Guidelines to Making Programmes for BBC World Service

Think you know the BBC World Service? The vintage, respected voice of authority steeped in tradition – then think again. Its global audience is young, curious and increasingly connected - and vocal, and the World Service is itself changing – it’s more accessible, conversational and a place for real debate, comfortable discussing whatever matters with whoever is involved wherever they are. You’ll hear debates about war, and about famine, but also sex and families, fame and football.

We have a lot of output (24-7); a lot of programmes; and a massive audience (40 million) with 5% (and growing) in the UK – all connected by a sense of the curiosity about the world.

The BBC World Service is a 24-7 mixed schedule of News and Current Affairs. We have many different types of News programmes from World Have Your Say to Newshour coupled with a variety of sports, business, science, arts, debate and audience interaction. It adopts the principle of a flexible ‘living schedule’ adapting to breaking news stories as they happen, but also ensuring that there is a broad range of subjects, specialism and styles on the Network. We have 5 minute news bulletins at the top of every hour and a 2 minute summary of world news at the bottom of every hour night and day, 7 days a week. We broadcast 3 or 4 documentaries every week. At weekends there is a more relaxed feel – meeting authors in The World Book Club, discussing ideas in The Forum; music shows and live sport.

Over the last year the BBC has begun changing its sound and approach, connecting with its audience more.

Its new global breakfast programme – for Europe, Middle East and Africa – Newsday has been launched. New programmes like “In the Balance”, “The Why Factor” all take a more relaxed and conversational approach. Programmes such as World Have Your say are often cited as at the forefront of working out what the new global connections can do.

We want programmes that have real verve and excitement that respond to our audience’s curiosity - that push formats, which have real professional expertise to them. We want stories that matter, that reflect the world we share and are beautifully crafted and creative moments of listening – whether it’s live, recorded, long form, conversational or scripted - we want the cleverest radio and the most accessible radio.

**Titles and Descriptions**

It’s not just the programmes that need to have a sense of excitement and the ability to create curiosity in our audience and potential audience. Whatever we publish, titles, billings, on-line descriptions etc. will have an effect on how the audience reacts to what we offer. In addition programme titles, and how we write about programmes, can directly affect whether or not potential listeners are even aware of our programmes in places like iTunes and other spaces where content is aggregated, like search engines.

We need to have titles and programme descriptions 5 weeks before the transmission date. This ensures that both Press and Publicity have time to adequately promote the programme, and that these descriptions are ready in time for the automated systems that use them. It can be difficult to update programme descriptions at some of their publication sites if the information arrives too close to transmission.
**Titles**

These need to be simple and tell the listener what the programme is about. They can be clever, but not at the expense of clarity.

**Writing Programme Descriptions**

We need you to provide 2 different lengths of programme description (or information). One of 90 characters (approx. 12 words), and one of 1800 characters (about 250 words). It is also important to provide different information for each part of a series if you are making more than one programme.

Whatever the length, the same “rules” apply to the way they are written. If these rules are followed then you can dramatically improve the chances of potential listeners both finding and listening to your programme. These are the rules:

- **Writing for publication (Online or Press) is not the same as writing a radio script.** Don’t copy and paste the top of your script or the original proposal summary, to ‘make do’ for your online text. It doesn’t work for the reasons outlined below…

- **The first 8 - 10 words are the most important.** Do not waste valuable character count with phrases such as "In this week’s programme", instead encapsulate the subject matter efficiently and get to the point straightaway. Think about where the programme descriptions will appear (mobile phones, on Freeview and other electronic programme guides, etc. See below…).

- **Use images or metaphors** instead of statistics e.g. 'the tongue of a blue whale is the size of an elephant'

- **Decide on one tense and stick to it.** Present tense is often best

- **Explain acronyms and abbreviations**

- **Don’t forget to spellcheck!**

- **Remember to include the keywords** your audience would use to find your programme in Google or iTunes. 80% of us find online content this way.

