



COMMISSIONING GUIDELINES

SPRING 2017

1. TIMETABLE	2
2. HOW THE COMMISSIONING ROUND WORKS	3
3. CHECKLIST FOR SUPPORTING MATERIAL	11
4. DRAMA COMMISSIONING BRIEFS	13
5. COMEDY COMMISSIONING BRIEFS	31
6. ARTS COMMISSIONING BRIEFS	42
7. FACTUAL COMMISSIONING BRIEFS	48
8. SPECIAL EVENTS & SEASONS BRIEF	67
9. BBC EDITORIAL GUIDELINES & COMPLIANCE	69
10. THE RADIO 4 AUDIENCE	70

1. TIMETABLE

Drama and Comedy

Guidelines published	Week commencing 19 December
Briefing in the Radio Theatre, London Proteus open for drama and comedy submissions	30 January
Briefing in MediaCityUK, Salford	01 February
Phase 1 deadline for pre-offers	Midday 22 February
Phase 1 results published in Proteus	Week commencing 13 March
Phase 2 deadline for final offers	Midday 12 April
Phase 2 results of final offers published in Proteus	End of July

Factual and Arts

Guidelines published	Week commencing 19 December
Briefing in the Radio Theatre, London Proteus open for factual and arts submissions	20 February
Briefing in MediaCityUK, Salford	22 February
Phase 1 deadline for pre-offers and batch tenders	Midday 09 March
Phase 1 results published in Proteus	Week commencing 03 April
Phase 2 deadline for final offers	Midday 11 May
Phase 2 results of final offers and batch tenders published in Proteus	End of July

2. HOW THE COMMISSIONING ROUND WORKS

Everything in this commissioning round is open to competition. Any department or company with suitable expertise may submit proposals for any area of output.

We are taking two distinct approaches to commissioning. Each of them has two phases.

Specific ideas

Drama and Comedy programmes – and some Factual programmes – are being commissioned in the traditional Radio 4 manner, in which we invite you to submit proposals for specific ideas. There are two phases: in Phase 1 you submit brief pre-offers; in Phase 2 you submit fully developed final offers.

Batch tenders

In Factual and Arts much of the programming is being commissioned on the basis of a batch tender. Applications for batch commissions are submitted fully in Phase 1.

The commissioning brief for each type of programme indicates which of these methods applies.

**PROPOSALS FOR FACTUAL AND ARTS SHOULD BE SUBMITTED IN
PROTEUS ROUND 1 2018-2019**

**PROPOSALS FOR COMEDY AND DRAMA SHOULD BE SUBMITTED IN
PROTEUS ROUND 5 2018-2019**

LATE SUBMISSIONS WILL NOT BE ACCEPTED.

Proposals for specific ideas

Phase 1: pre-offers

For programmes which require pre-offers, we invite you to submit very brief outlines of your ideas in Phase 1 of the round. **Maximum 250 words.** They will be sifted by the commissioning team who will select those they think most worth developing for the final offers phase.

All pre-offers must be entered through Proteus by the Phase 1 deadline.

SUBMIT PRE-OFFERS FOR FACTUAL AND ARTS IN ROUND 1 2018-2019

SUBMIT PRE-OFFERS FOR COMEDY AND DRAMA IN ROUND 5 2018-2019

We do not require hard copies of any proposal.

In each commissioning brief there is an indication of the kind of track record we require in suppliers to that slot. Do not offer proposals unless you can demonstrate the necessary expertise.

Be realistic in the number of proposals you submit, in view of the number of programmes available, and observing the cap where this has been applied. If the cap says a maximum 10 proposals per supplier, we will only read your first 10.

Fewer, stronger ideas are much more likely to get through. In slots where each commission is for multiple episodes, the number of commissions will be far fewer than the number of individual programmes available.

The following must be entered for each pre-offer proposal:

- **Title** (of your proposal, not the slot)
- **Commissioning brief number** This number is at the top of each commissioning brief. Enter each proposal in one schedule slot only. If we consider it suitable for another slot, we will transfer it.
- **Delivery date** Enter an estimated delivery date e.g. 01/06/2018.
- **Price per episode** This will default to the *guide price*. Radio 4 will expect to pay in the region of this price. If, at this stage you think the price will be other than guide, you can enter this in the 'Price Per Episode £' field. However, it is more important that this is accurately done for your final offer in Phase 2.
- **Number of episodes**
- **Duration** The total allotted airtime per episode, including continuity announcements, for example 14' or 28' (not 15' or 30').
- **Short synopsis** This is where you sell your idea in Phase 1. **Maximum 250 words.**
- **Long synopsis** For pre-offers, do not enter anything in this field. It will not be read.

Style guide

- Don't use the **Notes** field. Anything in this field will be deleted.
- Don't insert a space or dots or asterisks before beginning the title.
- Don't put double spaces in the title.
- Don't put quotation marks around the title.
- Don't start the title with a slot name, e.g. *The Wednesday Debate*.
- Use *The* or *A* as appropriate, e.g. *A Short History of...*; *The Astronomy Show*.

Pre-offers results

When the commissioning editor has read all pre-offers and selected those considered worth further development, we will release the Phase 1 results in Proteus. Proposals will show as either '**rejected**' or '**re-requested**'.

Owing to the large number of submissions at this stage, we are unable to provide feedback on rejected pre-offers.

If your offer is 're-requested', this means we want you to provide more information so we can consider it in Phase 2.

You will be invited to discuss these ideas with the commissioning editor. Time pressures may require this to be by phone rather than face to face. We will not discuss ideas that have not been submitted as pre-offers.

When a proposal is re-requested in Phase 1, do not re-create it from scratch in Proteus, just edit it to reflect the fuller requirements for Phase 2.

Phase 2: final offers

Following conversations with the commissioning editor, the pre-offers ideas you develop for Phase 2 should be entered in Proteus.

While it is possible to submit fresh offers which have not been discussed, experience shows that very few ideas that haven't been pre-offered get commissions.

All final offers must be delivered in Proteus by the Phase 2 deadline.

SUBMIT FINAL OFFERS FOR FACTUAL AND ARTS IN ROUND 1 2018-2019

SUBMIT FINAL OFFERS FOR COMEDY AND DRAMA IN ROUND 5 2018-2019

In each commissioning brief there is an indication of the kind of track record we require in suppliers to that slot. Do not offer proposals unless you can demonstrate the necessary expertise.

The following must be entered for each final offer proposal:

- **Title** If your idea is commissioned you must not change this title without the written agreement of the commissioning editor.
- **Commissioning brief number** Submit each proposal in one slot only. If we think it suitable for another slot, we will transfer it.
- **Delivery date** (linked to anniversary / event dates where relevant). This information is important and will be used when scheduling a commissioned programme.
- **Price per episode** Radio 4 will expect to pay in the region of the *guide price*, as shown at the top of each commissioning brief. This is entered automatically in Proteus. If your idea may require a budget significantly above or below the guide price, you must enter this in the 'Price Per Episode £' field. Please also make this clear in the long synopsis and explain your reasons. Although ideas submitted below the guide may increase your chance of a commission, the editorial proposition is always paramount.
- **Producer** Include CV in long synopsis field if the producer is new to Radio 4.
- **Executive producer** Include CV in long synopsis if the executive producer is new to us.
- **Number of episodes**
- **Duration** The total allotted airtime per episode, including continuity announcements, for example 14' or 28' (not 15' or 30').
- **Short synopsis** For the final proposal this must be under 50 words. Its purpose is to convey the essence of the idea and enable us to find it quickly in our records. Think of it as a fledgling Radio Times Billing.
- **Long synopsis** This is where you sell your idea in Phase 2. It must not exceed 2 x A4 pages of size 11 type.
- **Key talent** Any intended writer/abridger/performer/presenter etc. should be shown in the long synopsis. You do not have to secure talent agreement before submitting an offer but you should let us know the degree to which named talent have expressed an interest in the project or have intellectual ownership of it.

If you prepare proposals offline to paste into Proteus, keep the format simple: bold, underline and italic only. Proteus will remove other formatting, including bulleted and numbered points, as well as converting your font to the equivalent of Arial size 11.

