



**Ministry  
of Defence**

**JSP 579**

**Policy and Processes for Non-News Media Projects  
– broadcast, manuscripts, digital and features**

**Part 2: Guidance**

# Foreword

This Part 2 JSP provides guidance in accordance with the policy set out in Part 1 of this JSP; the guidance is sponsored by the Defence Authority for Communications. It provides policy-compliant business practices which should be considered best practice in the absence of any contradicting instruction. However, nothing in this document should discourage the application of sheer common sense.

# Preface

## How to use this JSP

1. JSP 579 is to be used as an informative resource guiding decision-making and process when Defence wishes to engage with non-news media projects, whether traditional TV/radio documentary, book, digital or other media projects that are not time-critical news in nature. It should be used by communications and media staff, as well as those responsible for scoping and advancing the different stages of what can be a complex process, involving areas such as Finance, Commercial and Policy. No media project should proceed unless DDC Strategy (DDC(S)) or TLB Media and Communications (TLB M&C) staff have given approval (either specifically per project or through granted delegations). This JSP will be reviewed at least annually.
  
2. The JSP is structured in two parts:
  - a. Part 1- Directive, which provides the direction that must be followed in accordance with statute or policy mandated by Defence or on Defence by Central Government.
  
  - b. Part 2 - Guidance, which provides the guidance and best practice that will assist the user to comply with the Directive(s) detailed in Part 1.

## Coherence with other Defence Authority Policy and Guidance

3. Where applicable, this document contains links to other relevant JSPs, some of which may be published by different Defence Authorities. Where particular dependencies exist, these other Defence Authorities have been consulted in the formulation of the policy and guidance detailed in this publication.

	<b>Title</b>
	Financial Management Policy Manual
	Contact with the Media and Communicating in Public.
	The Media Support Scheme
	Consent Form for Defence Imagery
	Crown Copyright material: Policy, Responsibilities and Procedures for Use

## Further Advice and Feedback – Contacts

4. The owner of this JSP is DDC Secretariat, who will coordinate any queries with the relevant subject leads in DDC. For further information on any aspect of this guide, or questions not answered within the subsequent sections, or to provide feedback on the content, contact:

		<b>Telephone</b>

# Contents

Foreword .....	i
Preface .....	ii
How to use this JSP .....	ii
Coherence with other Defence Authority Policy and Guidance .....	ii
Training .....	ii
Further Advice and Feedback – Contacts .....	ii
Contents .....	iii
<b>1. MOD Non-News Media Projects Standard Operating Procedures for Media &amp; Communications Personnel</b>	<b>1</b>
Background and Initial Approaches	1
Defence Focused Projects – DDC(S)/TLB	1
Scoping Phase	2
Charging for Use of MOD Assets and DIO Licences	2
Project Approval	3
Medical Consent, OPSEC and PERSEC	4
Visits to Operational Theatres including Flights	4
Reconnaissance Visits/Taster Tapes	5
Contracts	5
Crown Copyright Material	5
Insurance	6
Short Notice and Bit-Part Projects	7
Filming Inside Service Family Accommodation (SFA)	7
Media Support Scheme (Formerly Editors Abroad)	8
Changes during the Development of the Project	8
Author Access/Filming Production/Briefings	8
MOD Contributor Release Form	8
Media Escorts	9
Clearance Processes for Manuscripts/Books	9
Resolution of Problems during Filming/Book Research	9
The Post Production Phase - Filming	9
Errors and Required Corrections in Projects	9
Pre-Release Publicity	10
Non-News Media Project Evaluation	10
<b>2. PR Activity Classification Table</b>	<b>11</b>

<b>3. DDC Non-News Communications Ratings – Guidance Definitions</b>	<b>12</b>
<b>4. Non-News Media Project Work Flow</b>	<b>13</b>
<b>5. Book Manuscript Clearance Process Flowchart</b>	<b>15</b>
<b>6. Process for Clearance of Manuscripts</b>	<b>16</b>
<b>7. Process for Non-News Theatre Embed Approval by DDC/TLB</b>	<b>18</b>
<b>8. Key Organisations and Contacts</b>	<b>19</b>
<b>9. Warning Order Template</b>	<b>22</b>
<b>10. Media Operations Assignment Report (MOAR) Template</b>	<b>23</b>
<b>11. Charging for Communications Projects – Financial Questions Flowchart</b>	<b>26</b>
<b>12. MOD Contributor Release Form</b>	<b>27</b>
<b>13. Medical Consent</b>	<b>30</b>
<b>14. Operational Security Guidance (OPSEC)</b>	<b>31</b>
<b>15. Personnel and Personal Security (PERSEC)</b>	<b>32</b>

# 1 MOD Non-News Media Projects

## Standard Operating Procedures for Media & Communications Personnel

### Background and Initial Approches

1. This guide is principally written for communications staff to steer them through the MOD processes when dealing with Non-News Media Projects (NNMP). It includes guidance on the potential stakeholders involved (across multiple TLBs) and other Government Departments (OGD) that may influence decision making, resource allocation and handling advice/risk mitigation. It does not duplicate information on the detailed role of finance and contract officers (FLC Commercial/Defence Infrastructure Organisation (DIO)), which is covered in JSP 462 - Financial Management Policy Manual and individual TLB process guides.
2. Protecting and enhancing Defence image, reputation and public profile is a core MOD output and the responsibility of all in Defence to support. One way of doing this is through NNMPs such as television, radio, book and digital opportunities, and requires positive and proactive engagement.
3. Approaches for NNMPs come into Defence at all levels from TLB down to local contacts. All projects must be sent for consideration at either DDC or TLB communications team level. Units and personnel below TLB level should obtain basic details following an NNMP approach so they can be passed on, and local staff must not commit to or advance NNMPs without at least TLB support and guidance. The media project manager at the TLB should ask for a synopsis, pitch or treatment. If the proposal has merit, the writer/producer may be approached to discuss the idea. The first decision that must be taken is whether it sufficiently **supports (or protects) Defence reputation via a core MOD/TLB communications priority** to be in the interests of Defence to engage in the project. Considerations should include whether there is a story to be told, whether MOD involvement would help shape the agenda, or whether the project would happen anyway and would benefit from Defence engagement. The TLB media project manager must assess the communications classification of the project at Section 2 – PR Activity Classification Table and Section 3 – DDC Non-News Communications Ratings- Guidance Definitions.
4. The guidance laid out in this JSP should be followed at all times.

### Defence Focused Projects – DDC(S)/TLB

5. All NNMPs must have a clear target output that support Defence communications priorities or protects or enhances Defence reputation, and a clear distinction established early on between MOD-supported and TLB-supported projects.
6. MOD-supported identifies projects as primary-tier engagement, often tri-Service, that are tied to a major core communications centrally-led campaign or event. These remain within (or are passed to) DDC for delivery, from initial scoping by DDC(S) and DDC Plans and Co-ord (DDC P&C) to DDC Campaigns for further development and delivery with TLB assistance.

7. TLB-supported identifies projects as secondary-tier engagement i.e. significant from a single Service or wider MOD perspective, and passes to (if required with DDC(S) and DDC (P&C) recommendations including messaging intent, or remains with, TLB media and communications teams for further scoping, decision whether to engage, delivery of filming, and post-production including evaluation.

8. Projects may be Defence focussed, or simply include Defence as an element of a wider piece. Contributions to a Non-News Media Projects (NNMP) NNMP not wholly about Defence or the Services are more straightforward and are covered in para 29.

9. Viable projects that are single Service or joint Service in character will be mostly considered at TLB level, but must be inputted by the receiving communications team on the [Defence Communications Planner](#) and via direct contact with SO1s in DDC(S).

10. The requirements, availability of resources (including staff to run a project) and ability and desire to engage in the project should be assessed during the scoping phase of a project and early engagement should take place with all stakeholders, including TLB commercial and contract staff where relevant.

## Scoping Phase

11. The media project manager should involve key stakeholders during the scoping phase to establish understanding and support for the communication aim. This may include relevant DDC staff, policy officials, TLBs such as FLCs and DIO and PJHQ, and OGDs - although all of these may not be necessary. The views of the local Commander should also be sought through the Chain of Command. A robust SWOT analysis should be carried out for complex (especially joint Service) projects to ensure an informed decision can be made, and where contract/licence action is required a Project Proforma (sometimes known as a Project Implementation Document (PID)) completed. The TLB Commercial Branch with the most equity involved will provide the relevant documentation (see Section 8 – Key Organisations and Contacts). Substantive projects must be entered on the central database for NNMP, known as the Defence Communications Planner, so DDC(S) staff are aware and can give direction and guidance on projects if they wish. The Proforma will form the basis of a possible Ministerial or other submission, the contract and theatre instructions if necessary. **Remember to continually assess, as projects develop, who needs to be brought in to the process and maintain the Project Proforma and updating of the [Defence Communications Planner](#).**

## Charging for Use of MOD Assets and DIO Licences

12. Media engaging with Defence should be made aware early on that they should expect to be charged for access to Public Sector-owned resources. The default position by finance areas is income generation through full cost recovery, however the TLB media project manager can (and should, where it is assessed that significant value to Defence will be gained) recommend to the appropriate TLB Director of Resources (or delegated authority) that charges be abated or waived in the interests of Defence reputation. It is the responsibility of the relevant Commercial Office, not the media project manager, to discuss aspects of the contract, including the negotiations of costs, with the media company on a without commitment basis after an internal discussion with the comms lead has taken place. The abatement/waiver option is to ensure that projects justified to be in the interests of benefitting Departmental reputation are not lost due to unaffordable costs. Whatever the

charging status of a project, a contract may still be required in order to proceed. A DIO licence is often required either as part of a commercial contract that can be issued by the TLB commercial team, or direct from DIO when the assets supplied includes MOD land and/or buildings. Purely commercial filming requests with little or no Defence communications benefit are scoped by DIO and then discussed with commercial teams if a contract is required. In all cases DIO Communications (see Section 8 - Key Organisations and Contacts) must be informed and their advice sought, especially in the area of assessing a communications value to Defence (see Section 3 – DDC Non-News Communications Ratings – Guidance Definitions). The Defence training estate (comprising 16 major and 104 minor training areas) is a particular area where access for NNMPs is frequently requested. Preparing DIO licences for the casual use of MOD land and property on the DTE is delivered by the National Training Estate Prime (NTEP) contractor. Defence is unable to influence the commercial rates the contractor assesses for casual use of MOD land/property it manages on behalf of Defence, and when projects are judged to support core communications objectives can only be abated at the contractor's discretion.