- **Use strong words and short sentences.** Tease and intrigue to illustrate the story, don’t describe it….

  ‘Darren weighs 57 stone - and he’s only 13-years-old. He hasn’t left his bed for over three years. Meet him at his home in Philadelphia.’

  **NOT:** ‘A quirky documentary delineating the everyday life of the world’s most obese teenager.’

- **Provide context to make the subject matter more intriguing:**

  ‘The diabetes treatment insulin has been with us for 90 years, but in countries like Mali, insulin costs are as high as 40% of annual income. Why does the treatment cost so much and how can children in countries like Mali get access to it?’

- **Your writing should be true, accurate and unambiguous.**

- **Check that everything’s 100% legally and editorially correct.**
Avoid:
- Using today, tomorrow, next week etc.
- Lists of questions
- Radio-speak e.g. 'We discuss / find out more / take a sideways look at / send our roving reporter out to...'
- Lots of clauses and commas in sentences
- Over-flowery prose
- Clichés e.g. 'You could cut the atmosphere with a knife

With this in mind you can expand the short description to the long version. But don’t forget that the first eight to ten words are still the most important whatever the length of the programme description.

Below is an example of how this can work:

**Short**

*How are Kazakhstan's gerbils preventing an outbreak of the bubonic plague among humans?*

**Long**

*The underground world of Kazakhstan's great gerbils harbours a deadly secret - the bubonic plague. Instead of dying out with the Great Fire, the Black Death continues to thrive in groups of wild animals across Africa, Asia and the Americas.*

*With the risk of cross-transmission and the apparent rise in human deaths from the plague, scientists need to find ways of controlling it.*

*Infectious disease expert Mike Begon from the University of Liverpool explains how the unique transmission of the disease through gerbil populations can help predict plague outbreaks, and how work on an early warning system could help prevent future outbreaks in both wildlife and humans.*

*To look at the wider implications of wildlife disease, animal epidemiologist Andrew Cunningham from the Zoological Society of London explains how plague and other illnesses can drive species to extinction. He also discusses how controlling global trade – including the import of crates of bananas - could help stop wildlife diseases in their tracks.*

**Still Pictures and Video**

If you are making a programme for World Service then you should normally provide some still photographs that will go with the programme when it appears on the website and also on partner websites. These should be delivered with the programme information described above, and you should ensure these are rights cleared before offering them. If there are complexities with rights, especially around 3rd party publication of the photographs, please consult Karen Howe or Vanessa Morris.

Also consider taking some video footage, but please consult with your commissioner before going ahead, to make sure there will be a use for any footage you collect.
Where do these descriptions/pictures appear?

**Short Descriptions**

'Next' box on right of homepage

**Episode Guide**

iPlayer (tablets, games consoles)
Short is pulled in automatically when posting on Facebook

Third-party automated feeds (this one only checks for updates twice a day so not always latest descriptions shown)

Long Descriptions

BBC Search results page

The Documentary

Duration: 30 minutes
Broadcast: within 6 days of the dates below
Available to download: Thursday 10:00 GMT for 6 days.

Philosophers - From 5 February 2013
The Silent Epidemic - From 12 February 2013
When Assisted Death is Legal - From 26 February 2013

Philosopher

6 x 30 minutes | From Tuesday 5 February
Available to broadcast 5 - 13 February 2013

Lavermi Antebotsa visits rural South Africa to tell the story of the extraordinary Philosophers Health Train.

The Philosophers (meaning good, clean healthy) is a mobile clinic which travels its way through south Africa bringing doctors, nurses and psychologists to a population which has approximately one doctor for every five thousand people. Twenty permanent staff live on the train and up to forty medical students come and go on placements.