Digital commissioning

Beyond the standard metadata and possible clip requirements do not require any extra digital deliverables to be offered for these commissions.

Our digital editor will look at the slate of commissions along with the commissioning editors and assess the potential for any additional digital content. The supplier of the programme will have the first option to offer to supply this if it is required and if you have the capacity and ability.

Final offers results

For final offers, Proteus will display one of five standard responses:

- rejection
- shortlist
- pilot
- conditional commission

Rejection

We will provide very brief feedback on our reasons for not commissioning a Phase 2 proposal.

Shortlist

Shortlisting happens for 3 principal reasons:

- We are interested in the idea but feel more work is needed. The commissioning editor will be in touch to explain what we are looking for.
- We need more information before deciding between similar competing offers.
- We do not have space to commission the idea but want to keep it in reserve in case gaps appear in the schedule.

We aim to clear proposals from the shortlist quickly and we review it regularly to see whether we can move an idea forward or reject it. If at any time you wish to withdraw an idea from our shortlist, just let us know.

Pilot

We may need to hear a pilot before committing ourselves. You should discuss this with the commissioning editor before doing further work.

Conditional commission

Confirmation of all specific programme proposals is conditional on the issues listed below. Radio 4 is not responsible for any costs incurred prior to full agreement. There will be important information included in the feedback field in Proteus which will not be communicated through other means so it is vital that you take time to read this, make notes and disseminate to colleagues where necessary.

- **Price**

Each conditional commission will be made with a fixed price offer that has been judged as value for money by the Commissioning, Finance and Business Affairs teams. Most will be

at or around the published guide price but we reserve the right to negotiate an alternative price if we believe it appropriate. If our price is accepted in writing by an independent producer there will be no need to submit a detailed budget. Contracts will be issued immediately.

If, however, you wish to challenge the offer made, a detailed budget in Proteus will be requested and scrutinised by our Finance and Business Affairs teams with the aim of reaching agreement.

Conditional acceptance may be withdrawn if agreement on price is not reached within a reasonable period.

- **Rights**

Radio 4 requires an appropriate set of rights dependent on the type of programme. This will vary only in exceptional circumstances. The guide price quoted on the commissioning brief is based on buying the standard set of rights for that programme. If fewer rights are bought, the price may be reduced.

- **Digital rights**

Rights should be cleared for streaming, together with a 30-day “listen again” window and podcast.

Independent suppliers are required to clear the rights for podcast for any of the factual briefs (except the Narrative History brief comprised of 10 or more episodes), unless otherwise agreed between the BBC and the independent producer.

Independent suppliers are not required to clear podcast rights for comedy and drama.

- **Schedule and delivery dates**

Each proposal should include your ideal delivery date, though our conditional acceptance will not necessarily be able to reflect this date. We are unlikely to issue precise transmission dates for programmes not pegged to a particular anniversary or season but will give the calendar quarter in which we intend to place them. If you cannot deliver to meet the given transmission quarter, notify Amanda Benson (Schedule Planning Manager) within 14 days of results publication. Precise delivery dates will be confirmed well before the start of each calendar quarter.

- **Editorial**

A conditional acceptance might have specific editorial conditions attached to it, e.g. that a particular actor is available. Fulfilment of them must be confirmed before the commission is finalised and before you start work.

Batch tenders

Phase 1

Much of the Factual and Arts commissioning in this round will be done on the basis of batch tenders.

In a batch tender we invite you to apply to be the supplier of a collection of programmes, which may be a mixture of singles and series, the content of which are not all specified at the point of commission.

In the commissioning briefs section of these guidelines we set out the criteria against which we will assess applications to supply batches.

Your submission will include a set number of specific programme ideas.

These bids must all be submitted by the Phase 1 deadline.

BATCH TENDER BIDS SHOULD BE SUBMITTED IN ROUND 1 2018-2019

In each commissioning brief there is an indication of the kind of track record we require in suppliers to that slot. Do not offer proposals unless you can demonstrate the necessary expertise.

Your success in winning a batch, and its size, will depend on how you meet the criteria, including your track record and the quality of your sample ideas.

The following must be entered for each batch submission:

- **Title** In this field write '**Company/ department name batch tender**' (e.g. Copernicus Productions batch tender)
- **Commissioning brief number** This number is shown in these guidelines at the top of each commissioning brief.
- **Achievable delivery date** The batches will commence broadcast in April 2018 so your first delivery date should be in March 2018.
- **Price per episode** Enter here the average price at which you believe you can deliver a batch. Radio 4 normally expects to pay at or close to the *guide price* for programmes, as shown at the top of each commissioning brief. This is entered automatically in the guide price field. We will not pay at above this average price for a batch. If you wish to bid for a batch at a lower average price, you must enter it in the 'Price Per Episode £' field and also make this clear in the long synopsis..
- **Producer** Enter a main, or representative, producer name. Include information on your production team in the long synopsis..
- **Executive producer** This may be an editor or lead producer. Include more information on your production team in the long synopsis
- **Number of episodes** State here the size of the batch you aspire to win. Include more information on your ambitions in the long synopsis.
- **Duration** The total allotted airtime, including continuity announcements, e.g. 14' or 28'. In the case of a Factual long-form features, enter 28'.

- **Short synopsis** This should summarise your batch application in under 50 words. It should convey the essence of your bid. It does not count as one of the selection criteria.
- **Long synopsis** This is where you address the stated criteria. It must not exceed 4 x A4 pages of size 11 type, PLUS brief summaries (max 250 words each) of sample ideas.
- **Key talent** Information on talent who may be key to your application should be included in the long synopsis.

Digital commissioning

Beyond the standard metadata and possible clip requirements we are not expecting any extra digital deliverables to be offered along with batch commissions.

Our digital editor will look at the slate of commissions and assess the potential for any additional digital content. The supplier of the programme will have the first option to offer to supply this if it is required and if you have the capacity and ability.

Phase 1 results

Batch tender results in Phase 1 will show in Proteus as either

- rejection or
- short-listed

If your batch bid is rejected at this stage, we will provide feedback.

Phase 2

If your batch tender application is short-listed, we will invite you for interview before making a final decision.

We will not require a further written submission.

Phase 2 results

Batch tender results in Phase 2 will show in Proteus as either

- rejection or
- conditional commission

If your bid is rejected at this stage, we will provide feedback.

If you have a conditional commission there will be information in the Proteus feedback field detailing the volume and price per episode of the batch we wish to award.

Independent producers should contact Lesley Eaton in the Legal and Business affairs team to discuss the terms of agreement.

Confirmation of a batch tender commission is always conditional on contract.

3. CHECKLIST FOR SUPPORTING MATERIAL

Supporting material is only required for final offers. It is not required for batch tenders in this round.

All supporting material must be delivered by 1700 on the day of the stated deadline.

A complete inventory of materials supplied must be included, using the form below.

If you are suggesting a dramatisation of a book the offer **MUST** be supported by **a hard copy** of that book. If you don't the offer will be rejected.

- Submit **audio** only to lea.louvray@bbc.co.uk on an online file-sharing service (e.g. wetransfer.com). Make clear which proposal it is for. Audio must be in mp3 format. **Please identify which offer it is for within the filename.**
- You do not need to include audio for returning series as we already have access to these programmes.
- Video must be supplied on DVD and sent to the commissioning co-ordinator at the address below. Downloads or streaming links will not be accepted.
- eBooks (PDFs, text files, Kindle books) are also not accepted. You must send hard copies.
- Unpublished written material (e.g. CVs, sample dialogue or scripts) should not be put in Proteus. Send it in **hard copy** to the commissioning co-ordinator at the address below.
- All physical supporting material (published books, DVDs etc.) must be delivered by the submissions deadline to:
Commissioning Co-ordinator
BBC Radio 4, Room 4028 Broadcasting House, London W1A 1AA
- Label each item with your name, department / company, the title and the commissioning brief number of the offer.
- **Indicate in the long synopsis that you are supplying supporting material.**
- **With the exception of published books and videos, we cannot return supporting material to you.**

Examples of presenters and other talent: If they have work online (YouTube, blogs, podcasts etc.) please include a link in your offer rather than sending in downloads etc.



