Guidelines to Making Programmes for BBC World Service

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, online descriptions etc (known as ‘metadata’) - have an effect on how your programme performs on the web.

Programme titles and descriptions should always be written in a way that encourages the most people to listen to it, makes the programme topic clear, and ensures visibility and findability across the web - in podcast provider spaces (such as Apple Podcasts, Spotify etc.), search engine results (such as Google) and other tech, such as voice-activated systems (such as Alexa).

We need to have titles and programme descriptions five 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 our automated systems. It can be difficult to update programme descriptions at some of their publication sites if the information arrives too close to transmission.

Titles

Indicate immediately what the programme or podcast is about.

- Use clear simple language – no puns. Show the value of your content
- Be succinct - take out any unnecessary words (use 50 characters max)
- Put the words that convey most about the story at the front (apps may cut off the end of the title)
- Use search terms so people can discover your content

Examples of Good Titles

- The Death Row book club
- In search of the quarter-life crisis
- ADHD and me
- Finding the viruses that destroy superbugs
- How Christo wrapped the Reichstag
Programme Descriptions

We need you to provide two descriptions for each programme you deliver. Make this clear, informative and valuable. If you are making a series of programmes, each programme will need its own title and descriptions.

Short description - 90 characters (approx. 12 words)
Medium description – 180 characters (approx. 30 words)
Long description - 1800 characters (about 250 words)

- 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" as many digital devices will cut off after the first few words. Instead, encapsulate the subject matter efficiently and get to the point straightaway. Make these useful, relevant and interesting. Think about where the programme descriptions will appear (mobile phones, on digital listings, in social media posts and other electronic programme guides, etc. See below...).
- Decide on one tense and stick to it. Present tense is often best. Explain acronyms and abbreviations. Include keywords your audience would use to find your programme in Google or Apple Podcasts, Spotify. 80% of us find online content this way.
- Use strong words and short sentences. Tease and intrigue to illustrate the story: ‘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, this week, this month; a list of questions; lots of of clauses and commas
- The name of your presenter or guests in first paragraph unless they’re an A-lister – but include later in the paragraph
- Radio speak - 'We discuss / find out more / take a sideways look at / send our roving reporter out to...'
An Example of a Title and Descriptions

TITLE
The 5G con that could make you sick

SHORT
Some think that 5G can make you ill and there are scientists who say they can prove it

MEDIUM
Since the outbreak of the coronavirus, attacks on telephone masts and workers are being reported around the world. That’s because some people think that 5G can make you sick.

LONG
Since the outbreak of coronavirus something strange has been happening – attacks on telephone masts and telecom workers are being reported all across the world. That’s because some people think that 5G can make you sick – from coronavirus to cancer and a whole host of other symptoms.

Even more worryingly, some scientists say they can prove that it’s harmful. But at a time when many businesses are struggling, could this apparent threat be helping to fuel a whole industry of strange and expensive products? And worse, could stoking these fears actually be damaging people’s health? Assignment investigates how bad science could be making you sick.

Presenter: Tom Wright
Producer: Chloe Hadjimatheou

Digital Assets
Images
Make these as visually compelling as possible – great pictures make your programmes much more engaging.

Take images of the locations and contributors and anything that tell the story of your programme visually. You can take these with your phone, but make sure the images are in focus, high resolution and carefully composed. Please don’t use images of presenters or the programme team. These should be delivered with the programme information described above, and you should ensure these are rights-cleared before offering them. This usually means that either you have taken them yourself, or you have the written permission of the person who took them.

This permission should include use on BBC websites and on social media accounts in perpetuity. If you are taking pictures of your contributors, please check they are happy with their picture appearing on the BBC site and BBC social media accounts.

Think about how ‘thumbstopping’ your images can be – what will make an audience stop and click when they see your image?

Images Format
These should work for a landscape crop (16X9) – so stand your phone on its side, we can’t use portrait-shaped images.

They also need to be ‘square safe’ – as many platforms, including BBC Sounds, crop to the middle.

Many of our audience access our programmes on a mobile so make sure your image will be clear on a small screen.
Examples
See how these work with the programme title to tell a story ...