13. For cost recovery of providing access to personnel, equipment and to MOD land to be abated, a business case for any abatement of full costs or waivers must be completed and approved by the appropriate authority (JSP 468 chapter 22). These must tightly tie the case for abatement to one or more of the Defence or TLB communication priorities and include associated risks and mitigation. Remember: reputation is core business.

14. Charging interview fees, for staff time and other costs above marginal level must not be raised for core communications projects that fulfil one or more of the priorities as set by the TLB or DCB. If charge waivers are proposed (with the agreement of the Senior Finance Officer at TLB level) because a priority project will be lost due to charging then a business case detailing the cost/benefits should be produced and approved by the appropriate authority from within the TLB. The amount of any subsequently agreed abatement must be reported as a public subsidy to the appropriate budgetary authority in the TLB. The charging process flowchart for Communications projects is at Section 11.

15. Flights to operational theatres are covered at para 20-22. If it is not possible to accommodate media through this system then often it is possible for them to make their own commercial arrangements.

## **Project Approval**

16. Non-contentious, observational single-Service/joint-Service projects can be scoped, approved and delivered by the TLB, noting each must be entered at the earliest stage on the Defence Communications Planner as well as drawn to the attention of DDC(S) staff. Where projects pose significant reputational or other risks (reflecting, for example, dialogue with policy branches and OGDs), consideration should be given to submitting to higher authority – if necessary to Ministers – for approval. Consequently, where projects are identified as substantial, sensitive, of Ministerial interest, connected to current ops or are novel, political or contain an OGD element, approval and guidance from DDC Strategy should be sought.

17. NNMPs involving operational matters/current ops require special consideration. Access granted to Defence-sponsored media in theatre may impact on Foreign & Commonwealth Office (FCO) and Department for International Development (DfID) briefs, whether or not that is the intention. Therefore other relevant Government Departments and No10 may be involved in the decision-making process to advise on opportunities, risks and key



messages. At all levels personnel must think laterally and consider the wider implications of a project. Scoping includes deciding whether the issue needs to be considered by, or coordinated through, relevant communications groups for discussion/direction. PJHQ must be involved in the decision-making process.

18. Ultimately a **statement of proposal/editorial intent** (treatment) must be obtained from the media organisation/individual that the MOD is content to support. These will differ in size and complexity depending on the project, and may not be required in full until a decision has been made to proceed. The proposal, completed Project Proforma and company statement of requirement (to enable accurate charge assessment and abatement consideration) will be included with the contract documents. Adherence to this requirement will smooth the contract process (if required) and shorten delivery time of the project. There can be no “boots on the ground” (filming, book interviews etc) on MOD property or with serving MOD personnel before a contract, or decision not to proceed down the contract route, is in place. Filming without a contract is permitted for interview and bit-part filming (see para 29) or approved recce filming (para 23).

### **Medical Consent, OPSEC and PERSEC**

19. All NNMP need to consider Medical Consent, Operational Security (OPSEC) and Personal Security (PERSEC) implications. Medical Consent covers deployed medical personnel, injured personnel and personnel in the patient care pathway and is the responsibility of HQ Surgeon General (Section 13). Operational Security (Section 14) is the responsibility of PJHQ and seeks to ensure that the safety and security of personnel on operations is not jeopardised by media activity or engagement. Personal Security (PERSEC) seeks to ensure that personnel appearing in the public eye remain safe, and that their personal security and that of their families is maintained (Section 15).

### **Visits to Operational Theatres including Flights**

20. Any projects potentially involving an operational theatre must be discussed with PJHQ and have availability confirmed by the DDC Media Management Group (MMG). Once approved and a project lead is confirmed, an initial Warning Order (Section 9) should be issued for scoping by PJHQ. This will feed the drafting of a Media Operations Assignment Report (MOAR (Section 10)) which is staffed for comment by DDC Plans & Coord (P&C) and delivered formally to Media Ops by PJHQ-J9. Media Ops should reply to this MOAR with a draft Fragmentary Order (FRAGO) detailing the instructions and draft programme for Media Ops and the respective Force Elements in Theatre for discussion, agreement and pre briefing by the relevant stakeholders. DDC(S) and DDC (P&C) are staffed to assist in these areas.

21. DDC is funded and authorised to apply for a limited allocation of media seats on flights to theatre to cover both News and NNMP that are scoped as viable and the bid supported by the Media Management Group and PJHQ J9. However these seats are only available if not required for other operational reasons, and can face last minute cancellation. No charge to the third party is levied for these seats. The lead TLB for media seats is the one with the highest associated costs, and this would often be HQ Air Command in the case of long flights to theatre. A proposal to use this allocation should be made clear when inputting on the DCEP as above. Preference will be given to bids which offer Defence the best return in terms of audience reach, segmentation and risk. Projects which are likely to be scoped as 1 or 0 on the ratings index of Section 3 - DDC Non-News Communications

Ratings – Guidance Definitions are unlikely to be supported by communications staff/MMG.

22. Advice on visits to operational theatres should also be sought from the MOD Green Book - <https://www.gov.uk/government/publications/the-green-book>. This is a public document that can be sent to media and is held on GOV.UK. Advice can also be obtained from DDC (P&C) (Section 8 – Key Organisations and Contacts).

## **Reconnaissance Visits/Taster Tapes**

23. Often media researching a NNMP will request a site recce or to be briefed by an individual on MOD property to win a commission or to focus and shape ideas. These sometimes include requests for modest ad hoc recording/filming which may or may not be used in any future production. Filmed material for a ‘taster tape’ is not for broadcast until a contract is signed and this should be made clear to the third party. Numerous elements of the project may need recces, and a practical solution must be sought following standard governance procedures. No charges should be raised for straightforward, low-risk observational filming that improve production company chances of securing a commission for media projects that support core communications objectives, but any deployment to an operational theatre must be done with MMG approval, under the terms and conditions of the Green Book and other relevant international/local accreditation requirements. If costs are unavoidable, these should be considered for abatement if appropriate (based on the communications benefit) and where applicable agreed with the organisation/individual prior to the recce<sup>1</sup>. A TLB may use its discretion to grant an option to defer payment for recce charges until the organisation has concluded a follow on contract with the MOD after they have secured a commissioned production. Use of such an option must be time related and upon expiry payment will be due if the organisation has failed to conclude a follow on contract. Recces on MOD property must include, as a minimum, the permission of the relevant Commanding Officer, who must be apprised of all the risks, and the support of the TLB media project manager.

## **Contracts**

24. Contracts are standard practise for Defence focused NNMP as they reflect the provision of costed services (e.g. the supply of personnel, equipment), as well considerations such as H&S, risk, intellectual property etc, and are the responsibility of TLB commercial branches. Contracts for projects involving more than one Service will be led by the commercial branch of the TLB with the most equity involved. Commercial branches hold standard non-news templates that have been agreed with industry. The issuing of DIO licences (see para 12) embedded in these commercial contracts can be issued by the TLB commercial team. The responsibility for issuing the appropriate contract documentation lies with licenced TLB Commercial Officers, although communications staff can issue the contract template for awareness after discussion with the relevant TLB Commercial Officer.

## **Crown Copyright Material**

25. Media project managers may agree to the use of a proportionately reasonable amount of Crown copyright material, which includes photographs, film footage and documentation. For the Crown to own copyright means either the material was produced by MOD staff as

---

<sup>1</sup> In the case of Land Forces, this will be in the form of a basic contract.

a part of their duties (photographs for example when taken by MOD photographers on duty), or otherwise has ownership of it by virtue of Contract. Material may be released if it is suitable for use under the [Open Government Licence \(OGL\)](#). To be suitable for use under the OGL, material must be OPSEC and PERSEC cleared (Section 14 and 15), and either must contain no personal data (usually meaning there are no identifiable individuals shown within it), or if there are identifiable people they are strictly MOD staff, and they have signed the Annex to the [Consent DIN](#). As this is for Non-News projects, material which is only suitable for the MOD News Licence terms (ie there are identifiable people and either they are MOD staff and have not signed the Annex to the Consent DIN or they are non-MOD staff), it must not be released. Any material must be properly attributed, please see the [Copyright DIN](#) for the correct attribution at the time. For any further advice or guidance please contact the MOD's Crown copyright administrator [REDACTED]

## Insurance

26. The responsibility for conducting appropriate risk assessment(s) for a media activity rests with the project sponsor who will be required to follow TLB governance and approval procedures. For those projects that fall within News or the Department's key communication priorities in the PR Activity Classification Table at Section 2 (columns A&B), there is no requirement to purchase commercial insurance as the Department's normal self-insurance arrangements will apply. Any claims for compensation arising from MOD core business media activities where MOD has a legal liability to pay compensation will be considered by Directorate of Judicial Engagement Policy - Common Law Claims & Policy (Section 8 – Key Organisations and Contacts).