INVENTORY OF SUPPORTING MATERIAL

A complete inventory of materials supplied must be included, using this form.

BBC DEPARTMENT / INDIE COMPANY		
COMMISSIONING BRIEF NUMBER	TITLE	SUPPORTING MATERIAL
e.g. 47112 57' Drama	e.g. The Best Play Ever	e.g. Book: <i>The Best Story in the World</i>

CONTACT NAME

EMAIL

TEL

DATE.....

SIGNATURE.....



4. DRAMA COMMISSIONING BRIEFS

Commissioning Editor: Jeremy Howe
Commissioning Co-ordinator: Christine Anderson

Eligibility: We invite proposals from BBC departments and independent companies who can clearly demonstrate considerable experience in drama production at both producer and exec producer level. If you have not made programmes for Radio 4, you should include your production track record in the long synopsis of your final offer or batch application.

Proteus round 5 2018-2019

14.15 Drama	Brief number 47019
57' Drama (Sun 15.02 & Sat 14.30)	Brief number 47112
87' Drama (Saturday 14.30)	Brief number 47053
14' Drama (Weekdays 10.45 & 19.45)	Brief number 47010

HEADLINES

There are a lot of changes afoot.

If you fail to read beyond here, my guess is that you won't get a drama commission.

In this round we will aim to commission all the drama for 2018/19 outside of rolling commissioning for the Afternoon Drama, which will only be open for business if you have secured a batch (see below).

Unless you have been living on a different planet from the rest of us, you will have heard of **Compete or Compare**. It will affect the way we commission drama on Radio 4.

In one way it changes everything – from this commissioning round onward all Output Guarantees that BBC departments have previously had (equal to 80% of the commissioned drama output) are finished, and all drama commissions outside of **The Archers** and **Home Front** will now be open to competition.

In another way, **Compete or Compare** changes very little. Radio 4 will continue to commission on the basis of editorial excellence. The editorial rigour that goes into commissioning programmes for Radio 4 will not change a jot.

So, you may well ask, how will this affect drama commissioning?

The 14.15 drama will be batched. We invite you to pitch for batches for output in 2018-21 in January 2017. Please read the tender document carefully to see how to apply for a batch. This

has already been published on the Radio 4 commissioning website:

<http://downloads.bbc.co.uk/commissioning/site/radio-4-afternoon-drama-tender-2017.pdf>

All other drama commissioning will be openly competitive, with the exception of **The Archers & Home Front**.

NEW BRIEFS

There are two completely new briefs in drama commissioning:

- (i) From this round onwards there will now be ONE 57' SLOT BRIEF instead of two.
- (ii) There will be a separate 87' brief. Please note that we do very few 87' dramas.

PRE-OFFERS

Pre-offers, the 250 word pitch which precedes the formal offers process, are very important.

Pre-offers help sort out the wheat from the not so wheat and, from the results of pre-offers onwards, Radio 4 is already planning what the putative drama schedule will be for the following year. Not to be a part of that puts you at a disadvantage.

But now things are changing. Pre-offers will become even more important as a part of the commissioning process.

Although there is physically nothing to stop you putting in a full offer if you have either failed to put in a pre-offer or have had your pre-offer rejected, in this round if your offer is not supported by a shortlisted pre-offer *it will not be considered by Radio 4 unless you have been asked to submit it by the Commissioning Editor for Drama*.

What is a pre-offer? Think of it as the distillation of the idea, the Radio Times billing – the words you would use to sell the idea to the audience. We would also like to see an exceedingly brief summary of the plot, one sentence on why you are passionate to make this, and another one about the writer and why he/she is passionate to do it.

CAPPING

Because of open competition we expect the number of pre-offers and offers to increase. As an experiment we will **not** be capping the number of pre-offers per supplier. If we are inundated this may change – but in this round we are leaving it to you to be realistic and (obviously) only offer the strongest ideas.

If any one supplier swamps us with offers, they will not be doing themselves any favours; it probably shows two things. Either it is a lot of wasted development effort on your part (and development = your money), or it shows us that you haven't done any development at all, that you haven't made the editorial choices you need to make in order to define yourself as a distinctive and strong supplier.

By and large the most successful producers have offered a few select and choice ideas, ideas they are passionate about. This could be why they are successful in getting commissions.

You need to calibrate the number of pre-offers to the number of slots you can reasonably expect to get. You need to be editorially focused and also realistic about your ability to deliver these offers should they all be commissioned.

PRICE

Price is an issue. Drama is an expensive genre. The prices shown at the top of each commissioning brief are *guide* prices.

While editorial excellence will be the major deciding factor in whether or not you get a commission, price will also be a factor.

For every programme that we commission over the guide price we will need to commission a programme under the guide price in order to balance the Radio 4 budget.

If you think that the budget for a programme you are offering will be above the guide price you must let us know. Please state this in the 'Price per Episode £' field in Proteus. Likewise, should you propose a programme which can be made for under the guide price please let us know.

If you don't mention price, Radio 4 will assume that you are offering the programme at guide price. We may want to negotiate this price down; it is unlikely that we will negotiate it up.

+++++

The above is largely about process, which only takes you so far – what the commissioning round is really about is brilliant programme ideas, ideas that will excite us and excite our audience.

DIVERSITY

In its drama output Radio 4 wants to reflect the way we live now, the way the United Kingdom is now and the way the world is now in all its diversity. Ethnic, race, regional, gender, sexual orientation, religious and political beliefs, disability, age and socio economic diversity are all things we should be talking about in our drama. Please give thought to offers, to writers and producers who will increase the diverse scope of the drama offering on Radio 4.

DIGITAL

The more platforms our programmes are on, the more outward facing our programmes are, the more impact they will make – and so the digital presence of the drama is very important.

However -

Beyond the standard metadata (which should include a striking eye and ear catching title that describes the programme, as in '**Emile Zola: Blood Sex and Money**', a succinct billing that lures the audience in, good photographs of the recording (where feasible) and possible clip requirements, *we are not expecting any extra digital deliverables to be offered for these commissions.*

At the point of commission our digital editor will look at the slate and assess the potential for any additional digital content. The supplier of the programme will have the first option to offer to supply this if it is required and if you have the capacity and ability.

BUT -

We think shows like **Tumanbay**, **Tracks**, our very successful **Fright Night** and **Dangerous Visions**, and Neil Gaiman's **How the Marquis Got his Coat Back** are appealing both to a digitally savvy audience as well as to the core Radio 4 listener.

We are interested in trying new things, in shaking up the way we broadcast the output in order for Radio 4 drama to reach out to new audiences – and digital is one very important way of doing this.

The ten part 45' drama **Tumanbay** – not exactly standard Radio 4 drama fare - was made available for download for 6 months and has had amazing cut-through digitally.

The 9 x 45' **Tracks**, again an unexpected serial for us, also reached out to a different audience, helped by social media activity. We are working on another 9 part run of **Tracks**, but in the interim we are planning to broadcast a digital-only run of short form episodes.

For next year we have commissioned **Quake**, about the after effects of a natural disaster as mediated through social media, as a digital-only offering.

We are interested in taking this further. Radio 4 is looking for bold, ambitious, innovative, stand alone digital projects.

We think this might be the means by which we get our own *Serial*, programmes that break through to audiences who don't normally listen to Radio 4. If you have a sufficiently striking and large scale idea that you think would work as a digital-first drama we would be interested in you offering it. These ideas should be for original dramas, not dramatisations. *All offers for this should be entered into the 57' brief (regardless of their duration) and your digital aspirations for it made very clear in the opening lines of the pre-offer/final offer.*

WHAT DRAMA CUT THROUGH IN THE LAST YEAR?

The Helen and Rob story in **The Archers** proved that drama on Radio 4 can be agenda setting. It does not need to be soap to make the headlines -

Fear of Flying noisily kicked off **Riot Girls**, a brilliant season about feminism.

Tracks kept us on the edge of our seats for 9 thrilling weeks, and was a massive social media hit.

School Drama was a compelling and fresh way to explore Shakespeare.

Defoe explored the great writer's extraordinary life through dramatisations of his major works that took a distinctive and daring approach.

