. Freelancers without a usual place of employment outside the M25 will nonetheless count for this purpose if they live outside the M25</p>	<p><i>[Within M25 South of England Midlands and East Anglia North of England Various Out of London Northern Ireland Wales Scotland]</i></p>

.....
 Signed by
 On behalf of the BBC

Print name:

Job title:

.....
 Signed by
 On behalf of the Producer

Print name:

Job title:

BATTERSEA ARTS CENTRE

*****and Battersea Arts Centre Co-Production Agreement
Title [digital artwork]

AGREEMENT made on: **xxx July 2016**

Between

BATTERSEA ARTS CENTRE (BAC)

Registered Charity no. 282857

Company no. 1569115

VAT no. 744 4895 94

Lavender Hill, Battersea, London, SW11 5TN.

Tel: 020 7223 2223

Email: mailbox@bac.org.uk

BAC Producing Contact:

Thea Jones

Tel: 020 7326 8219

Email: theaj@bac.org.uk

Of the one part

And

(herein after referred to as the Artist)

Address:

Telephone:

Email:

Contracts should be returned to Thea Jones

*** and Battersea Arts Centre Co-Production Agreement

Title [digital artwork]

Contents

1. Introduction
2. Co-production Principles

3. Schedule and Location
4. The company agrees...
5. BAC agrees...
6. Live audience
7. Artist Fee

8. Rights - Intellectual property /BBC Rights / Future Distribution and Exploitation
9. Editorial
10. Marketing and Publicity
11. Crediting

12. Insurance, Fire Risk & Damage to Property

Schedule A – Producers Production Agreement (PPA)

Definitions

The work is described as a ‘digital artwork’, and a ‘Programme’ in this agreement.

‘Digital artwork’ –is so named to describe the work that is filmed, and to make clear that this agreement relates solely to the work made for television, as opposed to any extant, or future live theatre production with the same name.

‘ Programme’ – refers to the work after transmission, ie the finished, broadcast piece

‘Capture’ – the filming of the work

‘Owners’ – BAC and the Artist

1. Introduction

ACE, BBC and BAC are collaborating over a two year period to produce *Performance Live*, strand of programmes which will stage and capture live theatre performances for a television audience. The Strand will run from Autumn 2016 – Autumn 2018, with the intention that the majority of the programmes are shown on Saturday night on BBC2

This document, together with the outlined schedules and appendices, forms the agreement between the Artist and BAC in relation to the digital artwork###, which will be part of the *Performance Live Strand*.

This agreement comes under the umbrella Producer Production Agreement (PPA) made between BAC and the BBC and subject to the agreed clauses therein. The PPA forms Schedule A of this agreement. This co-production agreement confirms the Artists agreement to the terms of the PPA, with key points detailed below

2. Co-production Principles

We are describing this agreement as a co- production between the Artist and BAC, and in broad terms, this means:

- We agree to work together collaboratively and in good faith at all times throughout the life of this project.
- We share the ownership of the Intellectual Property Rights in the Programme and will take joint decisions about what we do in relation to its development and future exploitation

3. Schedule and Location

-
-
-

It is accepted that the BBC has the right to amend the transmission schedule at its sole discretion as determined by the BBC Guidelines.

4. The Artist agrees to

- Collaborate creatively and dramaturgically with the BAC team to make the best possible piece of theatre for television
- Deliver a 'performance ready' digital artwork for technical rehearsals and capture at the location on agreed date(s)
- To understand, and to collaborate with BAC to fulfil the obligations as set out in the PPA
Schedule A
- To collaborate with BAC with regards to press and publicity, as set out in Schedule A
- To take part in ongoing evaluation of the project

5. BAC agrees to

Produce the Digital Artwork:

- Oversee and manage the overall project and schedule and budget
- To pay for all capture costs, including equipment and TV staff
- To contract a TV capture director, with the Artist's approval
- To contract musicians for their involvement directly in relation to TV production rehearsals and capture
- To provide any further support as required and agreed with the Artist to deliver the digital artwork
- To act as primary contact for the location
- To ensure that all relevant insurances are in place
- To co-ordinate with Artist and BBC on the Deliverables, required in Schedule A

6. Live Audience

7. Artist Fee

The Artist will receive a fee of £++++for creative development work on the project and a performance fee of £++++ to cover TV Production rehearsals and capture, 50% payable on receipt of a signed agreement, 50% on completion of the project for all rights in the Artists performance in the Programme. Artist owner rights to the programme as laid out below.

8. Rights

8:1 Intellectual Property (IP)

- 8.1.1 : The IP for any existing or future live performances remain with the Artist
- 8.1.2: The IP for *the programme as broadcast* will be shared equally between BAC and the Artist. For the purposes of the below – BAC and the Artist will be described as **The Owners** of the Programme.

8:2 BBC rights to the Programme

In return for commissioning and for the intention to broadcast the programme (but is under no obligation to do so) , the Owners grant the following licence to the BBC:

- Exclusive right to first transmission and World Premiere of the Programme in the BBC Territory (UK)
- A licence for a 5 year period starting from the Transmission date to broadcast the Programme in connection with any BBC Public Service in the BBC Territory (UK). This is a pre-cleared, royalty-free and unfettered right in the BBC Territory
- This licence shall be exclusive to the BBC for the first six months and non-exclusive thereafter.
- The right to use publicity stills, trails, excerpts to promote the programme in advance of transmission, giving the Owners reasonable consultation / opportunity to review and provide comment within 7 days.
- The right to show on 30 day catch up platform, such as iPlayer or any replacement service in the future.

- Thereafter the non-exclusive right to sell the programme through the digital retail platform, BBC Store in perpetuity, with a share of the net revenue from these sales going to the Owners (70%)
- The license allows the BBC to choose two packages of uses from a prescribed list (eg. 1x BBC1 – one package - and 2x BBC2 – second package) without further payment to the Owners. After this – the owners will be paid 2% of the total production fee for the right to buy another package.

8:3 Future Distribution / Exploitation

Outside of the license given to the BBC above –

- As joint Owners of the programme, BAC and the Artist can agree to exploit the programme in any way that they wish subject to the rights granted to the BBC under the PPA (as referenced in 8:2above).
- Any future exploitation opportunities would form independent, new agreements, and as per license, would need to be after the first transmission of the programme by the BBC, and after the 6 month exclusive period, if the opportunity is within the UK TV market.
- In terms of revenue derived from any future exploitation, any royalties due to third parties as agreed by the Owners shall be deducted first, with the remaining revenue being shared 50 / 50 by the Owners.
- It should be noted that this project is also funded by ACE, and therefore publicly funded. Any commercial exploitation by the Owners referred to in Clause 8.1.2 is subject to the provisions of Clause 8.2. If the Owners wish to commercially exploit the IP referred to under Clause 8.1.2 in any way which is not covered by the provisions of Clause 8.2, then ACE must provide its express consent for a period of three years from the date of this agreement.

9. Editorial

BAC, the Artist and the BBC will work together collaboratively to ensure that the content of the digital artwork is in accordance with the BBC Editorial Guidelines. This will include provision of scripts, music and or scene breakdowns on request, and access to rehearsals and dress rehearsals for the BBC team.

As the party ultimately responsible for what is broadcast, the BBC has the right to assess digital artwork, and will have final editorial control.

- The Artist agrees to provide scripts and scene breakdowns in a timely fashion as requested by BAC or BBC. This may be for either editorial, or tv production purposes
- The Artist agrees to give access to the BBC Editorial Advisor and Executive Producers as required in the run up to Transmission
- BAC undertakes to ensure that all third party materials are fully cleared for use in the Digital Artwork before transmission, and that any rights, obligations, residuals and royalties for services used are fully cleared, and in accordance with the PPA. The Artist will provide BAC with information in relation to any and all licenses, clearances and consents obtained where applicable.
- BAC and the Artist agree not to make a programme that is substantially editorially similar for another UK broadcaster within the exclusive 6 month license period.