- Kenya’s locust hunters
- Conversations about race in America
- The Covid generation
- Finding and losing my faith online

You may also get a commission for a text feature piece from the BBC News site off the back of your programme – several of our spin-off articles have had over 2m+ page impressions. We may talk to you about complementary engagement e.g. a Facebook live.

Video

Video can also be an important part of reaching audiences and supporting your programme. Talk to the digital team if you intend to make a video so you are aware of our guidelines, templates and narrative style.
Here are some examples of World Service videos to give you an idea of style

Street art making us smile during lockdown  
https://www.bbc.co.uk/programmes/p08fymmw

Coronavirus: Finally meeting our first child  
https://www.bbc.co.uk/programmes/p08h38bt
War, algae, pandemic: The beach that won’t be beaten  
https://www.bbc.co.uk/programmes/p08h0qhr

A Buddhist take on lockdown  
https://www.bbc.co.uk/programmes/p08fb4n2

You can contact the Digital Media team on Wsncmultimedia@bbc.co.uk

If there are complexities with rights, especially around third party publication of the photographs, please consult vanessamorris&karenhowe@bbc.co.uk

You should also discuss plans for any video with a senior producer from our digital team in advance. They can be contacted on Wsncmultimedia@bbc.co.uk
Where Do My Programmes Appear?

Your programmes, with images and metadata, appear across the web, social media and podcast platforms.

Your Images and Programmes are seen on Social Media Too.

World Service on Facebook
https://www.facebook.com/bbcworldservice

World Service on Twitter
https://twitter.com/bbcworldservice

World Service on Instagram
https://www.instagram.com/bbcworldservice/
And on Podcast Platforms and Aggregators like Tune In.

Titles and descriptions appear on podcast platforms – and with almost 37 million download monthly (May 2020 – 36,831,656 episodes were downloaded) you want to make sure your programme title and descriptions are as good as they can be.
Press and 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.

Your Programmes on BBC Sounds

BBC Sounds is how audiences listen live, catch up and discover radio programmes. Every programme can be accessed globally via BBC Sounds on the web, and the Sounds app will also be available internationally from Autumn 2020. It has been available in the UK since 2018.

BBC World Service on Sounds can be found here – note how the images are cropped to the middle
https://www.bbc.co.uk/sounds/play/live:bbc_world_service

And the schedule is here
https://www.bbc.co.uk/schedules/p00fzl9p#on-now
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)


Medium Description (180 characters/30 words)


Long Description (1800 characters / 250 words)


**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 World Service 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 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.

At 30 minutes past the hour there is 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.

A 2 minute news summary follows which ends on a post at 32 minutes and 30 seconds, 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. At weekends when we are aiming for a more relaxed listen, some programmes have all the posts at the bottom of the hour 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 50 or 59 minutes past the hour. This is often described as an “un-clocked hour” or “unclocked 50 minutes”

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:

- **Top Billboard**: 59"
- **Programme Part 1**: 22'59"
- **Bottom Billboard**: 29"
- **Programme Part 2**: 26'29"

**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:

- **Top Billboard**: 59"
- **Programme**: 52'59"

**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.

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 Part 1**: 22'59"
- **Bottom Billboard**: 29"
- **Programme Part 2**: 17'29"
**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:

Top Billboard       59"
Programme           43’59”

**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 room....

This can appear daunting if you are used to having a continuity announcer to set up your programme 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 to 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”. 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.

Keeping the audience engaged in your programme through a 5 minute bulletin can feel like a big challenge. 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, but a narrator-only billboard can also be very strong.

**The Programme Opening**

You cannot assume the listener has heard the billboard - so the programme needs to start as if the listener has only just started listening 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. This should include reminders of who the presenter is and the station. You can do this signposting as often as feels comfortable within the programme and we still don’t do enough of it. Half the audience to WS English comes from partners, and we are losing attribution, and hence credit from the audience, for what we do. There should be at least one station ident within the body of the programme.

**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 with 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. Again this can appear quite daunting but if you approach this sequence from the point of view that this is all still your programme it will help.

The end of the first 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 about. 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 - offering an opportunity for the audience to lose interest.

The “bottom” billboard...
The trail that follows the end of the first part is one minute long followed by a 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 at the end of the first part of the programme, 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 we need to do this consistently through the programme, certainly at least once within the body of each part of a one hour programme. It can also be very effective to couple the ident with a reminder of what’s yet to come in the programme and also 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**

No-one else in podcasting has a remit anything like that of the BBC World Service. What we are aiming to do is unique. Our mission statement is about “reaching new and underserved audiences around the world”. And we’ve now become a key player in the podcast market.