27. For all other non-core media activities (columns C&D) a flat rate insurance charge of £500 under the Departmental Insurance Scheme (DIS) should be applied. This increases to £750 for media activities undertaken in operational theatres. This insurance cost should be recovered from the customer and credited to UIN D3500B, RAC RLB011. VAT should be added at the standard rate. However, where TLBs have procured annual insurance programmes to cover risks arising from non-news media charging activity the TLB will be able to advise on the appropriate insurance charge to be recovered from the customer and relevant budgetary details. These insurance costs cannot be abated. The availability of a flat rate charge under the DIS or commercial insurance should avoid the requirement for protracted customer cost discussions in the majority of cases. In exceptional cases where it is proposed to conduct inherently risky activities, DJEP-CLCP Senior Claims Officer (Policy) should be consulted to provide advice on the insurance charging requirements that reflects the risk. For short notice and urgent requirements where it has not been possible to enter into formal contract arrangements the activity may proceed provided the necessary approvals have been obtained and the insurance costs have been met.

28. In all cases where MOD is involved in non-core business activity it is essential that the customer has appropriate insurance in place to meet their legal liability towards the MOD. For third party public liability risks the limit of indemnity should not be less than £5M per occurrence and be unlimited as to the total number of occurrences in any one annual policy year. Based upon an appropriate risk assessment, in relation to small scale events or those with a low risk profile, a third party public liability indemnity of £2M may be justifiable. The level of insurance cover required should be determined with the insurance broker to determine the degree of risk posed by the activity.

## Short Notice and Bit-Part Projects

29. This covers participation in short notice and bit-part NNMPs involving filming of MOD people, access to assets, and MOD property. A TLB contract or DIO licence is generally required for NNMPs. However, both of these can be waived when Service personnel/civilian staff are being interviewed within a Defence environment about their role in the Armed Forces/Defence and what they do. Such interviews may be supported with short term, low risk observational access/filming that adds context to a NNMP of benefit to Defence, or in which a communications judgement is made that not to engage could be detrimental to Defence reputation. Such engagement must have permission of the Commanding Officer, have a risk assessment conducted, and the project staffed through TLB Media and Communication channels.

30. Partners/contractors such as the National Training Estate Prime (NTEP) contractor involved in preparing licences may be willing to forego their fees, but they are currently not contractually obliged to do so. The DIO licence template covers terms specifically relating to the use of MOD locations where no other services such as the supply of personnel or equipment is made.

## Filming Inside Service Family Accommodation (SFA)

31. Personnel and their families living in Service Family Accommodation (SFA) often wish to participate in their own time in TV programmes unconnected to their military life. This is Private Life Activity for programmes such as *Come Dine with Me* or *Escape to the Country*. These programmes do not support Defence communications priorities, but there is a need to ensure personnel or their families are not disadvantaged and prevented from using their home for participating in such programmes purely because they are living in accommodation provided by the MOD. Individuals should seek Chain of Command approval and M&C advise before agreeing to take part if filming at SFA is required.

32. No licence or contract to commercially film in SFA for television/radio programmes not linked to Defence, will routinely be required, on condition that:

- a. The occupants support engagement and observe and comply fully with the obligations set out in their Service Licence to Occupy SFA agreement. In particular, this shall include (but not be limited to) responsibility for ensuring all security and other local Service instructions are observed and complied with by the Film/Production Company concerned and that the use of the property or any part of it is not used for commercial filming without the prior written consent of the local DIO Housing Allocations Service Centre (HASC) office and local Service Commander, who decide if the quarter is suitable for filming in.
- b. Local unit Comms staff and central DIO/TLB Comms agree the engagement, i.e. fully consider the risks/benefits to reputation.
- c. Evidence of the Film/Production company's Third Party/Public Liability insurance held to a minimum of £2M limit of liability per occurrence to cover the filming and an undertaking by the company in writing, to immediately make good any accidental damage caused is provided to the HASC office.
- d. The occupant arranges (if not already held) personal home and Public Liability insurance to cover their potential legal liabilities to the MOD and other Third Parties in

respect of injury and damage to the property which may arise from the filming activity in their home.

e. The filming is overseen by Defence Media staff if possible since it is on Crown property.

f. OPSEC/PERSEC aspects are paramount. Service personnel and their families must be made aware of the obvious pitfalls of appearing on national TV.

33. This concession is only applicable to programmes involving 'off-duty' occupant-inspired filming in SFA that is outside of MOD core communications activities. In all other circumstances, the normal rules for licensing/contracting location filming activities apply.

### **Media Support Scheme (formerly Editors Abroad)**

34. The MOD engages with media at all levels and regional, local and specialist press are key to the communication effort. However, such media might find the costs of visits to units prohibitive, especially on deployed operations to combat theatres, and the Media Support Scheme (formerly known as the Editors Abroad Scheme) is an effective method of supporting such access. The scheme is funded by DDC and is tri-Service. Further details can be found at [DIN 2013DIN03-011](#).

### **Changes during the Development of the Project**

35. Any changes to the scope of projects must lead to the re-evaluation of risks and entered on the DCEP and other relevant documents. In particular Commercial and DIO staff (as appropriate) must be informed of any changes as any change to service provision may invalidate MOD's insurance arrangements (if MOD purchased) and result in a contractual dispute. Any significant issues that might seriously affect reputation should be considered from an 'informing Minister' point of view, via DDC Strategy.

### **Author Access/Filming Production/Briefings**

36. All relevant staff must be briefed on the duration, timings, purpose (include supporting lines to take), sensitivities, and facilities to be made available to authors or film crews and any potential disruption to operational activity. Authors and film crews should be subject to standard procedures which should include a Health and Safety briefing for any activity and, if necessary, a security briefing.

### **MOD Contributor Release Form**

37. Informed consent is required before Crown personnel appear in NNMPs, however they must not sign any contributor release forms except the MOD release forms at Section 12. By doing this, our contributors assign their performance and associated rights to the Department which in turn further assign the rights across to the Producer by means of the main contract. The advantage of this approach is that the transfer of rights is subject to our contract terms. The original must be retained and ultimately passed on to the commercial branch to add to the programme file.

## **Media Escorts**

38. All media visits must be accompanied by appropriate escorts/media minders at all times. Interviewees should be provided with support from a media minder during an interview, unless agreement has been sought from comms staff that a minder does not need to be present. Escorts should ensure that the services provided are in accordance with the Media Operations Assignment Report or contract.

## **Clearance Processes for Manuscripts/Books**

39. The process for the clearance of manuscripts and books on Defence topics is dealt with in Section 5 – Book Manuscript Clearance Process Flowchart and Section 6 – Process for Clearance of Manuscripts, and covers: manuscripts submitted to Defence by external authors, including former MOD personnel; manuscripts produced within a NNMP; manuscripts proposed by current military and civilian personnel; and manuscripts commissioned by Defence.

## **Resolution of Problems during Filming/Book Research**

40. Many of these matters will be covered in the contract/licence if one is in place. The aim should be to get things right first time. Problems should be solved by the project officer directly with the producer/writer. If necessary matters should then be raised up the Chain of Command, finally to the project lead TLB, with commercial staff alerted immediately. In the last resort, the dispute resolution clause in the contract/licence may be used or, if there is a breach of contract/licence, the contract/licence may be terminated. This must be handled by the relevant Commercial Branch/DIO (in conjunction with the Project Manager and MOD's Legal Services).

## **The Post Production Phase - Filming**

41. Rough Cut and Fine Cut: The contract will stipulate that the rough cut (the first edited version) and/or the 'fine cut' (a later version including narration and voice-overs, music, titles and credits) of the programme is shown to the MOD in advance of transmission. There will be exceptions such as 'live' programmes, or some pre-recorded programmes of a minor nature. PR officers, policy staff and key stakeholders should be included in the clearance process, but the numbers involved must be kept to a minimum. Anything filmed in an operational theatre must be cleared by PJHQ.

## **Errors and Required Corrections in Projects**

42. In projects run under contract with MOD any requests for changes must not compromise the media editorial independence needed for credible programmes or articles. However, MOD will intervene if necessary regarding factual errors and sensitive matters of operational/national security (including confidentiality of Special Forces) and issues relating to the personal security and duty of care of our personnel (e.g. identification of dead or injured). The intervention in such areas is made using the relevant clauses in the contract.

## **Pre-Release Publicity**

43. Production companies own the material they produce. Project officers must ensure that any pre or post publication/broadcast publicity is agreed in advance by all parties. In this way the MOD has an understanding and control over wider dissemination of the material and the production company retains control of the release of their product. Broadcasters may require access to personnel for publicity purposes which can greatly increase the chances of a programme being seen. Usual [clearance procedures](#) should be followed and personnel conducting interviews should be accompanied by a media officer.

## **Non-News Media Project Evaluation**

44. All projects should be evaluated as to whether it fulfilled the communications objectives, and the results filed with the rest of the project documents and inputted on the DCEP. To help everyone improve, any problems encountered with specific organisations or events, ideas or examples of best practice should be fed back to DDC and the relevant commercial branch for onward dissemination.