Partners Website
Episode Page

iPlayer (PC) under the More Programme Information link

Google results page

... and in Press/Publicity Information

Business Development publishes a monthly guide to the programmes on World Service and the long descriptions are essential for this. This guide goes to many of our most important partners and is well used, particularly in the US and Australasia. In addition the BBC Press Office will use the long descriptions as the basis for press releases which can generate interest from reviewers both in the UK press and online, and internationally.
**How do I deliver the Programme Information?**

You should fill in the template shown below and send it to vanessamorris@karenhowe@bbc.co.uk at eight weeks before transmission. The template will be sent to you with the confirmation of commission.

**Short Description (90 characters / 12 words)**


**Long Description (1800 characters / 250 words)**


**PHOTOGRAPHS &/or VIDEO ATTACHED:**

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<th>Copyright free?</th>
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The Programme

The World Service English schedule runs to a fixed time clock. This means that all programme slots at the same point in any hour have the same duration, although there can be some variation in this at the weekend and for special commissions.

The WS Clock
This is the standard World Service clock (shown above) with fixed times in each hour when programmes start and end, and also showing when trails and billboards are inserted.

The standard hour starts with a 1 minute billboard which will trail what is going to follow on the network in about 5 minutes time – after the news. The news starts at 1 minute past and runs to 6 minutes past, but a “post” is inserted at 4 minutes past the hour that allows partner stations to leave the bulletin if they only wish to take 3 minutes of it. A post is just a short (2 second) pause that allows partner stations to leave in a way that sounds natural – it is often preceded by a station ident. The post at 6 minutes past marks the end of the news bulletin and the start of the next programme. This programme then runs until 29 minutes past the hour when there is another post. There is then a one minute trail slot which ends on another post at 30 minutes past. There is then a 30 second slot for another billboard which will trail whatever is being broadcast in the back half of the hour. This ends with a post at 30 minutes and 30 seconds past the hour. There is then a 2 minute news summary which ends on a post at 32 minutes and 30 seconds past the hour, which is also the post after which the programme material in the back half of the hour is broadcast. This slot continues until 59 minutes past the hour when there is another post. The remaining minute of the hour is filled with trails and a prelude/station ident.

This is the basic clock. In some hours there are additional posts at 19 and 20 minutes past the hour, and at 50 minutes past the hour. The 20/50 minutes past the hour posts are the most commonly used and will dictate the duration of programme material that falls between the various posts in the hour. In addition, particularly at weekends when we are aiming for a more relaxed listen, all the posts at the bottom of the hour are removed and the trail slot, the billboard and the news summary are not broadcast. This allows a single programme item to run from 6 minutes past the hour to 59 minutes past the hour. This is described as a 59 minute un-clocked programme, since the programme starts at the top of the hour with the billboard before the news bulletin, and continues to 59 minutes past the hour.

The phrase “un-clocked” refers to the absence of the posts at the bottom of the hour. The posts at the top of the hour are almost never removed.

To cope with this range of different programme lengths and whether or not there are posts at the bottom of the hour we have the following programme slot descriptions:

**59 minutes clocked**

This comprises:
- 1 minute billboard at the top of the hour.
- 23 minute first part of the programme.
- 30 second billboard for the second part of the programme.
- 26 minute and 30 second, second part of the programme.

Please see clock diagram in the appendix.
The exact audio durations for the slots outlined above are 1 second shorter than the length of the available slot. So the audio durations are:

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<tr>
<td>Top Billboard</td>
<td>59&quot;</td>
</tr>
<tr>
<td>Programme Part 1</td>
<td>22'59&quot;</td>
</tr>
<tr>
<td>Bottom Billboard</td>
<td>29&quot;</td>
</tr>
<tr>
<td>Programme Part 2</td>
<td>26'29&quot;</td>
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59 minute un-clocked

- 1 minute billboard at the top of the hour.
- 53 minute main programme.

Please see clock diagram in the appendix.

The exact audio durations for the slots outlined above are 1 second shorter than the length of the available slot. So the audio durations are:

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<tr>
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<td>59&quot;</td>
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<tr>
<td>Programme</td>
<td>52'59&quot;</td>
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50 minutes clocked

This comprises:

- 1 minute billboard at the top of the hour.
- 23 minute first part of the programme.
- 30 second billboard for the second part of the programme.
- 17 minute and 30 second, second part of the programme.