10. Marketing / Publicity of the Programme

The Artist and BAC agree that any promotional , publicity and marketing materials produced by themselves shall co-ordinate and compliment BBC promotional strategy

11. Crediting

- In terms of the Programme transmitted – the end board credit (this is the final credit that appears at the very end) has been agreed between BBC, ACE and BAC in the overall strand agreement

All other credits for individual programmes will be agreed in collaboration with the Artist, and they will need to be in line with the BBC Credit Guidelines

<http://www.bbc.co.uk/commissioning/tv/production/articles/credits-branding-trademarks#branding-indies>

- In terms of any future distribution of the Programme, the credit should read A ****and BAC co-production*. Any use of the BBC trademark will be with express agreement by the BBC, and shall comply with BBC guidelines, as above

12. Insurance, Fire Risk & Damage to Property

The Artist:

- Shall at all times, comply with all relevant statutes, by-laws, regulations, health and safety requirements, applicable codes of practice, fire regulations and other such requirements made by either the location, BAC or the BBC. The Artist shall at all times use all proper precautions to prevent loss, damage or harm by fire or other accident.
- Shall be responsible (in any case not attributable to BAC Management) for such cover in respect of the Artist's employees and any members of the public, and against all risks in respect of the property of the Artist and its employees arising out of the use and occupancy of the location. In this respect the Artist undertakes that its activities shall not be dangerous nor harmful to members of the Artist's Company, site employees , BAC and BBC Management, any audiences and other participants, and shall be liable for and make good all damage done to any furniture, fittings, fixtures, scenery or other effects caused by the act, default or neglect of the Artist or any of its Company members or employees.
- Shall take out, if necessary, appropriate insurance to cover any risks towards its own property, or that which it is responsible for, which is being used for the digital artwork. The Artist will do the same for its legal liability to the Artist's Company members, and anyone else employed by the Artist.
- Will abide by fire regulations relating to the use of combustible materials in the construction of any set or props and all regulations relating to the use of firearms and pyrotechnic devices. The Artist shall also make sure that the fire exits and doorways in the space are clear at all times.
- Is responsible for insuring all personal belongings such as cameras or laptops against loss, damage or theft.

BAC:

- Shall ensure that all relevant insurances are in place, as required in the PPA

This agreement shall be governed by and construed according to the laws of England and Wales. The English courts shall have sole jurisdiction over any disputes.

I confirm that I have read and understood the clauses set out in Schedule A of this agreement	Signed: Date:
---	----------------------

Signed in Agreement	
<i>Artist</i>	
Date	
Battersea Arts Centre	
Date	

Post Commission

- Editorial
- Comms / Publicity
- Crediting and Branding
- Credit list template

Editorial

Extract from BBC Resource page:

During production it is an Indies responsibility to work in accordance with the BBC Editorial Guidelines.

Independent Producers have access to Editorial Policy teams but in the first instance referrals must be made through the Commissioning Editor. The BBC Commissioning Editor is the BBC's editorial safeguard and the final judgement about what is and is not permissible rests with them. It is the Indies responsibility to inform the BBC Commissioning Editor of any new risks or issues that could affect the reputation of the BBC.

Below is the link to the BBC Guidelines website:

<http://www.bbc.co.uk/editorialguidelines/>

The BBC Editorial Guidelines apply to all of our content whoever creates or makes it and wherever and however it is received. They set out the standards expected of everyone making or presenting the BBC's output. They will help anyone, in-house or independent, public service or commercial, to deal with difficult editorial issues, meet the expectations of the audience, and produce distinctive and challenging content to the highest ethical and editorial standards

The Guideline website has guidance on a huge range of topics, from working with children, through using drones and reporting on terrorism.....