Meanwhile **Emile Zola's Blood Sex and Money** continued to boldly go where other drama fears to tread, **Reading Europe's** journey took us to Greece and explored the financial meltdown through a brilliant thriller as yet unpublished in the UK and then to Italy with the

opening instalment of Elena Ferrante's lustrous **Neapolitan Novels**. For the first time in a decade Radio 4 has dramatised **Graham Greene**, and **The Forsytes** proved that Galsworthy is not in the least bit fusty. In **Primo Levi's Periodic Table** I think we found an arresting way to present one of the twentieth century's greatest collections of short stories.

Radio 4 likes big drama ideas, dramas that will cut through. We urge you to think big, to think boldly and to challenge us.

Blockbusters do not need to be dramatisations, nor do they need to be period.

You come up with the idea, we will find the right slot or placing.

Easy.

We are keen to continue with our exploration of dystopias with **Dangerous Visions**. This has shifted its focus away from just sci fi to include political writing as well – our forthcoming **Darkness at Noon** is about totalitarian power in the nineteen thirties, **Siege** is a three part thriller about what might happen in France should the Front National take power.

We are keen for **Riot Girls**, our exploration of contemporary feminism, to continue.

The First World War is still ABSOLUTELY off limits – we have **Tommies & Home Front**. With so much fighting on air, the Second World War is also not a priority. That's probably enough war, thank you Ed.



14.15 DRAMA

(formerly known as AFTERNOON DRAMA)

Commissioning method: batch tender

Brief number: 47019

Slot: Monday-Friday, 1415-1500

Duration: 44'

Number of programmes available: 0 (see below)

Transmission period: July 2018 – March 2021

Guide price per episode: £18,300

EDITORIAL GUIDE

The Editorial Brief for this slot is attached to the Afternoon Drama tender document on the R4 Commissioning website:

<http://downloads.bbc.co.uk/commissioning/site/radio-4-afternoon-drama-tender-2017.pdf>

NB This slot is only open in this round to suppliers who succeed in winning a batch in the tender. The deadline for applying for a batch was 12th January 2017.

If you secure a batch:

- (i) We will commission singles through rolling commissioning. Christine Anderson will have the dates.
- (ii) We will aim to commission series and serials through this round. Please discuss with the Commissioning Editor.



57' DRAMA

(Formerly known as SATURDAY DRAMA & CLASSIC SERIAL)

Commissioning method: specific ideas

Brief number: 47112

Slot: Saturday 1430 / 2102; Sunday 1502

Duration: 57'

Estimated number of programmes available: 60

Transmission period: April 2018- March 2019

NB We will be commissioning a full year's work

Guide price per episode: £22,200 (*this brief merges slots of different historical prices*)

EDITORIAL GUIDE

We have combined the two slots because there is enormous overlap in weekend listening. **The Forsytes** run on a Saturday, but they could easily be placed on a Sunday, **Emile Zola: Blood Sex and Money** ran across both slots, and we have played our **Rebus** dramatisations in both the Saturday and the Sunday slots. Mike Walker's **Russia of all the Tsars**, which transmits on a Sunday, is based on no text. We want to have flexibility, but it is worth noting that the editorial brief for the Saturday and the Sunday slots is similar to what it has been in the past.

Our audience lead busy lives at the weekend - we need to give them a reason to give up sixty minutes of their time to listen, we need to grab their attention and tell them a good story.

- (i) The Sunday slot will largely be dramatisations of classic fiction, but not exclusively. In all but name it is the Classic Serial, and is fully originated for 52 weeks a year with a narrative repeat on the Saturday evening.
- (ii) The Saturday slot will largely be attention grabbing original singles/serials or dramatisations of contemporary novels. Genre fiction plays well in this slot. Unlike the Sunday slot it is not fully originated, so there will be fewer commissions. We will also play out all the 87' dramas in this slot. There is a separate 87' drama brief. See below.

On Saturday be aware that your play is probably jostling for position next to one of our **Unmade Movies** or an Alan Bennett stage play - this is not a slot for the quiet play, and everything we commission will need a hook to entice the audience.

In both slots good story is much more important than literary merit. Radio 4 is emphatically not a museum of literature. Entertainment and comedy are at a premium.

(iii) *If you have a strong digital drama idea (see above under DIGITAL) we would like you to offer it into this slot regardless of its duration.*

1) What books do we want to dramatise for the weekend slots? What makes for a good dramatisation?

We want **B O L D** ideas.

WHAT IS THE NEXT **Emile Zola: Blood Sex and Money.**

THE NEXT **War and Peace?**

THE NEXT **Smiley?**

This is number one on our shopping list – the title that will make a statement.

Do not be frightened of scale – we want The Big Title for 2018 and beyond, we want epic listening and landmark productions. These take an age to land – so we are happy to be looking ahead.

We like Big.

We like Very Big even more.

Coming up:

- Having boldly brought Zola screaming into the 21st century we are now turning our attention, albeit a touch more reverently, to the works of one of the twentieth century's most challenging writers in **Love Henry James**. In 3 chapters we explore the vagaries of the human heart through dramatisations of his key novels. All of this has been commissioned, so no more Henry James thank you Ed.

What is the next throw of the dice? Who is next writer that we can explore radically and uncompromisingly?

- As the centrepiece of Radio 4 programming marking India's partition we are doing something sharp and bold with Salman Rushdie's **Midnight's Children**. More than that we are not yet prepared to divulge, but - just as we did something unusual and arresting with Primo Levi's **Periodic Table** and Tolstoy's **War and Peace** - we are very much on the lookout for ways to skin great books differently.

We are very interested in commissioning a big contemporary series like **Inspector Chen**, **The Havana Quartet**, **The Martin Beck Murders**, etc. You may notice a theme here: exploring different cultures through crime. In the pipeline we have **Crime Down Under**, contemporary crime from Australia, two detective thrillers set in Palestine during the Second Intifada, and a crime story set in contemporary Saudi Arabia – not dissimilar to

Walter Presents, except that we have been doing it for years. Most of these will play out on the Saturday.

- **Fright Night – Ring** and **The Stone Tape** set a new benchmark for creepiness. The Network has discovered that no holds barred horror works well on radio.
- **Stardust**, broadcast in the run up to Christmas 2016, is a great piece of storytelling, witty, sharp and clever. Writers like Neil Gaiman are few and far between – they appeal to our core audience but reach out to people who never normally listen to Radio 4.
- We are doing **Peter Pan**, or rather **Graeae Theatre Company** are giving us their take on the JM Barrie. We think it will be revelatory.
- After **Jeffrey Bernard is Unwell** John Hurt expressed an interest in doing more radio, so we have commissioned *Confessions of an English Opium Eater* as a vehicle for him in **Thomas de Quincey is Unwell**.
- **Reading Europe** – our three year journey across Europe through a series of dramatisations and readings of contemporary literature in translation will reach its terminus in Istanbul in the spring of 2018. En route we have showcased some extraordinary books, both known and unknown. Should we tweak the format and continue with **Reading Europe** or is there another bold adventurous way of bringing literature in translation to the Radio 4 audience?
- **Graham Greene** – alas by Christmas 2017 we will have completed the Greene novels whose rights were made available to us. We think that clustering several titles by a headline author works well for Radio 4 – we did this successfully with **Defoe** last year, and we did with **The Complete Smiley** a few years back. We are keen to hear your ideas as to who might be next.....
- We also continue with our dramatisations of the lustrous Elena Ferrante **Neapolitan Novels**, have dramatisations of Koestler's **Darkness at Noon** and Kafka's **Metamorphosis** as a part of **Dangerous Visions**. Margaret Atwood's **The Robber Bride** will be a part of **Riot Girls**.
- We have Le Carré's **A Perfect Spy**, Shaw's **Pygmalion**, and a **Muriel Spark** retrospective. We begin the Philip Roth Zuckerman novels with **The Ghost Writer**, have a version of Michael Cunningham's **The Hours** and carry on exploring Victorian adventure novels with **King Solomon's Mines**.