Please see clock diagram in the appendix.

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</tr>
<tr>
<td>Programme Part 2</td>
<td>17'29&quot;</td>
</tr>
</tbody>
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50 minute un-clocked

- 1 minute billboard at the top of the hour.
- 44 minute main programme.

Please see clock diagram in the appendix.

The exact audio durations for the slots outlined above are 1 second shorter than the length of the available slot. So the audio durations are:

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<th>Duration</th>
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<tbody>
<tr>
<td>Top Billboard</td>
<td>59&quot;</td>
</tr>
<tr>
<td>Programme</td>
<td>43'59&quot;</td>
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Programmes of less than 30 minutes duration

These programmes can have similar overall durations (if the billboard is included in the duration) so they are differentiated by the duration of the main body of the programme. They appear in either the front half or the back half of the hour.

23 minute (front half)

- 1 minute billboard at the top of the hour.
- 23 minute main programme.

Please see clock diagram in the appendix.

The exact audio durations for the slots outlined above are 1 second shorter than the length of the available slot. So the audio durations are:

Top Billboard 59"
Programme 22'59"

26'30" (back half)

- 30 second billboard at 30 minutes the hour.
- 26 minute and 30 second main programme.

Please see clock diagram in the appendix.

The exact audio durations for the slots outlined above are 1 second shorter than the length of the available slot. So the audio durations are:

Top Billboard 29"
Programme 26'29"

17'30" (back half)

- 30 second billboard at 30 minutes the hour.
- 17 minute and 30 second main programme.

Please see clock diagram in the appendix.

The exact audio durations for the slots outlined above are 1 second shorter than the length of the available slot. So the audio durations are:

Top Billboard 29"
Programme 17'29"

9'00" Programmes

These programmes can appear in the front half of the hour or the back half, either between the 20 minute post and the 29 minute post or between the 50 minute post and the 59 minute post. They do not normally require a billboard.

Again the exact audio duration is 1 second shorter than the length of the available slot. So the audio duration is:

Programme 8'59"
Managing the Clock

Self-Contained Programmes

World Service programmes should always be self-contained e.g. the presenter introduces the programme themselves and closes the programme – there is no “continuity” as is common on other networks. This is to make sure all World Service programmes are lively and fresh and there is an immediate and direct relationship between the presenter and the audience – the presenter is not a guest in someone else’s living room…..

This can appear daunting if you are used to having a continuity announcer to set your programme up for you, but it can be liberating. Both as producer and presenter you are much freer to establish the tone, pace and style of your programme at the very beginning of the programme, and it helps bring the audience immediately to mind as the people you are talking to. There are no rules about how this should be done, but there are some guidelines that will help structure both the programme billboard(s) and the start and end of programmes and programme parts.

The first billboard...

This is the billboard that starts the programme. In front-of-hour programmes and programmes longer than half an hour this will be at the top of the hour and will be a minute long. For back half programmes this will be 30” at the half past. In either case these are the two most valuable times on the network and the presenter needs to tell the audience who they are, what station they’re listening to and why they should stay listening for what follows the news. The billboard should be lively and conversational in style but not rushed – don’t try and cram everything in.

At the top of the hour this is a big challenge, since the news is 5 minutes long, but you do have a whole minute to hook the audience. In that minute you need to share your passion with the audience and engage them with something from the programme that will make them curious, happy, puzzled etc. and impatient to hear more. As well as saying who you are and what the station is, there should be at least one clip from the programme, if possible the best excerpt from the programme, to drive their curiosity and give them a clear idea of what the programme is about. The minute can end with reiterating who you are, and that you’ll be back in 5 minutes, or after the news. The same also applies to the shorter, bottom of the hour billboard. You need to say who you are, what the station is and what the programme that follows is about, and engage the audience’s curiosity or emotions. It is obviously harder to get a clip into such a short duration, but if you do have a short “money shot” clip that needs little setting up, then use it.