Comms and Publicity

There is a key list of things that you will be asked to deliver in advance, for the press release announcing Performance Live, and further down the line, for the marketing and publicising of your show.

Most of these will be outlined in the Commissioning Specification, which accompanies the PPA.

Below extract from BBC resource webpage is a good start for a list. (note: that not all of these will apply if your show is a live transmission, for obvious reasons!)

<http://www.bbc.co.uk/commissioning/tv/production/articles/publicity>

Publicity materials are part of the required deliverables for a programme and are listed on the Commissioning specification and the [delivery timeline](#). BBC Publicity will inform productions if additional publicity materials are required.

All productions must deliver the following:

Stills

Clips

Preview copy

Television billing form

Additional requirements typically include:

- Production notes or a press kit comprising:
 - full cast list
 - full crew list
 - short synopsis (two to three paragraphs)
 - long synopsis (two to three pages)
 - location/interview production notes
 - biographies of principal cast and key crew
- Key publicity contact address list

Additional requirements may also include:

- Master split track soundtrack on CD WAV

Please note: some of this additional information will already be captured on the programme billings form.

Credits

You will be expected to deliver your programme with appropriate credits, following BBC guidelines

Extract from BBC Resource page

<http://www.bbc.co.uk/commissioning/tv/production/articles/credits-branding-trademarks#coproduction>

Credits are important to programme-makers but of limited interest to audiences. The BBC's credit policy balances the desire to reflect significant creative contributions with the reality that lengthy credits make viewers switch off. It's also important that the editorial use of credits across BBC output is consistent.

Guidance must be followed to maintain the strength of the BBC brand and ensure consistency among all producers of programmes for the BBC.

Credits should be based solely on the following principles:

- Credits should accurately reflect significant creative contributions specific to the programme.
- Credits must **not** be given in return for any payment, reduced fee, benefit or any other advantage.
- Credits which imply that certain jobs are the preserve of one gender only must not be used. (The exception is Best Boy).
- To ensure that credits are legible on-screen individual letters should not be less than 40 pixels in height.
- End credits must be between 25 – 30 seconds.
- Only Live Sport and Entertainment shows, where credits can be shorter, are allowed horizontal credit scrollers but these should still adhere to the new format and duration guidance.
- Children's programmes where they should be 20 seconds and have a specific layout.
- If end credits run over visually interesting graphics or live action these should not be editorially critical to the integrity of the programme or include speech as they may be processed to accommodate promotional messages.
- End Credits should be justified to the centre and must be either cards or a vertical scroller.
- End credits should run over visually interesting graphics or live action, but this should not be editorially critical to the integrity of the programme or include speech (including production-made trails or helpline information) as they may be shrunk or re-formatted to accommodate promotional messages.
- Credits need to conform to the [BBC Editorial Guidelines: editorial integrity and independence](#).

Branding

There are guidelines around the use of logos / positioning etc which are also found in the above link.

For Performance Live there will be

- A neutral title page/animation that we expect everyone to use to give consistency across the series
- An endboard format that everyone will use, so there is consistency across the series

Template to follow

Template Credit List

Below is a template for the credits list at the end of the televised programme.

- Theatre Company credits would be followed by the TV production credits
- The rules around credits are fierce, as is the limited amount of time allowed for them. Click through to link below to understand these further
- On the iplayer programme page, you will be able to do much fuller individual company credits
- Not all of these lines will apply to your show. There are some either / or's.