Radio 4 is emphatically NOT a museum for dusty old literature that we think the audience ought to be made to endure. We want high-quality serialisations of literature in the widest possible sense that are *a good Sunday or Saturday afternoon listen* – classics, modern and ancient, literature, poetry, non-fiction etc.

What we want is good storytelling.

In our view -

- Ian Rankin is as much at home here as is Charles Dickens.

- The upbeat Dodie Smith (**I Capture the Castle** was a delight) is as likely to get commissioned as the less than upbeat Virginia Woolf.
- Books like **The Searchers** – an iconic Western and a brilliant piece of popular fiction that gets to the heart of what it means to be American – are higher on our shopping list than titles like Kafka’s differently brilliant but somewhat literary **Amerika**.
- Two episode versions of the plays of Ibsen and Shaw sit as comfortably in the schedule as dramatisations of (for example) Thomas Hardy – and they are often much easier to listen to as, unlike many novels, they are not overpopulated.
- We think that the poetry of Elizabeth Barrett Browning is as dramatisable as the prose of George Eliot.
- We like straight dramatisations - listen to **Kidnapped** that has just gone out – but we equally like bold reinterpretations of the classics – the radical reworking of Zola has been a game changer. Last year we did a comic version of **Macbeth**, and have done brick sized novels by Walter Scott in one hour each.

The most important factors in our choices are likely to be –

- will it be a good weekend afternoon listen.
- the passion you as producers and writers bring to the book.
- your arresting approach to bringing it to the airwaves.

As a rule of thumb classic literature will play out on the Sunday, contemporary and genre fiction on the Saturday, but all rules are there to be broken.

2) What makes for a good 57’ drama for the weekend? (Original writing and stage plays)

Most of these will play out on the Saturday, a slot we want to be noisy and attention grabbing.

If the idea doesn’t stand up and shout then it probably isn’t for Saturday.

Think showbiz, but Radio 4 showbiz.

We will do singles, series and serials.

Original plays are really tricky to land in this slot – the title, the subject and the author need to grab the audience. They are likely to be sandwiched between a new Alfred Hitchcock one week and David Tennant starring in **Look Back in Anger** the next.

Original writing should be about compelling, narrative driven stories with a hook to invite the audience to listen. **The Clintons** were every bit as gripping as *House of Cards*, except that everything in **The Clintons** was true. **The Thrill of Love** saw Maxine Peake giving her Ruth Ellis, the last woman in England to be hanged. Some stardust really helps.

Plot is crucial.

They should not be extended 44 minutes.

This is not the place for new writers.

We are not looking for old fashioned, old school radio drama – we want the Radio 4 equivalents of *The Revenant*, *I, Daniel Blake*, *Deep Water Horizon*, *The Girl on the Train*, *The Big Short*, etc - i.e. must listen to popular high class entertainment, shows that our audience would be prepared to buy a ticket to see.

Please – beware the rustle of crinolines in originals. We are more interested in the way we live now than doing a radio *Downton Abbey*.

What has stood out? What is coming up?

- **Russia of all the Tsars** – we are doing for Russian history what Mike Walker has previously done for The Stuarts, the Plantagenets and the Caesars – turning the past into rollicking good yarns. They make historical drama work for us. The Tsars themselves came to a end with the Revolution in 1917, whose centenary we will be marking. What next?
- **School Drama: Romeo & Juliet** – a 60' version of Shakespeare performed by the school kids whose lives we followed rehearsing the play in the preceding **School Drama**.
- Comedy drama works well on a Saturday. We have the National Theatre of Brent doing **The Wonder** (but not the Joy) **of Sex**, the Penny Dreadful's contribution to the Cold War Season is **Le Carré on Spying** and Dead Ringers take on *War of the Worlds* is **An Alien Has Landed**.
- **The Clintons** by Jonathan Myerson. Three plays about crucial turning points in Hillary's life. The fourth turning point – November 8th 2016 - we have yet to do, because we didn't see it coming.
- **Meet Mr McLevy** by David Ashton: as a prequel to the last ever series of Scotland's most curmudgeonly detective, we remade the pilot episode.
- **Miss Julie** starring Sophie Grabol and Lars Mikkelsen. Strindberg can be a difficult pill to swallow, but not with authentic Scandi stars like this.
- Coming up we have radio versions of Jack Rosenthal TV plays **Eskimo Day** and **Cold Enough for Snow** and Matthew (*Life on Mars*) Graham's chiller for Fright Night, **Jane Lake**.

NB Refer to the *Full List of Published Titles* document on the commissioning website to find out if we have done a book recently: <http://www.bbc.co.uk/commissioning/radio/articles/radio4>. This should be your bible – we will probably not commission a title that has been done on Radio 4 or 4 Extra in the last ten years. We will not commission a title that has been done by TV or been made as a feature film in the same period – unless there is a compelling reason to do so.

PROPOSAL TO INCLUDE

If you are proposing a dramatisation we will need a hard copy of any book you are proposing. ***If you do not submit this with the offer it will be rejected.***

The full offer (excluding the Proteus front page with the business details) must not be longer than two A4 sheets. Any supporting material must be submitted **in hard copy** and not entered on to Proteus.



87' DRAMA

(formerly known as SATURDAY DRAMA)

Commissioning method: specific ideas

Brief number: 47053

Slot: Saturday, 1430-1530

Duration: 87'

Estimated number of programmes available: 7

Transmission period: April 2018- March 2019

Guide price per episode: £30,000

EDITORIAL GUIDE

Editorially this is the same as the weekend 57 minute brief but for business reasons we have split the two. Please refer to the 57' brief for a more detailed steer.

NB We will be commissioning a full year's work.

We do a handful of 87 minuters.

They need to be stand out titles.

Currently they are almost all stage plays, unproduced screenplays or dramatisations that kick start big series like **Emile Zola: Blood, Sex and Money**, **Inspector Chen**, the thrillingly good **Forsytes** etc.

We are very keen to commission major writers to write original 90 minuters.

Unless it is as completely left field as **Zen and the Art of Motorcycle Maintenance** with a big name writer attached (Peter Flannery in this instance), we are unlikely to be interested in offers for stand alone dramatisations of novels.

Some stand out moments:

- **Unmade Movies** – five unmade Hollywood screenplays, two by Pinter, one by Hitchcock, one by Arthur Miller & one by Orson Welles. Beat that if you can! (Well, we are trying to

– **Unmade Movies 2** is planned.) Unless we have approached you we don't want any more unproduced screenplays. Sorry.

- **Look Back in Anger** – David Tennant approached us saying how much he wanted to play Jimmy Porter, so we commissioned it.
- **James Bond: Thunderball**: enough said.
- **True West** by Sam Sheppard; a play about sibling rivalry played by the Glennister brothers.
- Coming up we have **Bach: The Great Passion** for Easter, about the rehearsals for the first performance of the St Matthew Passion, a brand new **Inspector Morse** and **The Dark Earth & the Light Sky**, Nick Dear's play about Edward Thomas to mark the centenary of his death.



14' DRAMA

Commissioning method: specific ideas

Brief number: 47010

Slot: Monday-Friday, 10.45-11.00, repeated 19.45

Duration including announcements: 14'

Estimated number of programmes available: 48 weeks (230 episodes)

Transmission period: April 2018 – March 2019

NB We will be commissioning a full year's work

Guide price per episode: £5,200

EDITORIAL GUIDE

Outside of **The Archers** this slot gets the biggest audience for drama on the Network. We are keen for it to shout out more.

Strong though the slot is, we think there is scope for change.

It is also the hardest to get right.

In the mix we want about **20 weeks** of bold returners.

We want about **15 weeks** of stand-out originals.

We are looking for up to **15 weeks** of bold dramatisations of contemporary novels, with a smattering of classics.

- **The Returner and the frequently returning returner:**

We have some strong returning series, but none of them are sacrosanct – because you have a returning series you should not routinely expect it to be recommissioned in this round.

We want more returners, and we want some of the returners to return more often. We ran **Pepys** three or four times a year for several years. Ditto **The Cazalets**.

They were the perfect returners – great characters, great story and epic on a small scale - and because of their frequency our audience grew to be familiar with them, and love them. We want

more of these - either dramatisations or original dramas - that will keep coming back, programmes that will dominate the schedule. We have not had an original frequently returning returner in decades; we have never had a Radio 4 equivalent to *Serial*.