The Programme Opening

You cannot assume the listener has heard the billboard - so the programme needs to start as if the listener has just tuned in or only heard the news. Like the billboard the start of the programme needs to be engaging, conversational and relaxed. You don’t have to start with “Hello, I’m Jean Presenter and you’re listening to the BBC World Service…”. Why not “Is the world round? I’m Jean Presenter and for the BBC World Service, I’ll be investigating…..” ?

You need then to explain what the programme is about, why this matters, and how you’re going to show them this matters. In other words there’s no reason not to talk about the programme itself and what it is doing, while also telling the stories within the programme. You can do this signposting as often as feels comfortable within the programme. We certainly don’t do enough of it at the moment.
The End of the Programme

At the end of programme the presenter will close the programme. If it is a requirement to credit the producer and, in the case of an independent production, the production company as well – this should be done in an informal and conversational manner in keeping in the style of the programme. There is no obligation for in-house productions to credit producers and editors and it is not the WS style to do so. If it’s a series, trail ahead to the next part. Do this in a way that fits into the flow of the preceding programme.

Navigating the “bottom of the hour”....

Programmes that are longer than half an hour, and clocked, need to navigate the trail slot and news summary at the bottom of the hour and also make their short midway billboard fit smoothly into the flow of programme elements. This can be quite difficult but if you approach this sequence from the point of view that this is all still your programme it will help with both writing and presenting the end of the first part of the main programme, the billboard and the start of the second part of the programme.

As you approach the end of the first part of the programme you should remind the audience who you are and what the programme is. It’s important at this point to tell the audience that the programme isn’t finishing. This can either be done simply by saying something like “…. and we’ll be continuing the story of xxxx in a moment.” Or go further and add a short trail to something that is coming up in the second part of the programme. It also helps to keep the presenters inflection flat as the first part of the programme finishes or even rising if they’ve asked a question. This avoids any sense of the programme ending. Music is best avoided right at the end of the first part of the programme as the following trail may include music and the juxtaposition can sound awkward. It is also not necessary to identify the programme elements as part 1 and part 2 (as in “In part 2 of the programme you can hear….”). This can get in the way of telling a continuous story and introduces an often artificial divide and so offers an opportunity for the audience to lose interest.

The trail that follows is one minute long and then there is the 30” billboard for the remainder of the programme. The same guidance applies to this billboard as any other, and don’t be afraid to trail the same thing as you did just before the trail, but give more information and maybe a short clip to illustrate the point. Don’t forget to remind the audience who you are, that it’s the BBC and what the programme is about, ending with a point forward to “….after the latest news” or “…that’s in two minutes.” or a combination of both.

There is then a two minute summary after which you will need to remind the audience again who you are, that it’s the BBC and what the programme is and what it’s about. You can then pick up the story.

All of this may sound repetitious, but experience and feedback suggests that you cannot tell the audience often enough who you are, what they’re listening to (programme and station) and what’s yet to come in the programme and also reminding them what they’ve heard, where relevant.
**Adding announcements and/or billboards to programmes**

There are very unusual situations when you may need to ask for an announcer to read an introduction and a close, and also possibly, record a billboard. For instance, if your programme is a reversion of a Radio 4 programme and the original presenter is no longer available. In these circumstances the main audio durations (listed above) will need to be shorter to allow for these announcements. Should this be necessary you should contact the Channel Management team at least 2 weeks before delivery of the programme to warn them of this and to arrange for an announcer to make the recording. You can then send the script to the Channel Management team who will record the audio and send it back to you to be incorporated into the programme. You can then deliver your programme and billboards to the durations outlined above. (Channel Management are on [020 361] 40342)