Name of show + Company...	
Performers	Names
Creator / Devised by / Written by OR [Adapted and Directed by Devised and Directed by Devised and Produced by Produced and Directed by Written and Directed by Written and Produced by]	Names
Stage Design Stage Design and Costume by	Names
Costume	Name
Stage Lighting	Name
Music / Sound Design	Name
[theatre co] Production Team Eg Producer Production Manager CSM / SM/ ASM	Names
Stage Director	Name
With thanks to...	NB This section is the reserve of individuals or organisations who have gone above and beyond the call of duty in helping the programme makers, and without whom the programme could not have been made. It should not include on-screen contributors, suppliers or fixers. Inclusion of such a credit must be separate from any financial negotiation or contractual arrangements

<http://www.bbc.co.uk/commissioning/tv/production/articles/credits-branding-trademarks>

TV Production

This section includes:

- Who does what
- Some TV language
- Sample production schedules from *Live from Television Centre*
- Sample page from *Live from Television Centre* script

TV PRODUCTION ROLES

This is a generic list of tv production team / crew roles. You may well not need everyone on this list for your project. As with any live theatre production, the size of the team / who you require will be led by the scale of the show you are making, location, and how it is being filmed.

PRODUCER	
PRODUCTION MANAGER	Works with producer and director to land capture budget; creates production schedule with Director; sources and contracts crew; does call sheets
PRODUCTION CO-ORDINATOR	Assists production manager. Collates and delivers pre and post production paperwork to BBC, assists with Call sheets and schedules
DIRECTOR	Works with theatre Dir to envision the filming of the work. Makes decisions about what cameras pick up what and in what order
OB PROVIDER	The company who provides outside broadcast facilities – including satellite if live, cameras, sound equipment and crew, riggers
SCRIPT SUPERVISOR	Takes the script and creates a TV version with all camera cues etc marked on it. 'calls' the show in terms of these cues. Like a theatre DSM
VISION MIXER	On cue from Script supervisor and or the director, pushes the button that changes what picture we are looking at
EVS	The computer that records the show digitally, and can also be used to playback and other video
AUTOSCRIPT OPERATOR	Controls the moving text sometimes used in front of cameras for presenters to read from
FLOOR MANAGER	Runs the floor where filming takes place. Like an SM in theatre. Is the communication link between the director in the gallery or OB truck and the floor
ASSISTANT FLOOR MANAGER	Works to the Floor manager, usually helps get artists in place ready for their cue.
RUNNERS	
CAMERA SUPERVISOR	Lead cameraman
CAMERA OPERATOR (S)	
STEADICAM	Specialist cameraman
FOCUS PULLER	Looks after the cables for the Steadicam camera man and does the focussing
JIB	Specialist cameraman
JIB ASSISTANT	Looks after the cables for the JIB operator
CAMERA ASSISTANT(S)	
SOUND SUPERVISOR	Mixes the sound and plays in any music/ sound FX cues
FLOOR SOUND	Positions feedback speakers so those on the floor can hear any sound/ music cues.
SOUND ASSISTANT	
GRAMS OP	Plays in music
COMMS	
LIGHTING DIRECTOR	The person overall in charge of lighting, and lighting cues.
VISION SUPERVISOR	Makes sure that the cameras are exposed correctly and properly colour adjusted
BOARD OP	Runs the lighting board and cues for the Lighting Director
GAFFER	The chief electrician

ELECTRICIAN(S)	Assistants to the Gaffer also known as Sparks
VISION ENGINEER	
SYSTEM ENGINEER	
RF ENGINEER	
UPLINK ENGINEER	Looks after the satellite uplink for a live transmission.
RIGGER SUPERVISOR + RIGGERS	Riggers run all the cables between the floor and the OB truck for sound and cameras
GRAPHICS ENGINEER	