Something contemporary would be number one on our shopping list.
Something that is entertaining would be number two.

If we increase the number of runs for key returning series fewer titles will be commissioned.

- **Characters**

In a slot as fiendishly difficult to land as this (and especially for returners) it is important to fill them with characters the audience will fall in love with, or loathe. Samuel and Elizabeth Pepys, the Ladies of Letters, the couple who never quite get it together in **Lunch**, Darleen Fyles, Skye in **D for Dexter**, the love hate relationship between the police liaison officer & her boss in **Small Town Murders**, the losers being counselled in **How Does That Make You Feel**. They are all great characters. In this slot character is almost more important than story.

- **Simplicity:**

Key to good 14' drama, but ferociously hard to achieve. Each episode of Shelagh Stephenson's **How Does this Make You Feel** is essentially a brilliant monologue by a patient seeing a therapist, a therapist who interjects less and less with every new series. Nothing could be simpler, and nothing could be more challenging to write well – elegant simplicity is like defying gravity. It looks easy until you try to do it.

Lunch is about two friends who take lunch together once a month. What we know – and what *they* don't know – is that they are in love. But don't mistake the simplicity of the central idea with undeveloped thinking: the writer, Marcy Kahan, is very experienced, the characters and the simplicity of the format were honed well before it was pitched to us. There is nothing accidental or underdeveloped about **Lunch**. Too many offers mistake lack of development with simplicity.

- **High Concept**

Delivering five strong 15 minute episodes over a week is a very tough ask. Often the best series are formatted. They are high concept, but that doesn't mean complicated. **Lunch** is as high concept as it is simple: everything is filtered through two characters having lunch, episode after episode; there is nothing else for the series to fall back on. This is very hard to achieve – the writing and the performances have to be of a very high order, but is one of the reasons for its success – the listener quickly understands the set-up, enjoys the variations and the tight parameters of the series. This works really well in short form fiction – and the lack of parameters, the lack of a format make many 14' series ideas feel baggy. Less than intrepid interviewer Jeremy who introduces us to all of the **Incredible Women** and **Pillow Book** with its beguiling lists are examples of strong formats. Mike Bartlett's one off **The Core** explored two people's careers through five 14 minute interviews over a lifetime in work. I urge you to listen to Al Smith's **Lifelines**: the format is that nearly everything is mediated through phone calls, that the heroine never really leaves her desk over the five episodes, and yet the drama encompasses a whole world outside; oh, and hearing it might change your life.

It is no coincidence that the writers of these very successful series are experienced.

- **The One Off**

Halfway Here, Dear Baby Mine, Life Lines, Intensive Care all really stood out.

We want more like these – big bold gut wrenching pieces that get to the emotional heart of the drama around issues that matter to our listeners.

Blood and Milk is just a rollicking good story with a captivating heroine, so captivating we have brought her back for a further series.

A Girl Called Jack is biographical drama at its very best.

We want to up our game here – really stand out one off originals are few and far between, but when they work they are like gold.

One offs that work well are either (i) serials over a week that appear to be about nothing, but have enthralling characters at their centre (**Subterranean Homesick Blues**, a delicious two hander which we are also bringing back) or (ii) have a very strong agenda: **Amicable** was about a couple who try to have an amicable divorce, **Welcome to Zaatari** is about life in a refugee camp in Jordan, **Lifelines** was about a 999 call centre

All of them cut through, partly because they are obviously about something that matters to our audience – refugees, homelessness, divorce, dealing with a gay husband, etc. The 14' drama slot offers an opportunity to be hard hitting, to deliver drama with a journalistic edge, to be drama about something other than just the story.

Too many of the offers we get pitched feel like thin singles whose lack of a developing storyline means they wouldn't pass muster as a 45 minuter.

The key to getting commissions is to challenge your very best writers to come up with something akin to a feature film or a TV drama serial that will work in 15 minute episodes. The 15 minuteness is fundamental to the way the story should be told.

- **Dramatisations**

We want really stand out books. Because there are so many books read, dramatised and featured on Radio 4, we want to do the unexpected here, the different and the challenging.

Beloved is challenging. **Fear of Flying** is really challenging.

Jane Eyre and **The Forsytes**, familiar classics both, felt new minted and fresh – maybe it is because the fifteen minute format challenges us to be bold and unexpected in the way that we approach well known books.

Non-fiction works well in this slot, whether dramatized or original writing. **A Girl Called Jack** (the life of Jack Monroe) played well, coming up we have Anthony Bourdain's **Kitchen Confidential**, John Reed's **Ten Days That Shook the World** and **Assata Shakur: The FBI's Most Wanted Woman**. It is interesting to note just how many Hollywood movies and TV series are based on real stories or are dramatisations of non-fiction – *The Big Short, Narcos, The Bridge of Spies, The Revenant, Eddie the Eagle*, even *Fargo*.

The output

1. **Returners** (NB because we have listed them as returner it does not necessarily mean that they will continue returning)

- **Darleen Fyles** (Esther Wilson)
- **Dead Pan** (Val McDermid)
- **How does That Make You Feel** (Shelagh Stephenson)
- **Tinsel Girl** (Lou Ramsden)
- **Pillow Book** (Robert Forrest)
- **Bindi Business** (Tanika Gupta)
- **Shardlake** (CJ Sansom)
- **The Forsytes** (Galsworthy)
- **Tales of the City** (Maupin)
- **How to Have a Perfect Marriage** (Nicholas McInnery)
- **Just a Girl** (Mark Davis Markham)
- **Small Town Murders** (Scott Cherry)
- **Lunch** (Marcy Kahan)
- **Subterranean Homesick Blues** (AL Kennedy)
- **Incredible Women** (Jeremy Front)
- **How to Survive the Roman Empire by Pliny & Me** (Hattie Naylor)
- **D for Dexter** (Amanda Whittington)
- **44 Scotland Street** (Alexander McAll Smith)

2. **Dramatisations, recent and coming up**

- **The Amateur Marriage** (Anne Tyler)
- **Ten Days That Shook the World** (John Reed)
- **I Robot** (Isaac Asimov)
- **The Good Terrorist** (Doris Lessing)
- **Agnes Grey & Wuthering Heights** (Bronte)
- **Assata Shakur: The FBI's Most Wanted Woman**
- **Monsignor Quixote** (Graham Greene)
- **Northanger Abbey** (Jane Austen)
- **Little Women** (Louisa M Alcott)
- **Modesty Blaise** (Peter O'Donnell)
- **Jezebel** (Irene Nemirovsky)
- **Gudrun's Saga**

PROPOSAL TO INCLUDE

A clear sense of how the style and tone fit into *Woman's Hour* and after *Front Row*.

A synopsis, an outline of potential characters and a sense of the structure, especially if the series is over several weeks.

If it is a dramatisation you must include the book with the offer, or it will be rejected.

How you want to do it. *Why* you want to do it – your passion is key!

Checklist for submissions and supporting material

At Pre-offers we need a 250 word pitch in the short synopsis; that is all.

For Final Offers we need a 50 word short synopsis plus a treatment of up to 2 pages, and you might need to separately submit supporting material. *Please do not submit the synopsis as supporting material – it is vital to have that on Proteus.*

For single plays you need to tell us:

- What the play is about (this is not the same as a synopsis)
- The end of the story.
- The *complete* (but succinct) synopsis for plot-driven works where the mechanics of the narrative are important – e.g., thrillers, detective fiction, mysteries.
- How the story might be told.
- Who the writer is, why they want to tell this story, what their track record is, can they write for radio?.
- Whether you are submitting a script or sample scenes. If you think the writer is unknown to us you will need to submit a sample of their work.

Additionally, for dramatisations or adaptations of stage plays tell us:

- How the story will be told for radio, why it is right for Radio 4 and for the particular slot you are offering it into.
- A hard copy of the text of the book.

And for serials or series...