## 2 PR Activity Classification Table

	A	B	C	D
<b>Activity</b>	<b>News</b>	<p>i. <b>Key communications priority (Defence specific) Non-News MOD projects</b></p> <p>ii. <b>Participation in non-MOD specific projects</b></p>	<b>All other Non-News activity with PR value</b>	<b>Income Generation</b> Projects with negligible or nil PR value generally for commercial gain
<b>Example Activity</b>	<p>News and Current Affairs activity (as decided by DDC):</p> <ul style="list-style-type: none"> <li>• News output (broadcast, radio, print, digital)</li> <li>• Newsnight</li> <li>• Panorama</li> <li>• One Show</li> <li>• Blue Peter</li> </ul> <p>Specialist access requests under MOU.</p>	<p>Communication Priorities:</p> <ul style="list-style-type: none"> <li>• Keeping Britain Safe</li> <li>• Investing in Capability</li> <li>• Investing in all our People</li> </ul>	<p>Examples of programmes that would fall into this category include:</p> <ul style="list-style-type: none"> <li>• BBC's Coast</li> <li>• Historical Documentaries</li> </ul>	<p>Using military facilities as the background for project or event</p> <p>e.g. Fitness Video Setting for film or TV drama</p>
<b>Insurance Rate</b>	No Charge	No Charge	<p>Recovery of commercial insurance cost if TLB policy in place.</p> <p>OR flat rate £500* (Departmental Insurance Scheme)</p> <p>*If deemed to be high risk activity consult DJEP-CLCP SCO Policy</p> <p>OR flat rate £750 for media activities undertaken in operational theatre. Insurance costs should be recovered from the customer and credited to UIN D3500B, RAC RLB011. VAT should be added at the standard rate.</p>	Standard charges under the Departmental Insurance Scheme or bespoke commercial insurance
<b>Charging Profile</b>	Nil Cost	<p>Marginal Cost.</p> <p>Interviews/basic observational filming for core reputation building – no bespoke costs to MOD.</p>	<p>Schedule of charges based on a percentage of the <u>full cost</u> of activity (i.e. from marginal cost up to 100%, depending on affordability and Defence benefit).</p> <p>Abated by Commercial team in accordance with information provided to them by Comms lead.</p>	Charge negotiated on a commercial basis
<b>Process</b>	DDC News/Campaigns	JSP 579	JSP 579	The MOD Guide to Income generation



# 3 DDC Non-News Communications Ratings – Guidance Definitions

This Communications Ratings table provides a system to evaluate the PR value of a Non-News project. The rating will be provided by communications staff within DDC or TLB Media & Comms. The rating can be used by Command Secretaries and/or the appropriate policy areas when judging the balance between reputation value to the Department and repayment costs. Communicating Defence is core business, but engagement with media must not affect core operational output and bespoke activity must either be charged for or avoided. PR ratings 3(MOD) and 3(sS) should be regarded as core communications activity, and should not be regarded as income generating opportunities by TLBs, but must be compliant with Repayment Policy.

Communications ratings can only be applied by authorised communications staff within DDC or FLC/TLB. All proposals that are novel, contentious, sensitive or political, require scoping by, and a rating from, DDC Strategy.

				Output
<b>3(MOD)</b>	Project has outstanding communications value across Defence and the Armed Forces and reflecting strategic communications priorities. Resources may be made available. Aim – to charge no more than marginal costs to public purse to ensure that the opportunity is not lost.	Project is aligned with current Defence communication priorities and will relay key Defence messages and themes.	Project will reach a wide public audience, including priority target audiences.	<ul style="list-style-type: none"> <li>• A broadcast (TV/radio) on a national terrestrial station (i.e. BBC/ITV1/Channel4/5) or major satellite/digital channel (i.e. Sky One/ITV2 ) or prime regional outlet</li> <li>• Article/feature in target audience publication</li> <li>• Event of national standing which will receive national media coverage or reach a national audience</li> <li>• Digital-only content to target audience</li> </ul>
<b>3(sS)</b>	Project has excellent communications value for Defence, via one of the Armed Forces and reflecting single Service strategic communications priorities. Aim – to charge no more than marginal costs to public purse to ensure that the opportunity is not lost.	Project is aligned with current single Service communication priorities and will relay key messages and themes.	Project will reach a wide public audience, including priority target audiences.	<ul style="list-style-type: none"> <li>• A broadcast (TV/radio) on a national terrestrial station (i.e. BBC/ITV1/Channel4/5) or major satellite/digital channel (i.e. Sky One/ITV2 ) or prime regional outlet</li> <li>• Article/feature in a target audience publication</li> <li>• Event of national standing which will receive national media coverage or reach a national audience</li> <li>• Digital-only content to target audience</li> </ul>
<b>2</b>	Project has PR value for Defence or one of the Armed Forces. Consideration may be given to allocating resources, and charge abatement can still apply.	Project will relay some Defence or Service messages and themes and/or provide a positive profile.	Project will reach a specific audience.	<ul style="list-style-type: none"> <li>• A TV/radio broadcast on a national or local terrestrial/satellite/digital/specialist channel</li> <li>• National/regional/specialist publication</li> <li>• An event of regional standing which will receive local media coverage or reach the local community</li> <li>• Digital-only content</li> </ul>
<b>1</b>	Project has neutral PR value for Defence/Armed Services. Consideration may be given to allocating resources, but must not affect core business. Will not merit abating costs.	Project will not diminish reputation.	Unspecified or limited.	Unspecified or limited.
<b>0</b>	Refer to Income Generation.			

# 4 Non-News Media Project Work Flow

Requests can come into Defence through many different channels - directly at DDC, at TLB Media & Communications. Where a request is made at a unit, station, etc., it should be forwarded to the appropriate TLB M&C point of contact.

See JSP 579 for definition of Media. If it is not Media relevant, then forward the request to the appropriate contact within the TLB.

It is assumed that news requests will be handled through existing channels at TLB or DDC. NB JSP 579 does not cover specialist periodicals, which are treated as news at TLB level but should be recorded on the Defence Communications Planner (DCP).

TLB or DDC makes an initial assessment of potential PR value of the proposed idea. This assessment should also take into account how the proposed idea might align with TLB comms strategy, Defence Comms Strategy and Defence messaging opportunities.

When assessing the non news media request, the sponsor must ascertain the value to Defence and identify risks. Risks include financial, health and safety, occupational, environmental, capacity and security. These risks should be logged in a risk register with corresponding mitigation actions.

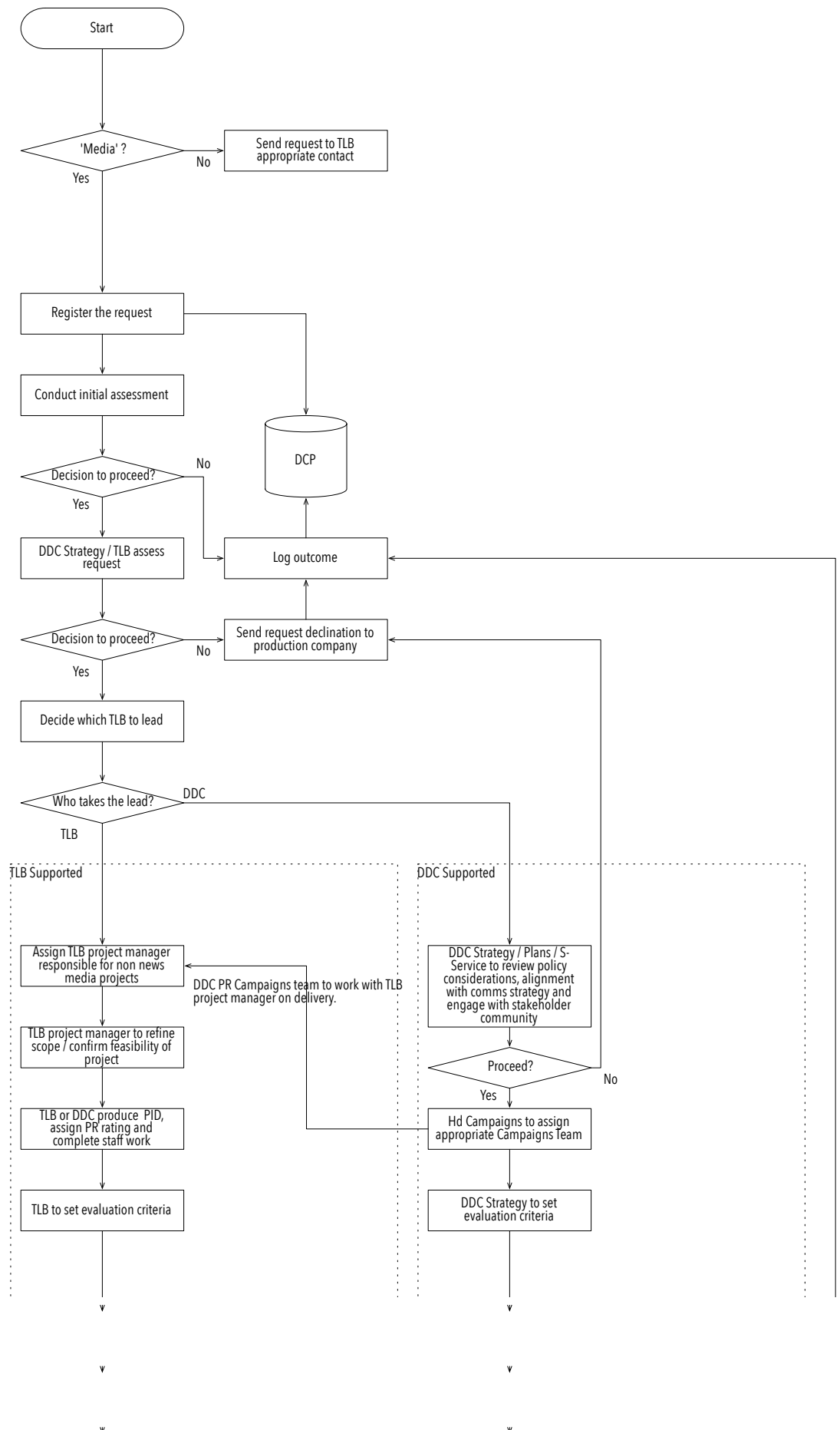
This is a collaborative decision process at the Media Management Group meeting to assess whether DDC should lead on delivery, based on the following criteria:

- Fit with Defence Comms Strategy or TLB Comms Strategy
- Fit with current campaign theme
- Departmental reputation
- Defence wide implication
- Ministerial interest
- Novel and contentious

Even when DDC is leading on the project, there may be a need for a TLB project manager to assess and scope.

Using the TLB-issued Project Implementation Document (PID). TLBs have delegated authority to assign PR rating based on refined scope and feasibility of the project.