Some Definitions

TX	Transmission. ie when the programme is shown on TV.
RX	Recording, if not live, when the programme is recorded
VO	Voice over
OB	Outside broadcast. All the equipment require to record a programme using an outside broadcast truck, which acts as a mobile gallery, usually for multi-camera operations
VT	Video Tape- a Pre-recorded video (VT insert- a smaller video to play into a programme)
Gallery	Where the director, script supervisor, vision mixer and sound call the show from. This could either be in a separate room, or in an OB truck. Usually with both vision and sound monitoring, as well as talkback to all departments
Floor	Where the filming takes place
Block through	A technical rehearsal for cameras and tv production crew
Pick ups	After the main filming any shots required for the final edit, either because something went wrong, or as extra material not possible to record at the first run.
LS	Long shot
CU	Close up
WS	Wide shot
JIB	A camera on a long arm, there are various sorts
Pedestal	A form of camera mount that's on wheels, needs a smooth floor to operate properly, allows tracking shots and usually allows up and down movement of the camera
Tripod	Also known as stick, most common camera mount
Dolly	Camera mount on wheels, often using a track to make it smooth
Steadicam	An ingenious device that allows the operator to make the camera float around the room

FILMING SCHEDULE
THURSDAY 05th NOVEMBER

TIME	EVENT	NOTES
1000	CALL TIME : Sound, Re-rig	Gate 6 – please sign in and give your name to security and say you are part of the television crew. A member of production will come to escort you through the site.
1100	CALL TIME: All Remaining Crew TV Camera Notes	Gate 6 – please sign in and give your name to security and say you are part of the television crew. A member of production will come to escort you through the site.
1300	CALL TIME : Standby Electrician	Gate 6 – please sign in and give your name to security and say you are part of the television crew. A member of production will come to escort you through the site.
1300-1400	LUNCH	<i>See Catering section</i>
1300	CALL TIME: Cable Bashers	Gate 6 – please sign in and give your name to security and say you are part of the television crew. A member of production will come to escort you through the site.
1300	CALL TIME : Common Wealth Cast arrive/get into costume	Gate 6 – please sign in and give your name to security and say you are part of the television crew. A member of production will come to escort you through the site.
1400-1600	Block-through	
1600-1615	Tea Break	
1615	On cams & standby	
1630 – 1700	RX Dress Rehearsal	
1700-1800	DINNER	<i>See Catering section</i>
1800	Audience of 50 people arrive	
1800-1830	Cast warm-up and focus and prep for the RX	
1800	TV Camera Notes	
1820-1830	Audience standby in Studio	
1830-2030	RX 'COMMON WEALTH' PERFORMANCE + PICK UP'S	
2030-2100	Wrap and De-rig	Please remember to sign out with Security when you leave the site. You need to be escorted by a member of production.

THIS DOCUMENT IS PRIVATE AND CONFIDENTIAL
PLEASE DO NOT LEAVE UNATTENDED AT ANY TIME

SCHEDULES

FRIDAY 13th NOVEMBER

TIME	EVENT	NOTES
0930	Call Time: All Crew	Pedestrian access via Gate 6. Please sign in and give your name to security and say you are part of the television crew. A member of production will come to escort you through the site.
0930	Call Time: Dave Brice & Mark Faulkner	Access via Gate 3 - If difficulty gaining access please call Jeanette 07979 805 874
0940-1030	Technical walk thru site	
1030-1130	FM meeting with Thea & Touretteshero & DeDomenici Stage Managers	
1030 – 1300	TV Directors 1st part briefing to Cameras, Vision Mixer, Script Supervisor and Floor Manager	
1300-1400	LUNCH	See catering section
1300	Call Time: Standby Electrician	
1400-1445	TV Directors final part briefing to Cameras, Vision Mixer, Script Supervisor and Floor Manager	
1345	Call Time: Richard Dedomenici + Participants (into costume/make up)	
1445 – 1600	RX - Redux – Bucks Fizz (TC1)	
1500	Rig Jib	
1500 – 1615	Steadicam (with kit, no Focus) to walk thru Gecko Performance in TC1	
1530	Call Time: Touretteshero (into costume/make up)	
1600-1630	Repo Cameras to Drama Block	
1630-1730	RX – Touretteshero (in Touretteshero area x 2 cams)	
1730	Call Time: Gecko (into costume/make up)	
1730-1800	Rehearse Touretteshero Toilet Seq	
1800	Call Time: TBC, Dalek & Pudsey	
1800-1830	RX – Touretteshero (Toilet Seq) Drama Block	
1800	Gecko & Richard Dedomenici on standby	
1830	Wrap all crew not required for Exterior Shoot	
1830-1900	RX - Redux Exterior Shots (Andrew to shoot PSC) RX - Gecko in the Street (Andrew to shoot PSC)	
1900	Wrap & Make Safe	