- How will the work be structured? In other words, why is it a serial and not a longer single play?
- Have you given a synopsis which outlines the development of character and plot over the episodes and the plot lines you will be carrying?
- Mysteriously many of the drama series pitched to Radio 4 are far less well developed than single play ideas. This is a sure way for it to not get commissioned.

If you submit a proposal in error, please contact Christine Anderson and she can return it to you for editing. Do not create a duplicate proposal.

SUPPORTING MATERIAL FOR FINAL OFFERS

All of these must be delivered by the commissioning round deadline. A complete inventory of materials supplied must be included. See form on page 12.

If you are suggesting a dramatisation of a book the offer **MUST** be supported by **a hard copy** of that book. If you don't the offer will be rejected.



5. COMEDY COMMISSIONING BRIEFS

Commissioning Editor: Sioned Wiliam
Commissioning Co-ordinator: Jacqueline Clarke

Eligibility: We invite proposals from BBC departments and independent companies who can demonstrate considerable experience in comedy production at both producer and exec producer level. If you have not made programmes for Radio 4, you should include your production track record in the long synopsis of your final offer or batch application.

Proteus round 5 2018-2019

1130 Comedy	Brief number 47013
1830 Comedy	Brief number 47031
2302 Comedy	Brief number 47058

All briefs are open for this round. But please note that the round will not be fully commissioned, as we are keen to leave slots open for reactive programming. Space will also be left for series to be developed from pilots which were commissioned in the last round.

NB: Although editorial excellence will be the major deciding factor in securing any commission, price will also be a factor. We will look favourably on offers with competitive prices in this round. If you think you can deliver a programme below the guide price, you can enter this figure in the 'Price Per Episode £' field in your proposal.

NOTES ON OFFERS

Your company or department will need to be able to demonstrate substantial and considerable experience in radio comedy and/or television comedy. Companies and departments with no radio comedy experience who are invited to a pre-offers meeting will be asked to name the experienced radio producer and executive producer who will work with them on developing and then producing the programme if it is commissioned.

Please familiarise yourself with the schedule to avoid bringing us something we've already got on air.

PILOTS

We often pilot new ideas to explore the comic tone of the writing, production and performance. Pilots are usually transmitted, although rarely and in exceptional circumstances

we will commission a non-transmittable pilot or script. A pilot is an important part of the development process and a series should build on the lessons learnt in the pilot.

DIVERSITY

We are determined to continue broadcasting comedy that reflects the rich diversity of modern Britain. So, please consider how your programme can help us achieve that. I'm also looking for a range of voices and stories, writers and performers from all over the UK. We're also keen to know how you're addressing diversity issues in your production teams.

CHAT SHOWS

I'm not looking for any more at the moment. There are several chat shows on the comedy slate and plenty in other genres on Radio 4.

PRE-OFFERS

In Phase 1 of the round we'll be making a judgement based on the 250 word pitch and talent details submitted to us. Please do not exceed this word count - expressing the essence of the idea in these few paragraphs is a useful exercise and helps focus on what is central and most important about the pitch.

Don't send in too many ideas - it's important that you only offer the ones you feel are truly ready. In the last round, some companies offered over 30 ideas and, while we really don't want to impose a cap on the hugely creative community of programme makers who submit to us at Radio 4, we'd be very grateful if you would think hard before submitting ideas that are undercooked.

Please do not resubmit ideas that have been rejected in an earlier round unless you've been expressly asked to do so. We are however happy to look at ideas that have been previously offered to television companies - but please make this clear in your pitch. If you have an idea that has previously been shortlisted, you do not need to reoffer this – it will still be on our list and will not be forgotten.

The talent involved in an offer is hugely important - particularly the writers who must be available and committed to the project. Casting ideas are hugely useful too, and please let us know if you have a particular relationship with a performer. A major advantage of radio of course is that some of the biggest names in comedy and entertainment are happy to take a few days out to do a radio recording. However, we do appreciate that actors and performers mooted in the offers round may not always be available when it comes to the recording. Please confirm whether you want your shows to be performed in front of an audience, the tone and pace of a show is very different in each case and it's important to note it at pre-offers.

MEETINGS

If your offer gets through the pre-offers stage you will be invited in to discuss the idea in more depth. Usually we'll discuss the talent involved and what material you might submit in support of the idea.

Obviously the more experienced and renowned the talent the easier it will be to pitch the idea. But new talent is hugely important for the network too.

It may be that a new writer will need to submit a whole script in order to convince, but more established writers can send in a treatment with sample scenes. In both cases, a strong sense of where an idea might go next as well as character breakdowns are needed. Please bring your writers along with you to the meeting if at all possible.

Snippets of performance, taster tapes or any new incarnation of the interweb that allows us to get a clear picture of the talent involved are always useful! Do offer up examples of previous work that feel relevant - anything that helps argue your case.

While invitations to live shows can be useful, it is important to remember that theatrical shows don't always effectively convey how the performer might perform on the radio. A full offer must give a clear idea of how any radio incarnation might work.

RIGHTS AND PERMISSIONS

It is pointless to clear rights ahead of a commission. This wastes your time and money. It is not the end of the world if an offer falls over later because rights are not available. However, where we know there are historical difficulties with the rights holders, we may ask you to clear them. We will agree this at the pre-offers meeting.

FINAL OFFERS

Please do remember to enter a full offer on Proteus - if you don't, I simply won't see it.

Do remember to submit all the supporting material that was agreed in the pre-offers meeting. It is useful ammunition with which to pitch this project to the Network on your behalf.

See p11 on how to deliver supporting material.

DIGITAL

Ideas in this area will be welcome – we've just commissioned our first online-only comedy and there is definitely room for expansion here. These ideas should be emailed directly to me or discussed in a face to face meeting.

We're also keen to know details of how any conventional broadcast offers might have a digital life, so do make them part of your offer. But bear in mind that money for digital enhancement is tight, so we have to target it very carefully.

Our digital editor and commissioning editor will together assess the potential for any additional digital content. The supplier of the programme will have the first option to offer to supply this if it is required and if you have the capacity and ability.

WHAT I DON'T WANT

I haven't changed my mind yet about Improv - I'm more than happy to be proved wrong in this, but it's not top of my list at the moment.

We have several shows about siblings and families and we also have at least two shows featuring impressionists and won't be looking for any more.

Don't offer any comedy chat shows, topical or satirical shows; programmes about the media or creative industries; spoofs or parodies of broadcast shows.

There are many stand ups/comedy lecturers and poets currently on the network. There is very little space for any more in this round.



11.30 COMEDY GUIDE

Commissioning method: specific ideas

Brief number 47013

Slot: 11.30 Weekdays

Duration including announcements: 28'

Transmission period: April 2018- March 2019

Estimated number of programmes available: 70

Guide price per episode: £11,300

EDITORIAL GUIDE

This remains a slot in which sophisticated, expertly produced and high-end pieces play well and it accommodates a wide range of programming, including Narrative Comedies, Comedy Chat Shows, Stand Ups/Monologues, Sketch Shows and Book Adaptations

Recently LEMN SISSAY'S ORIGIN STORIES and DEBORAH FRANCES WHITE ROLLS THE DICE, were powerful testimonials in which heartfelt personal experiences were enhanced by the insertion of dark and often profoundly moving comedy. Poetry in the first instance and sharply written narratives in the second, gave both shows a highly distinctive quality. It's worth noting also that we have played shows with a similar ambition (Henry Normal's funny and enlightening A NORMAL FAMILY for example) at 19.15 on a Sunday evening where we have a limited amount of slots available. We will let you know if we feel that a show is suited to that slot.

Sue Limb's GLOOMSBURY and Jon Canter's BOSWELL'S LIVES, both brimming with hilarious literary and historical references make an immensely satisfying contribution to the slot. And, in a similar vein, comedy dramas, stuffed full of the UK's finest acting talent feel right here too, from Ben Cottam and Paul McKenna's PLUM HOUSE and THE BREAK by Ian Brown and James Hendrie to John Finnemore's DOUBLE ACTS and Michael Frayn's MATCHBOX THEATRE.