**Podcasts**

In addition to the broadcast programme which is also available online, the World Service provides Podcast versions of many of its programmes. Despite many predictions about the decline of podcasting, numbers of downloads have continued to rise and this is an important route to audiences for your programme. The programme information you provide is particularly important for podcasts. Most users of BBC podcasts get them from iTunes and unless your descriptions are clear and compelling, and come up prominently in search results (hence the need to use strong key words), there will be little to differentiate your programme from the thousands of others available to iTunes users and your programme will not be heard. If your programme is not currently podcast and you would like it to be then please speak to your commissioner. If we require a Podcast version of your programme, this will be clearly indicated in the TX confirmation email. It can be delivered in the same way as the TX version, with a separate file name indicating that it is for Podcasting. There are a number of rights restrictions applying to podcasts particularly around the use of commercial music. You can find the guidelines below. Be aware that if any music is not cleared for use in podcasts it will have to be edited out.

**Guide to using music and other extracts in Podcasts**

Commercial recordings can be included in audio podcasts subject to the following:

- The maximum duration for any commercial recording of jazz or classical music used in a podcast is 60 seconds “clean.”
- The maximum duration for all other commercial recordings is 30 seconds “clean.”
- The commercial recording/s must have been part of the original broadcast programme. (Commercial recordings that have not been part of the broadcast cannot be included in a podcast).
- Podcasts which are about music and/or routinely feature music as part of the core content of the podcast must be restricted to the UK.

**Note:** 'Clean' means without voiceover or other sound. Therefore durations can be longer than 30 seconds where there is voiceover, but the "clean" element must not exceed 30 seconds. You should only use a max of 30 seconds clean from any one commercial recording in one podcast episode.

- Any queries about the use of music in BBC podcasts please contact Chris Hutchinson in the Music Copyright team on x67126.
Use of specially composed and library music:

- All podcasts can feature specially composed and library music (e.g. beds, jingles and stings), with no restriction on duration.

Use of extracts of books, films and plays:

- If you were cleared under Fair Dealing to include such a clip in the original broadcast for the purpose of criticism and review, and it was also OK to make this available via BBC iPlayer, then you can include it in the podcast.

As for a broadcast, these clips must:

- Be kept as short as possible - just enough to make the point.
- Be properly acknowledged - give the title of the work and the “author” (production company or studio for a film clip and, ideally, the director).
- Have previously been made available to the public.

bbcworldservice.com

Programme pages on the website are set up automatically. If you are an in-house producer you will be able to update your programme pages yourself. If you are an independent producer the programme information you have sent to us will be used by the World Service online team to make your programme page.

Rights

All rights for music, presenters or copyright material need to be cleared for your programme before it can be broadcast. If you are an independent producer this is part of the contract you make with the BBC when you agree to produce the programme. What rights need to be cleared are explained in the contract.

If you are an in-house producer you must ensure that all underlying rights are cleared before broadcast. You can take advice on this from your own Talent Rights advisors.

Editorial Guidelines

If you are an independent producer and need to consult the BBC’s editorial guidelines they can be found here: http://www.bbc.co.uk/guidelines/editorialguidelines/
**Confirmation of Commission**

This will be emailed to you by the Commissioning team when your programme has been commissioned and has been given a preliminary slot in our schedules. Contains working title, slot, programme duration, proposed TX dates and contact details. These details are subject to change.

**TX Confirmation**

This will be emailed to you five weeks in advance of TX, when the programme is scheduled. This will confirm transmission placings, programme title, duration, details of opening and closing announcements and whether or not a billboard is required. The email will also come with all necessary documents (e.g. Ofcom Compliance Form, if necessary, Presentation Details) and will include details of how to complete and where to then send the documents.

**TX amendment**

This will be sent to you if a change has been made to the scheduling, transmission or delivery arrangements for a programme after the TX Confirmation has been sent.