We’ve created a podcast for 18 to 24 year olds new to speech radio in India and a global parenting podcast that compares experiences from Nigeria to Italy and hears directly from experts. We have major international hits, with award-winning shows like *13 Minutes to the Moon* and our collaboration with NRK, *Death in Ice Valley*. And we aim to have at least one hard-hitting investigation per year, for example, *The Hurricane Tapes*. The *Global News Podcast* is the BBC’s most successful podcast, with 167 million downloads in 2019. *Kalki Presents: My Indian Life* is all about being young and Indian in the 21st century and we are reaching all age groups with our family podcast, *30 Animals That Made Us Smarter*. And we have just launched *The Comb*, for audiences in Africa and are about to begin a climate change podcast.

We are looking for ideas which will stand out in what is one of the most crowded media markets. The commissions from the two podcast briefs will be funded, at least in part, by the World 2020 project – which is aimed at reaching new audiences, who may be lacking access to impartial news and information in their own countries. The goal in particular is to reach young people and young women especially, by addressing topics that matter to them, with innovative storytelling and investment in digital platforms.

The successful commissions will be ones that have clearly set out how the content and tone is aimed at reaching these new audiences, including in countries with less established podcast markets and have a considered strategy for doing so.

Podcasts tend to be listened to on headphones, so the listening experience is usually more intimate and personal than the sometimes more communal experience of listening via speakers on the radio. That is often reflected in the tone and style of a podcast. The presenter’s own interest and commitment to the story/subject is often very evident (although not always). And podcasts are sometimes very good at involving the listeners and making them feel part of a podcast community/club.

We are looking for podcasts which create their own unique “podcasty” feel. There are many different models for a successful podcast – part of the attraction of podcasting is the huge variety of topics, styles, methods of storytelling etc. If you have a particularly niche interest, there is likely to be a podcast about it.

Proposals which are based on other successful podcasts are unlikely to be successful – we are looking for a podcast like no other. Our podcast first commissions might not be broadcast on the radio in any form – they need to be conceived, designed and aimed specifically to be podcasts and not radio programmes.

We could have the best podcast ever made but if nobody knows about it, no one will hear it. Descriptions, publicity and marketing are vital. In some cases, we will ask for extra audio or
presenter links to help trail our podcasts and getting the episode descriptions and titles right is a priority.

For our radio programmes, there may also be changes in the way the programme needs to be constructed for podcast listening. Requirements will be clearly indicated in the TX confirmation email. We may also ask for internal branding to be changed or removed to fit with podcast requirements. Again, this will be clearly indicated.

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 in programmes 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 (or 60) seconds where there is voiceover, but the "clean" element must not exceed 30 (or 60) seconds. You should only use a max of 30 (or 60) seconds clean from any one commercial recording/track in one podcast episode.

There are particular restrictions on the use of particular commercial music in podcasts.

- 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 cleared 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/](http://www.bbc.co.uk/guidelines/editorialguidelines/) It is essential that all material contained within a programme adheres to these guidelines and advice should be sought at the earliest stage possible.

**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 VCS Highlander\VCS Dira Transfers. If you are working outside of the BBC network you can use a BBC provided MediaShuttle 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 (020 361 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.

**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 Coordinators** 020 361 40333
- **Channel Management** 020 361 40342
- **Paul Blythe, Presentation Manager** 020 361 40339
26' 30" Programme Clock

Prelude
59:30 - 00:00

Programme
00:00 - 01:00
1' (59")

Programme Billboard
26'30" (26'29")

News Bulletin
01:00 - 06:00
5'

News Summary
30:30 - 32:30
2'

Prog Billboard
30:00 - 30:30
30" (29")

Prelude
59:30 - 00:00

Trail
59:00 - 59:30

Programme Billboard
26'30" (26'29")

Programme
00:00 - 01:00
1' (59")

News Bulletin
01:00 - 06:00
5'

News Summary
30:30 - 32:30
2'

Prog Billboard
30:00 - 30:30
30" (29")
23' 00" Programme Clock

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