The relevant communications strategy will determine the evaluation criteria to use. DDC / TLB will need to work with their respective Insight & Evaluation teams to establish process and metrics to use.



have delegated authority to assign and rating based on refined scope and feasibility of the project.

The relevant communications strategy will determine the evaluation criteria to use. DDC / TLB will need to work with their respective Insight & Evaluation teams to establish process and metrics to use.

TLB in consultation with units / stations / organisation to assign a suitable project officer.

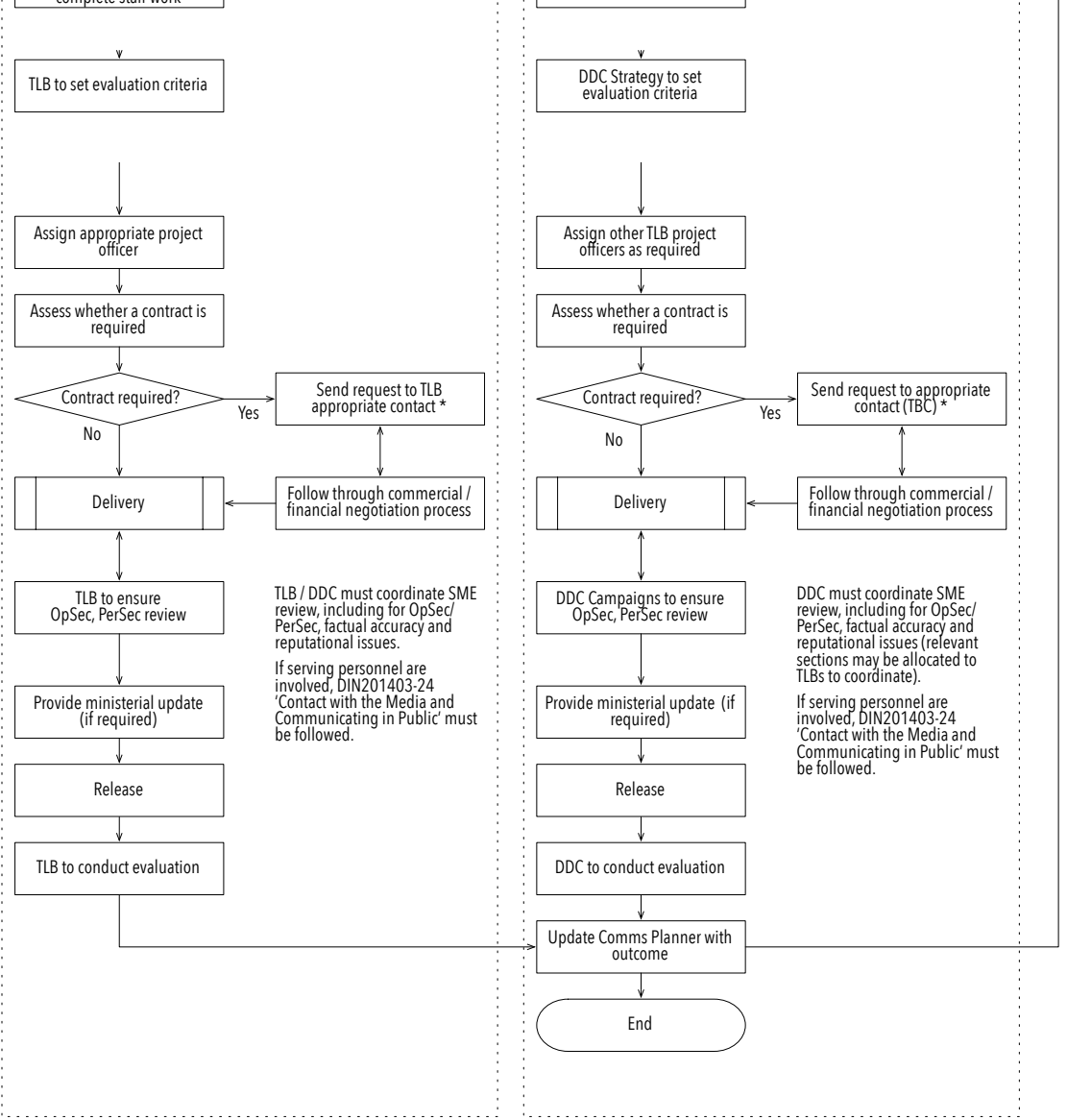
A careful assessment of whether a contract is required.

\* Secretariats of sServices are in the process of establishing the appropriate point of contact of handling contracts.

Delivery is a complex, multi-staged task involving several resources. The project officer will play a key role in building a positive working relationship with the producer / broadcaster / authors.

Refer to the JSP Annex on guidelines and best practice.

Measure using the evaluation criteria.



# 5 Book Manuscript Clearance Process Flowchart

This diagram describes the relevant points of contact for coordination of clearance of manuscripts and books on Defence topics intended for publication. This includes: texts submitted to Defence by external authors including former personnel; external requests for Defence support or access; proposals from current personnel; and texts commissioned by Defence.

Requests can come into Defence through many different channels - directly at DDC, TLB Media & Communications, unit, station, etc.

Is this a request for support from Defence in the form of access to Defence resources, equipment and personnel?

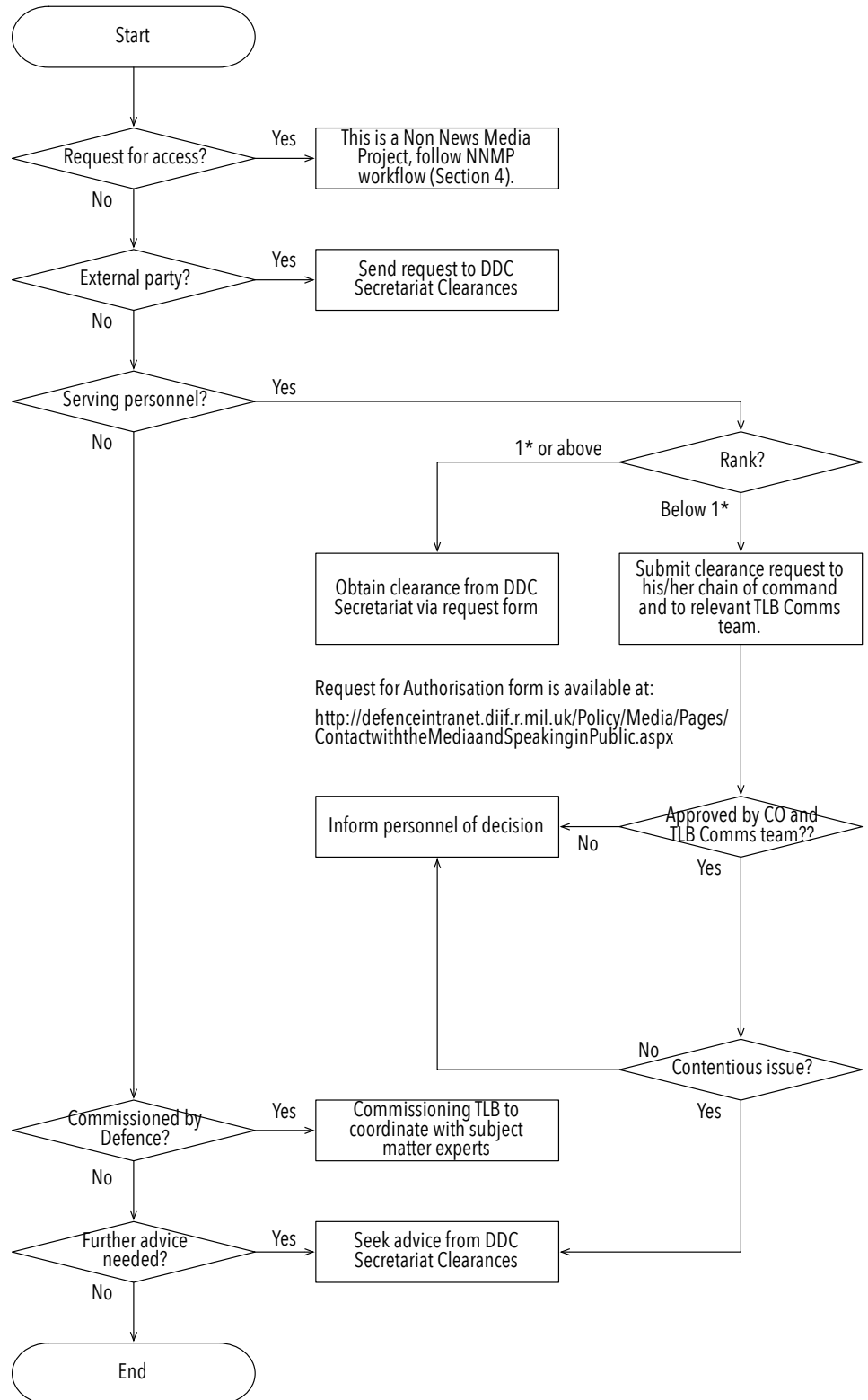
Is the request made by an external party (including former service personnel)?

Refer to 2014DIN03-024

Is the request made by a member of Serving personnel? Including: regular Armed Forces; volunteer Reserve Forces; regular Reserves undertaking Service duties; cadets/ civilian volunteers when on duty; Crown Servants within the Reserve Forces and Cadets Associations/ Councils; MOD civil servants/civilian employees; Contractor personnel.

The relevant TLB communications team to approve, and if contentious issues have been identified, then the TLB must send request to DDC Secretariat.

DDC, TLB Media & Comms, units and regiments can commission / produce manuscript and books i.e. not classed as News Media (see JSP 579 for definition).



# 6 Process for Clearance of Manuscripts

This note clarifies the clearance processes for the different categories of manuscripts, or manuscript proposals, received by Defence. This should be read in conjunction with Section 5 - Book Manuscript Clearance Process Flowchart.