**How and where should I deliver my programme?**

Programmes should be delivered to the WSE Channel Management team as audio files* via a shared network drive, or via VCS Highlander. If you are working outside of the BBC network you can use a BBC provided FTP account which must be set up in advance. Precise details should be discussed and agreed with Channel Management at least one week before the delivery deadline, which will be given on your TX Confirmation email. You can contact the team on (020 361) 40342 or email wsenglishchannelmanagementteam@bbc.co.uk.

(*Audio files should be either “.wav” or “.flac”, and should be 2-channel stereo, 48kHz, 16bit)

**What is the delivery deadline?**

Deadlines vary and can be found on your programme’s Transmission Confirmation email sent five weeks before transmission. Programmes that are commissioned less than 5 weeks before transmission should agree a delivery date with their commissioner when they are commissioned. Listening copies should be delivered **2 weeks** before transmission date. TX versions of documentaries and dramas should be delivered five days before broadcast. Those programmes with content relevant to a specific day should arrive before 12:00 on the day of TX for. For programmes containing material relevant to a specific week the deadline is 16:00 on the day before TX. These may vary for independent productions.

**Presentation Details**

If your programme is self-contained, we do not require presentation details. If it is not self-contained and you require us to voice additional continuity announcements or a billboard, please fill in a Pres Details template (which you can download from here) [http://jportal.bbc.co.uk/compliance/globalnews/Templates/](http://jportal.bbc.co.uk/compliance/globalnews/Templates/) and send it to: WSENGLISHchannelmanagementteam@bbc.co.uk.
**OFCOM Compliance Form**

All recorded programmes must have a compliance form. They cannot be broadcast without one. For internal BBC users, this should be submitted using the Jportal Global News Compliance site here: [http://jportal.bbc.co.uk/compliance/globalnews/Pages/default.aspx](http://jportal.bbc.co.uk/compliance/globalnews/Pages/default.aspx)

If you need any help using this system or are not able to access it, please contact WS English Channel Management on x02 40342.

If you’re an independent production company, you will be sent a blank compliance form template (attached to your TX Confirmation email). Please fill this in and send it to vanessamorris&karenhowe@bbc.co.uk and OFCOM-WS@bbc.co.uk.

**PasB and Music Reporting**

If you are an independent producer all music needs to be logged on the PasB form that will be sent to you with the Tx Confirmation. This should be returned to Karen Howe or Vanessa Morris (VanessaMorris&KarenHowe@bbc.co.uk)

**When and where is the programme going out?**

Your programme will be broadcast on various WS channels, often appearing three or four times on each during the course of its run. Details of these exact times and channels are available on request but we will send you details of the first and last placings on the Tx confirmation.

**Contact Numbers**

**Murray Holgate**, Network Manager 020 361 40340  
**Vanessa Morris & Karen Howe**, Commissioning Assistants 020 361 40333  
**Channel Management** 020 361 40342  
**Paul Blythe**, Presentation Manager 020 361 40339
23' 00'' Programme Clock

- **Programme**
  - 32:30 - 59:00
  - 26'30'' (26'29'')

- **Programme**
  - 06:00 - 29:00
  - 23' (22'59'')

- **News Bulletin**
  - 01:00 - 06:00
  - 5''

- **Prelude**
  - 59:30 - 00:00

- **Prog Billboard**
  - 30:00 - 30:30
  - 30'' (29'')

- **Trail**
  - 29:00 - 30:00

- **News Summary**
  - 30:30 - 32:30
  - 2''
59' 00" Programme Clock

- **Prelude**: 59:30 - 00:00
- **Programme Top Billboard**: 00:00 - 01:00
- **1' (59")**
- **News Bulletin**: 01:00 - 06:00
- **5'**
- **Programme Part 1**: 06:00 - 29:00
  - **23' (22'59")**
- **Programme Part 2**: 32:30 - 59:00
  - **26'30" (26'29")**
- **News Summary**: 30:30 - 32:30
  - **2'**
- **Prog Bottom Billboard**: 30:00 - 30:30
  - **30" (29")**
- **Trail**: 29:00 - 30:00