THIS DOCUMENT IS PRIVATE AND CONFIDENTIAL
PLEASE DO NOT LEAVE UNATTENDED AT ANY TIME

SATURDAY 14th NOVEMBER

TIME	EVENT	NOTES
0830	Call Time: Touretteshero	Gate 6 – please sign in and give your name to security and say you are part of the television crew. A member of production will come to escort you through the site.
0915	Call All Crew	Gate 6 – please sign in and give your name to security and say you are part of the television crew. A member of production will come to escort you through the site.
0930-1130	Block Thru Touretteshero + Participants (with stand in audience) - in Touretteshero area, Drama Block	
1130-1200	Repo Cameras to TC1	
1200-1300	LUNCH	See catering section
1200	Call Time: Gecko (full company not available)	
1300	Call Time : Standby Electrician	
1300-1545	Block Thru Gecko in TC1	
1515	Call Time: Richard Dedomenici + Participants	
1545-1615	Tea Break	
1615-1900	Block Thru Richard Dedomenici in TC1 (with Exteriors)	
1915	Wrap and Make Safe	

THIS DOCUMENT IS PRIVATE AND CONFIDENTIAL
PLEASE DO NOT LEAVE UNATTENDED AT ANY TIME

SUNDAY 15th NOVEMBER

TIME	EVENT	NOTES
1100	Call Time: Kirsty Wark (Presenter)	Gate 6 – please sign in and give your name to security and say you are part of the television crew. A member of production will come to escort you through the site.
1130	Call All Crew & Paramedic	Gate 6 – please sign in and give your name to security and say you are part of the television crew. A member of production will come to escort you through the site.
1130	Cameras not required for Presenter rehearsal in TC1 to repo to Drama Block for Finale Rehearsal	
1200-1300	Presenter Rehearsal	
1300-1400	LUNCH	
1300	Call Time: Standby Electrician	
1300	Kirsty: Make up & costume change	
1300	Call Time: All Theatre Companies (into costume/make up)	
1400	Call Time: Touretteshero Band x 6 + Musicians x 2	
1400-1500	Finale Rehearsal (in Drama Block) with Kirsty & all Performers	
1430-1530	Staggered arrival of Participants	
1500	Repo Cameras to TC1	
1530-1830	RX Dress Run (All Performers & Participants in full costume/make up)	
1830-1930	DINNER BREAK – ALL CAST	
1600-1630	Line up with Network	
1830-1930	TV Camera Notes & Repo Cameras to TC1	
1930-2030	All Cast – Costume/Make Up Check	
1930-2030	DINNER BREAK – ALL CREW	
2030	All crew on standby	
2030	All theatre companies on standby	
2030	Touretteshero Audience arrive	
2030	Production guests arrive	
2020-2315	Lines Up	
2100-2300	LIVE TX	
2300	Wrap	
2300-0100	De-rig	

THIS DOCUMENT IS PRIVATE AND CONFIDENTIAL
PLEASE DO NOT LEAVE UNATTENDED AT ANY TIME

7

Prog No
Tx Date SUNDAY 15TH NOVEMBER 2015

Title ON STAGE: LIVE FROM TVC
Location BBC TELEVISION CENTRE

(182 ON 3)