## External manuscripts

1. All manuscripts on Defence topics intended for publication submitted to MOD and the Armed Forces by **external** authors, including **former** MOD personnel (military and civilian) must be referred on receipt to DDC Secretariat. DDC Secretariat will coordinate review and clearance for OPSEC and PERSEC issues from the relevant subject matter experts (SMEs). DDC Secretariat will issue a formal acknowledgement letter on receipt and, post clearance, a letter confirming any requested changes. DDC Secretariat will usually require at least seven weeks to coordinate the clearance process and no guaranteed timescale will be provided. This is made clear to the author/publisher in the acknowledgment letter. DDC Secretariat will alert DDC PR News and Media to any apparent reputational issues.

## Manuscripts produced within a MOD/TLB-supported Non-News Media Project (NNMP)

2. Manuscripts produced as part of a non-news media project, for example, where authors/publishers request access to Defence estate, personnel and/or resources, must be managed by the TLB Comms team that is the lead for the NNMP. The process for NNMP (Section 1) must be followed, including registering the project on the Defence Communications Planner and consulting and complying with the DIN (see reference below) where access to serving personnel is provided.

Manuscript NNMPs may only be supported if subject to a contract with MOD. The relevant TLB is responsible for that contract and for ensuring the suitability of the content generated, including factual accuracy and reputational issues, and so thought must be given as to whether the TLB has the resources/time to staff the project before committing to it. The TLB lead is also responsible for coordinating with SMEs clearance of texts for OPSEC and PERSEC issues. Where the content concerns another TLB, this must be referred to that TLB to coordinate clearance of that content. The TLB lead must notify DDC Strategy single Service, or DDC Secretariat if civilian related, of any issues of concern, including reputational issues.

## Manuscripts proposed by currently serving military and civilian personnel

3. Reference: [2014DIN03-024 Contact with the Media and Communicating in Public](#)

**Current** MOD personnel (military and civilian) wishing to write a book or otherwise communicate in public must follow the DIN at the reference above. This requires all such personnel to seek clearance before committing to any external engagement; as such, written clearance must be sought prior to writing any text. Payment may not be received for any activity which would, or could be perceived to, involve the disclosure of official information or draw on official experience.

**Personnel below 1\*** must seek clearance through their Chain of Command, which, in liaison with the relevant TLB communications team, is responsible for deciding whether a

project may proceed. The benefit to Defence of the proposal must be assessed. Where the engagement is supported by the Chain of Command but may be contentious this must be referred to DDC Secretariat. The TLB is responsible for coordinating review and clearance, including for OPSEC, PERSEC, reputational issues and factual accuracy, in conjunction with the relevant SMEs. Where there are concerns over content of the final text the TLB must make DDC Strategy Single Service representatives, or DDC Secretariat if civilian, aware.

**Personnel at 1\* or above** must follow the formal clearance process coordinated by DDC Secretariat, which is outlined in full in the DIN at the reference above. DDC Secretariat will coordinate SME review and clearance of resulting manuscripts for OPSEC, PERSEC, reputational issues and factual accuracy. This process will usually require at least seven weeks and no guaranteed timescale will be provided. DDC may delegate clearance of the text to the relevant TLB Comms team.

## **Manuscripts commissioned by Defence**

4. Where a TLB has commissioned the production of a manuscript or book to be produced on behalf of Defence and published as a Defence product, the relevant TLB is responsible for ensuring the suitability of the content generated, including factual accuracy and reputational issues and for coordinating with SMEs clearance of texts for OPSEC and PERSEC issues.

## **Use of Defence logos or badges on books**

There is no default ability or right for any third party (or even serving member of staff) to use Defence logos or badges on the covers of, or publicising, books or other print publications, whether for sale or given away. Any non Defence commissioned request to use an MOD logo on an item for sale must be referred to Defence Intellectual Property Rights who will treat the request as an interest in selling merchandise. Any requests should be sent to the DIPR-Merch multiuser inbox [REDACTED]. Guidance for authors interested in this is available in the [Armed Forces Officially Licenced Products guide](#).

# 7 Process for Non-News theatre embed approved by DDC/TLB

**Non-News bid received – Media Ops element identified**

- **DDC Strategy/Plans/Campaigns teams or FLC Comms scope further and determine PR value per JSP 579**
- Evaluation audience segmentation, reach, key Defence messaging, transmission time and channel

**Project receives backing from TLB or DDC comms team – appoint Project Sponsor and enter as NNMP on Defence Communication & Engagement Planner**

<http://cui2-uk.diif.r.mil.uk/r/216/CommsPlanner/default.aspx>

**Media Ops element requested through Media Management Group (MMG)**

- **Media Management Group approves or declines bid with appropriate advice**

- **Project Sponsor completes a draft Media Operations Assignment Report (MOAR) which is checked by DDC/PJHQ J9**
- **Project Sponsor initiates contract and accreditation requirements (e.g. Greenbook and visas)**

- **In country Media Ops use MOAR to produce Fragmentary Order (FRAGO) with instructions. A draft programme for Media Ops and the respective Force Elements in Theatre is returned for discussion, agreement and pre briefing by the relevant stakeholders**
- **Contract and accreditation in place prior to departure**

- **Media Ops updates as required through PJHQ to sponsor**
- **Post embed evaluation carried out to determine success and lessons learned by DDC, PJHQ and TLB Media Ops elements**
- **Sponsor provides updates on output and liaison for feedback from media**

# 8 Key Organisations and Contacts

## DDC

DDC Strategy is the lead policy area for all MOD Non-News Media Projects and final authority on communications rating. The following sections can provide advice and authorisation to proceed with a regional/national/international project, who should scope and assess it, set the communications rating of a project and deal with primary:

[Redacted]

For **book manuscript** clearance, **personnel involvement**/clearance advice should be sought from DDC Secretariat:

[Redacted]

For **theatre-specific** projects advice should also be sought from DDC Plans & Co-ord:

[Redacted]

## Single Services and Permanent Joint Head Quarters (PJHQ)

These organisations own personnel and resources which are likely to be involved in a project. Managing the implementation and process of non-news media projects, within MOD policy, is their responsibility. Service units should go through the relevant Chain of Command, via the TLB Media Organisations.

[Redacted] authorises all media visits involving current operations, even if it does not include a theatre visit.

[Redacted]



## Financial Management Policy & Accounting – Charging Policy (Head Office Central Finance)

Lead MOD Policy directorate on finance. Final authority on whether costs can be abated rests with the appropriate delegated authority, in accordance with the limits laid out in JSP 462. In line with such limits, TLBs have no delegated authority to approve abatements which exceed £1M or are considered to be a Gift.

[REDACTED]

## Finance & Military Capability Infra (FMC Infra) Defence Infrastructure Organisation (DIO)

FMC Infra is policy lead on the use of the MOD estate and DIO, and the responsible authority for licensing Non-News Media Projects utilising land and property only. Also advise Commercial branches on fees related to the use of such facilities where this forms part of a contract and assist with reconnaissance visits, access control, land/building reinstatement issues etc.

[REDACTED]

## Commercial Branches

The relevant authorised commercial units within the TLBs and Agencies prepare contracts and advise on commercial matters. **Only commercial officers holding a current Sales Licence may enter into a Sales Contract, and they alone should negotiate conditions and price.** Comms staff involved in early discussions with production companies, authors etc. should always make it clear that they are proceeding “Without Commitment”. Both the Senior Finance Officer responsible for the budget and Commercial staff must be engaged in the process as early as possible. **Contact should be made via the TLB media & communications team** and dialogue remain open during discussions to ensure optimum relationship management with production companies.

## Directorate of Judicial Engagement Policy

Policy lead for consultation on insurance charging issues.

[REDACTED]

## Defence Intellectual Property Rights Group (DIPR)

Policy lead if the producer wishes to sell associated merchandise downstream or for advice on copyright works being used.

[REDACTED]

## MOD Income Generation

The Income Generation area provides the MOD lead for Income Generation policy. The Income Generations Team is part of Head Office Central Finance. As part of the Treasury Wider Markets Initiative (WMI), MOD resource providers are encouraged to use irreducible spare asset capacity to generate income, or other tangible reward, in accordance with MOD and Treasury guidelines. **However the wider reputation of the MOD as a whole must always take precedence and the right balance must be agreed by all parties.**

[REDACTED]

## Defence Image Resources

[REDACTED]

# 9 Warning Order Template

*[To be used by DDC PR Plans and PJHQ-J9 post Media Management Group (MMG) approval/direction to pre warn units within/supporting Media Ops (deployed and/or UK based – e.g. DMOC) on an upcoming embed that needs to be scoped for support. Setting out the MMG proposal in more detail to enable PJHQ and Media Ops desks to consider opportunities, risks and threats involved and reply with recommendations/advice to help inform a subsequent Media Operations Assignment Report (MOAR).]*

PJHQ/MediaOps/WngO

DD MMM YY

TFH                      SO2 Media Plans  
JMOC   -                SO2 Plans

## **MEDIA EMBED WNGO – EMBED TITLE**

1. The following media embed has been approved by the DDC MMG process and this information should allow initial planning to commence:

- a. **Who:** Journalist and any escorts
- b. **Media Outlet(s):** Output, audience; type of media – content from MMG will be useful.
- c. **Date:** period (method of travel) – any noted restrictions.
- d. **Sponsor:** name and info of sponsor – include contact number and email address

**Embed Focus:** Summary of main priority request from journalist. Indicate main locations, interviews - include guidance on ratio of time expected.

Overview of risks and summary of desks that need to be consulted for draft MOAR –

Set deadline for RFIs on the Warning Order to draft/write the MOAR.

- e. **Main Effort:** Main cross government/MOD objectives for this embed (as opposed to what the journalist wants) – outline of key messages and noting major risks to be considered.