**SEQ 43. BREAKING THE FOURTH WALL
IN VISION
INTERIOR + EXTERIOR. (1'30)**

183. 6

START AT TELEPHONE DESK TOWARDS RICHARD THRU CROWD

/[RICHARD BREAKS AWAY AND LEADS CAMERA FROM ONGOING DANCE NUMBER TO COMPUTER/TELEPHONE BANKS]

- KEEP RICHARD L.O.F. TO ALLOW FOR PICTURE IN PICTURE R.O.F.
Q RICHARD

RICHARD IV:

A big thank you to everyone that's already downloaded and tested out the Redux App that we launched earlier in the show. The switchboards have been inundated with your remakes of old clips

RUN VT
VT - PICTURE IN PICTURE
VIEWER REDUXES

IN:
OUT:
DUR: 10"
(MUTE)

FM AND CABBIE STBY RD'S STAGE MANAGER TO SET UP CAR TRACEY TO SET UP CAR AND KIRSTY

our favourite so far is this one, but
(WITH FINGER IN EAR)
if you could please stop sending them in, they rather do seem to be overloading our systems.

STBY WITH CRAWLER

Q SFX:
EXPLOSIONS,
ALARMS,
SCREAMS, SIRENS
ETC

(AS DIRECTED NEXT)

Prog No		Title	ON STAGE: LIVE FROM TVC
Tx Date	SUNDAY 15TH NOVEMBER 2015	Location	BBC TELEVISION CENTRE

(183 ON 6, Sequence 43 Continued)

184. **AS DIRECTED** / [SERVERS EXPLODE, RUMBLE,
OFFERS: CEILING FALLS IN, PYRO,
5: BY STUDIO DOORS ALARMS, SMOKE, SCREAMS,
SEE BACK INTO EVACUATION]
ROOM
+ PEOPLE RUSHING
TO THE DOORS **RICHARD:**
2: BY STUDIO DOORS That's the fire alarm!
SEE BACK INTO
ROOM
+ PEOPLE RUSHING [SCREAMS, RICHARD PICKS UP
TO THE DOORS MEGTAPHONE AND STARTS
3: HWA STUDIO EVACUATING CAST]
TOWARDS
KING DOORS
6: STAY WITH
RICHARD **RICHARD:**

SFX: EXPLOSIONS ALARMS, SCREAMS, SIRENS ETC
--

Open the King doors!

This is not a drill, I repeat, this is not a
drill!

Can everyone quickly and quietly exit the
studio, the muster point is behind the
drama block.

[ALL CAST RUN OUTSIDE

SHOT OF MAKE-UP/COSTUME
AREA BEHIND GECKO SET
BEING EVACUATED

185. **6** / EXTERIOR SHOT - BLUE
ON RICHARD BY FLASHING LIGHTS AND
DOORS SIRENS, SPACE BLANKETS,
- HE EXITS STUDIO NICHOLAS WITCHELL LIMPING
- PERFORMERS RUN
PAST RICHARD EXITS KING DOORS]

STBY FOR KIRSTY IV NEXT

(1 NEXT)

(265 ON 1, Sequence 51 Continued)

On Saturday it's Fat Sister. She's my real
sister but she's not really fat. That's a
ticked name that stuck years ago when
266. 4 she was on a diet. /
AUDIENCE REACTION

267. 1 /PAUSE./ JESS WINCES AND
MS JESS SMILES]

I'm particularly fond of Fat Sister's
laidback, occasionally haphazard,
approach to my care.

STAND BY VT -
SCENE 6 PRE
-RECORD

268. 4 She says because she's my sister she's
not bound by the usual conventions of
good support work practice. /
WA

269. 1 /PAUSE//
MS JESS

I end the week with Ruth. She's the first
other person with Tourettes I ever met.

Meeting Ruth made me much more
accepting of myself. I realised I'd never
expect her to hold her tics in or be
embarrassed by them. So why did I
270. 3 expect that of myself? /
2-S

[JESS PICKS UP A GIANT
TOOTHBRUSH]

(1 NEXT)