2. Any queries should be address in the first instance to:

[REDACTED]

[REDACTED]

# 10 Media Operations Assignment Report (MOAR) Template

*[The MOAR is the focal document for information pertaining to a sponsored or supported visit by a recognised correspondent – providing background, information, priorities and guidance for scoping, planning and delivering the requested embed output. Before being issued it ensures that desk officers at policy, media and operations level are sighted on, can comment on, and can provide direction/advice on a correspondent before deployed Media Ops prepare to host and deliver against.]*

## MEDIA OPERATIONS ASSIGNMENT REPORT MOAR (MMG ref and date of approval)

Project Sponsor: Post email and contact number

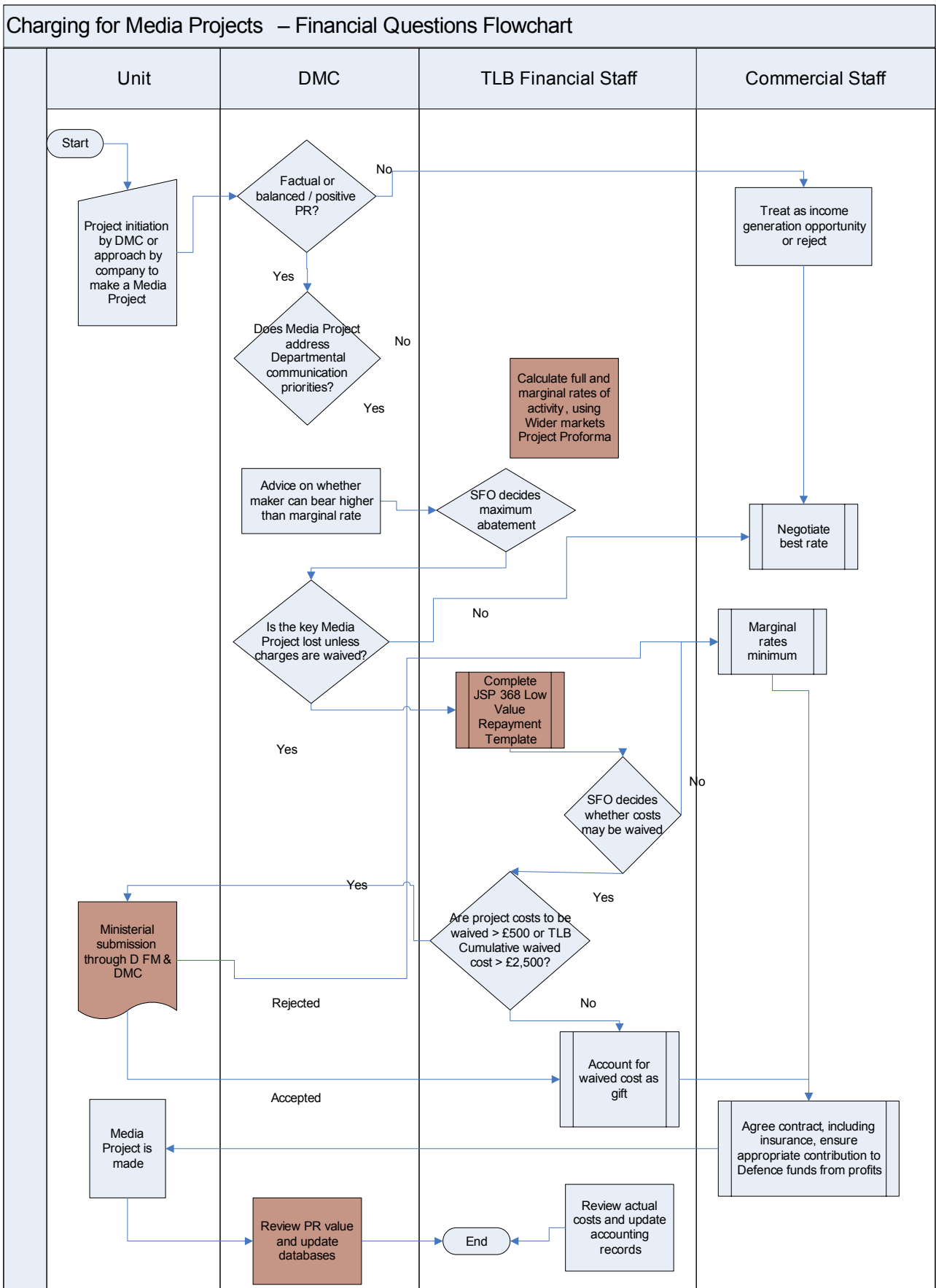
Project Officer: Media Ops contact email and phone number

			LEAD
1	Background	<p><u>Media: Correspondent</u>            Full name on passport:            Passport Number:            Expiry date of passport:            Date of birth:            Contact email:            Contact number:            Work phone:            Blood type:            Hostile Environment training (date and provider)  <b>Greenbook to be completed and checked.</b>            PRT Waiver (where appropriate)</p> <p><u>Media: Cameraman</u>            Full name on passport:            Passport Number:            Expiry date of passport:            Date of birth:            Contact email:            Contact number:            Work phone:            Blood type:            Hostile Environment training (date and company)            Greenbook to be completed and checked            PRT Waiver (where appropriate)</p> <p><u>Camera equipment:</u> Kit list attached separately if necessary with breakdown of carry cases to confirm if excess baggage space is required.</p> <p><u>Dates &amp; Time period:</u> Inbound: DD-MM-YY – Outbound: DD-MM-YY. (noting any restrictions or requests)</p>	DDC/TLB appointed sponsor

		<p><u>Transport</u>. Confirmation of how correspondents will be travelling into and out of Operational Theatre – flight details/timings/route chosen.</p> <p><u>Output</u>: Confirmation of type (e.g. digital, radio, print, broadcast) and basis of coverage (pre record, as-live or live broadcasts). Key messages/news expected to be delivered.</p> <p><u>Background on correspondent</u>: Provide a summary of the correspondents last embed and coverage of the issue. This should include;</p> <ul style="list-style-type: none"> <li>• A short bio of the journalist(s) – e.g. last visit and copy,</li> <li>• Their professed aims for the embed.</li> <li>• A summary of their media (reach, demographics, impact).</li> <li>• Useful direction on the approach they might take (noting any editorial position as well).</li> </ul>	
2	Mission & Task	<p><b>Strategic Messages:</b> pulled from the relevant MOD Comms Plan – setting objectives and key messages but should also include cross government objectives and guidance (if required.)</p> <p><b>Operational messages:</b> pulled from the PJHQ direction – setting objectives and key messages but should also include cross government objectives and guidance.</p> <p><b>Tactical/FLC messages:</b> pulled from FLC/PJHQ Comms direction which is aligned to the DDC Comms Plan and Strategic direction – setting objectives and key messages but should also include cross government objectives and guidance.</p> <p><b>DDC sponsor guidance/ priorities:</b> direction coordinated by the sponsor from DDC PR Plans (including consultation with policy desks) for approval.</p>	Sponsor
3	MOD direction	<p><b>Key objectives: (set as prime and secondary)</b></p> <ol style="list-style-type: none"> <li>1. Prime: breaking down how this could be achieved – considering UK level briefings prior to departure, exposure to meetings/briefings on arrival/detailing type access and exposure/key interviews that will be required.</li> <li>2. Secondary: contingency to prime directive - breaking down how this could be achieved – considering UK level briefings prior to departure, exposure to meetings/briefings on arrival/detailing type access</li> </ol>	DDC PR Plans/PJH Q-J9 Media Ops/SO1 AMOC

		<p>and exposure/key interviews that will be required.</p> <p><b>DDC/sponsor direction:</b></p> <ul style="list-style-type: none"> <li>• Key locations to visit – details of suggested individuals for background/context briefing, projects to see (note separate requirements for PRT paperwork/waivers). This should include guidance on what amount of time should be factored into each element.</li> <li>• Direction on any key dates or media coverage required (including time for editing /OPSEC requirements.)</li> <li>• Key interviews – subjects to cover, minding requirements and read out requirements.</li> </ul> <p><b>Analysis of risks – mitigation:</b> consideration of the risks outside of generic risks covered by core narrative or Lines To Take of the journalist covering strategic, operational and tactical messages (noting single Service messages as well).</p> <ul style="list-style-type: none"> <li>• Strategic – criticism of lack of cross government policy/direction – <i>LLT?</i></li> <li>• Generic - breach of OPSEC: <i>Completion of the MOD Greenbook Annex B and close media monitoring.</i></li> <li>• Speculation on the mission –<i>personnel to be pre briefed on embed and reminded to keep comments to within their experience and not to be drawn into speculating. Media minding and back briefing of project sponsor as appropriate.</i></li> <li>• Reputation and Presentation advice/brief – personnel acting inappropriately on camera: <i>SO1 AMOC or delegated desk to brief to relevant COs on key risks, presentation and reputation implications for onward dissemination with further advice from PJHQ-J9 if necessary.</i></li> </ul>	
4	Theatre/PJHQ comments		PIC/PJHQ
5	Assessment of output	To be maintained and updated by the sponsor during and post the embed depending on output. Referencing date and time of broadcast and coverage/syndication. Recommend using the DDC Media Forecast and FLC updates.	Project Sponsor
6	Conclusions from visit (assessment of the value gained)	Conduct a Post Embed Report to assess the preparation, briefing, performance and output of the embed. Looking to put forward lessons identified.	Project Sponsor

# 11 Charging for Communications Projects – Financial Questions Flowchart



# 12 MOD Contributor Release Form

(the "Agreement")

Secretary of State for Defence, c/o Defence Intellectual Property Rights, Central Legal Services, Poplar 2a #2214, MOD Abbey Wood (South), Bristol, BS34 8JH (the "Authority"), in respect of the programme(s) provisionally entitled (insert name of programme) (the "Programme").

NAME OF CONTRIBUTOR .....

STAFF OR SERVICE NUMBER  
.....

OF CONTRIBUTOR

DESCRIPTION OF CONTRIBUTION .....

DATE OF RECORDING/ CONTRIBUTION .....

In consideration of the Authority agreeing to the Contributor contributing to and participating in the Programme, the Contributor hereby consents to the filming and recording of the Contributor's contribution to and participation in the Programme, the nature and the content of which has been fully explained to the Contributor, subject to the terms and conditions specified below. The Contributor hereby grants and confirms to the Authority all rights granted to the Crown by the Contributor hereunder.

The Contributor hereby assigns to the Authority with full title guarantee and absolutely the entire copyright, performance and all other rights (including rental and lending rights) throughout the world and universe in and to the Contribution and this Agreement shall operate to the extent necessary as a present assignment of future copyright. Without prejudice to the foregoing, the Contributor agrees that the Authority shall be entitled to exploit or procure the use and/or exploitation of the Contribution in any and all media whether now known or hereinafter invented (including without limitation by means of telephone, television, satellite, cable or other direct transmission to the consumer over wire or through the air) for the full period of protection and all renewals and extensions thereof throughout the world and universe in its sole and reasonable discretion as the Authority thinks desirable.

1. Without prejudice to the generality of the foregoing the Contributor hereby grants the Authority the following rights (i) the exclusive right to and to authorise and/or licence others to reproduce, manufacture, sell, distribute, advertise, market, promote, communicate to the public, broadcast, publicly perform and otherwise exploit the Contribution and (ii) the right to and to authorise and/or licence others to use, without the Contributor's consent, the Contributor's name, professional name, likeness, photographs and biographical materials (and photographs and other images taken from the Programme shall be deemed approved) solely for the publicity and advertising purposes in connection with the exploitation, sale, advertising and promotion of the Programme and (iii) to assign or grant licences, in the Authority's discretion, in and to any of the rights hereby granted and (iv) the exclusive right to and to authorise and/or licence others to edit, adapt, mix, remix, dub



and otherwise alter the Contribution as the Authority in its reasonable discretion sees fit.

2. The Contributor hereby irrevocably and unconditionally waives the Contributor's so-called moral rights and all other like rights in relation to the Contribution and in the Programmes and such rights under section 77 and section 80 of the Copyright, Designs and Patents Act 1988 as the Contributor now has or acquires in relation to the Programme and all and any exploitation thereof pursuant to this Agreement.

3. This Agreement shall be deemed to be all consents of the Contributor (including without limitation the consents required by Part II of the Copyright, Designs and Patents Act 1988 or any statutory modification or re-enactment thereof) required by the Authority in the exploitation of the Contribution in the Programme whether by broadcast or otherwise.

4. The Contributor hereby confirms that they shall not seek to enforce any rights to equitable remuneration in respect of any rental and lending rights which may accrue pursuant to legislation save insofar as the said legislation provides for separate payments relating thereto to be collected on Contributor's behalf by the relevant national collection agencies (in which case any claim shall be against such collecting agency) or insofar as the said legislation provides for separate and specific payment relating thereto to be paid to the Authority for and on my behalf.

5. The Contributor hereby warrants, represents, agrees and undertakes to the Authority that (a) the Contributor has the right authority and entitlement to enter into this Agreement and grant the rights herein granted and (b) none of the Contributions shall contain any libellous matters or shall be criminally obscene or defamatory or shall infringe the copyright or other rights of any third party and (c) the Contributor shall execute, do and deliver all such deeds, acts instruments as the Authority may from time to time reasonably require for the purpose of confirming or further assuring the Agreement and (d) the Contributor shall not at any time hereinafter, save with the Authority's prior written consent, divulge or communicate to any person any secret or confidential information concerning the business, financial, contractual arrangements or other dealings or affairs of the Authority save to the extent to which such information shall (other than through any unauthorised disclosure) come within the public domain and (e) the Contributor shall not be entitled to any compensation or remuneration in respect of the Contributions and the use and exploitation of the same and hereby waives any and all entitlement to any remuneration for the rights granted to the Authority and the exercise of such rights by or on behalf of the Authority.

6. The Authority shall be entitled to assign this Agreement. The Contributor shall not be entitled to assign this Agreement.

7. This Agreement sets out the entire agreement and understanding between the parties in relation to the arrangement hereby contemplated.

8. No provision of this Agreement may be amended, modified, waived, discharged or terminated otherwise than by the express written agreement of the parties hereto nor may any breach of any provision of this Agreement be waived or discharged except with the express written consent of the Authority.

9. This Agreement shall be governed and construed in all respects by the laws of England and the parties agree to submit to the jurisdiction of the English Courts.

Please confirm the above accurately reflects your understanding of this Agreement by signing and returning the enclosed copy of this Agreement.

Contributor's signature .....

Date .....

# 13 Medical Consent

1. Patient confidentiality must be paramount. Any interaction with the media by any deployed medical personnel or personnel in the patient care pathway requires prior informed consent from the individual patient, their clinician and clearance to proceed by their clinician, DDC, Chain of Command and HQ Surgeon General (HQSG) before any media exposure. All enquiries must be initially directed to DDC:

a. Non-news: [REDACTED]

b. News: [REDACTED]

2. For all casualties in the operational patient pathway, from the point of wounding until discharge from the acute hospital phase, SGD has determined that patients are vulnerable and are not in a position to give informed prior consent to media exposure.

3. For all practical purposes, this means that news media (print and broadcast) must not be given access to patients from point of wounding, through tactical aeromed, field hospital admission, strategic aeromed and through their acute Role 4 hospital care. Words or images that could identify an individual casualty, even if enabling only close family/friends and medical staffs to identify an individual casualty, must not be released.

4. Where MOD has agreed to work with longer-term media (e.g. observational documentary makers or book authors) in the early phases of the patient pathway, patients must be asked for their consent after they have completed their acute hospitalisation phase and subject to their clinicians' prior confirmation that they are able at that stage to give informed consent. Patients are able to withdraw consent at any time.

In addition:

5. Medical staff must not be hindered in their work to treat casualties.

6. All imagery covering an incident in-theatre must be cleared through the Media Operations unit in Theatre. If Media Operations has any doubts or uncertainty, these should be referred to PJHQ and, if necessary DDC and HQSG. DDC and HQSG should be notified of the release of imagery.

7. Those who are no longer in the patient care pathway but in Defence Recovery require Chain of Command and DDC agreement before media engagement.

**No footage or imagery showing casualties, even though individuals are not identifiable, is to be released until KINFORMED is complete.**

# 14 Operational Security Guidance (OPSEC)

1. PJHQ is responsible for the Operational Security (OPSEC) of current and planned operations by UK forces and all media engagement will be guided by the core principle that the safety and security of Service personnel should not intentionally, directly or indirectly, be jeopardised by any media activity or engagement.
2. As such, all media output from operational theatres must be cleared by PJHQ J9 Media Operations. Detailed guidance will be made available during the planning process and all operational media visits must be accompanied by an appropriate escort, who will be able to provide further advice on OPSEC.
3. The MOD Green Book governs the relationship between the MOD and the media on operations and also provides detail on OPSEC principles.
4. OPSEC is defined (by NATO) as the process which gives a military operation or exercise appropriate security, using passive or active means, to deny the enemy knowledge of the dispositions, capabilities and intentions of friendly forces.
5. OPSEC clearance is a process of judgement and though guidelines and principles can be endorsed it is important that each case is assessed on its individual risks and merits; strict rules are not possible and have the potential to stifle proactive and dynamic media operations. Though precedence can be used it should not be 'by rote' and the process of judgement should always apply.

# 15 Personnel and Personal Security (PERSEC)

1. It is important that the Armed Forces stay in the public eye as they go about their business, but a balance needs to be struck between maintaining personnel and personal security and maximising communications effect.
2. There is significant evidence to show that hostile individuals and groups use social networking sites to research details of Defence Personnel (Regular, Reserve, MOD Civil Servants and Defence contractors and Armed Forces Cadets) in order to target them. The amount of information that can be collected online without individuals being aware is significant.
3. Any engagement in a NNMP increases the visibility of individuals and it is essential that the effect such exposure has on both personnel and personal security be borne in mind. Researching details of Defence Personnel is made easier due to the plethora of media references to individuals in articles, programmes and videos (e.g. YouTube) which are available online.
4. It is important that, along with ensuring the procedures contained in DIN 03-024 are followed, personnel and personal security aspects are also considered.

## Recommendations

5. Defence personnel and their chains of command should consider the following security aspects when contemplating engagement in NNMPs:
  - What is the role of the individual or unit? Is the individual in a Special Employment Group (SEG)?<sup>2</sup> Are there personal information sensitivities that could attract undesirable attention?
  - Are they from a social, religious or ethnic background that may make them the specific target of threat groups/individuals? What is the threat level for specific social groups?
  - Has the individual been linked to operations, or a controversial act/incident/speech/document that might be considered inflammatory by undesirable elements, therefore making them a higher profile target?
  - What personal details is the individual happy to have released? Have they received a threat briefing and been made aware of the risk to themselves and their families that may arise from releasing such details?
  - What other details about the individual are available online? Can the released details allow a threat actor to link the individual or their family to a private address e.g. through 192.com, the electoral register and what risk does this pose?

---

<sup>2</sup> Employment groups to which security sensitivities are attached. Details of those Branches/Trades/Regiments etc that are categorised as a SEG are available from the single Service Manning branches.

- Does the individual use social media? Has he/she linked themselves to Defence online? Is his/her social media privacy settings correctly configured to prevent potentially hostile information gathering?
- Have they turned off geo-tagging and/or location services on their phones/tablets/computers and social media profiles?
- Have they posted anything online that if discovered by the media or a threat actor could be used against them, such as details of where they work, what they do and their National Security Vetting status (e.g. through LinkedIn DV groups, online CVs etc)?