JOSH HOWIE'S LOSING IT brought a younger feel to the slot, with a show that occupied the same angst-ridden universe as Larry David's work and used many of the same comic rhythms. A COLD SWEDISH WINTER gave us a strong sense of place, recorded in location in Sweden and using many local actors. Both shows feel cosmopolitan and outward looking, and bring a slightly more contemporary energy to the slot.

Out and out silliness works here too from Morwenna Banks and Rebecca Front's SHUSH! to DOT (which features a bravura central performance from Fenella Woolgar) and FAGS MAGS AND BAGS by Donald McCleary and Sanjeev Kohli which gave us a microcosm of the new post-referendum Scotland via its now iconic Wall of Crisps.

Detective series with a comedic tone (THE RIVALS or CHARLES PARIS) also work well here. As did the recent adaptation of MAN AT THE HELM based on the best seller by Nina Stibbe. It's worth noting however that book adaptations can stray rather too closely to the Drama brief, and that any offered must have a strong comic tone and an adapter with a proven comedy track record.

One off specials, or short runs for some of Radio 4's biggest stars such as Stanley Baxter, Maureen Lipman, June Whitfield and Pam Ayres attract some top writers to the channel and are a hugely popular event for our listeners.

New commissions for this slot include Richard Herring's RELATIVITY a bittersweet comedy about family; MURDER WITH MASALA by in which Meera Syal plays Mrs Sidhu, a chef cum detective; a comedy playhouse for Maureen Lipman; more intergenerational comedy from Katherine Jakeways and ALL THOSE WOMEN and Cooking in a Bedsitter adapted by Sue Teddern and narrated by Katherine Whitehorn.

There is satire here too with more from the brilliantly waspish POLYOAKS and Shappi Korsandi will be taking a look at our current education system by revisiting her own schooldays.

Dirk Maggs is bringing another superlative production of the last in the HITCHIKERS GUIDE TO THE GALAXY books.

Last but not least there are also return visits from Hal Cruttenden, THE RELUCTANT PERSUADERS, CHAIN REACTION, MY TEENAGE DIARY, Susan Calman's SISTERS and the wonderfully quirky A TRESPASSER'S GUIDE TO THE CLASSICS.

We remain keen to build on this substantial inheritance with more of these literate and ambitious pieces and will also repeat some of the more popular shows at 18.30.



18.30 COMEDY

Commissioning method: specific ideas

Brief number 47031

Slot: 18.30 Weekdays

Duration including announcements: 28'

Transmission period: April 2018- March 2019

Estimated number of programmes available: 80

Guide price per episode: £11,300

EDITORIAL BRIEF

Audience expectations are particularly high in this slot which accommodates Narrative Comedies, Sketch Shows, Panel Shows, Stand Ups and Comedy Lectures.

The shows broadcast at this time are the ones that most people talk about when they want to discuss Radio 4 comedy. And yes it's true that people are often cooking, driving or putting children to bed as they listen, so the need to cut through is vitally important. Therefore, strongly defined characters, great comic performances and top notch jokes are paramount in this slot. Audience laughter can do much to give a show pace and energy, but increasingly audiences are used to comedy shows that don't have this sound and it's important for Radio 4 to produce a range of comic experiences for our audiences at 18.30 both with and without an audience.

It's important for the personnel involved at this time to be as varied as possible too and producers are asked to extend the range of performers they book for this slot. The talent pool has been too small of late, with too many of the same voices appearing across our panel shows in particular. Please do consider bringing some new names to all genres in this slot.

NB IMPORTANT CHANGE TO PROCESS:

For all R4 comedy programmes TXing Monday to Friday at 18:30 and comedy panel shows at any time, panellists will need to be cleared before booking for a recording. This is purely a clash-checking process to try to ensure that we don't have contributors on more than once a week (excluding narrative rpts) in the highest profile slots. Exact details about how to manage this process will be sent to those once a commission is confirmed.

18.30 shows need to have a real energy about them, and sketch shows or sitcoms performed in front of an audience work very well here. But great writing and strong performances remain at the heart of any show in this slot. The range of genres is broad here, although book adaptations and quieter, more introspective pieces don't feel right.

Tim Vine's delightful chat show in which members of the audience became the stars of a comedy peppered with outrageous puns and corkingly funny one-liners connected well with the listeners. As did the out and out silliness of JOHN FINNEMORE'S SOUVENIR PROGRAMME, THE CASEBOOK OF MAX AND IVAN and MARK WATSON TALKS A BIT ABOUT LIFE

Paul Sinha's wildly intelligent HISTORY REVISION, John Lloyd's equally brainy MUSEUM OF CURIOSITY and SIMON EVANS GOES TO MARKET sat very comfortably at 18.30, dealing in substantial and highly nuanced comic ideas.

The success of Stephen K Amos and Jonathan Harvey's WHAT DOES THE K STAND FOR?, Harry Venning and Dave Ramsden's CLARE IN THE COMMUNITY and the evergreen ED REARDON by Andrew Nickolds and Chris Douglas at 18.30 show that narrative sitcom can sit very comfortably in this slot. With or without an audience. And it's been good to find Tom Wrigglesworth and Lucy Beaumont here, giving the slot a less metrocentric feel.

MARK STEEL'S IN TOWN has had a particularly brilliant run this time, including a memorable visit to Gibraltar, and it's great to have shows at 18.30 that connect with a wider audience around the country.

Victoria Coren's star studded WOMEN TALKING ABOUT CARS was a wonderful new addition to the slot, filled to the brim with sparkling conversation and ready wit.

IT'S NOT WHAT YOU KNOW made a triumphant return presented by Joe Lycett. The format of this panel game makes slightly fewer demands on its guests, and this has attracted a slightly different pool of talent including Adrian Chiles and Terry Christian. But it's worth noting at this point that I'm not actively looking for more panel games at the moment as I've commissioned a couple of new pilots from the last round.

New commissions for this slot include Rob Newman and his ENTIRELY ACCURATE MAP OF THE BRAIN; MODERN MONKEY, a new factual entertainment series from Sara Pascoe's and a series of beautifully crafted anecdotes and stories from Andy Hamilton. Milton Jones will also be retuning for a new series of his delightfully silly sketch show and Justin Edwards and Mel Giedroyc will head up a new gang show RUM BUNCH.

THE MISSING HANCOCKS will be back for another run and there's some new narrative comedy from Marcus Brigstocke's THE GREENS and in ANKLE TAG written by Gareth Gwynn and Ben Partridge and starring Elis James.

It's worth noting that two shows, THE PIN and LOVE IN RECOVERY, both of which have played brilliantly at 23.02 are now moving to the 18.30 slot. Both have been critically acclaimed and feel like they're at the top of their game, with strong performances and excellent comic writing.



23.02 COMEDY

Commissioning method: specific ideas

Brief number: 47058

Slot: 23.02 Weekdays

Duration including announcements: in general 28' ; some programmes at 14'

Transmission period: April 2018- March 2019

Estimated number of programmes available: 50

**Guide price per episode: £11,300 for 28'
£5,650 for 14'**

EDITORIAL BRIEF

Projects that absorb and entertain, taking the audience on imaginative flights of fancy. A safe haven for comedy that may need a late night placing either because of form or content. A place to develop new talent that could eventually transfer to 11.30 or 18.30. A place for Narrative Comedies, Immersive pieces, Stand Up and late night Storytelling

Although the audience is smaller there is still a vibrant and often wildly original comic feel to this slot. And it's worth noting that many of our younger listeners download these shows at their own convenience - the idea of linear listening is less prevalent here.

There is a blend of new talent and more familiar comic names in this slot. Comedy giants such as Alexei Sayle, Dr John Cooper Clark, David Jason and David Renwick sit alongside newer voices such as Tez Ilyas and Mae Martin.

It's also been good to throw the rich comic conceits, fanciful sound pictures of Terry Alderton, the SMALL SCENES team and Kevin Eldon into the mix.

Narrative pieces and sketch shows can be offered here, and it's a great space to develop new writing and performing talents in those genres as well as a safe space in which to explore darker comic themes as in Liam Williams's heartbreaking LADHOOD.

Late night story telling works particularly well here, notable examples are John Moloney's delightful musings on life and Jenny Éclair's poignant LITTLE LIFETIMES, But there is room also for those indefinable shows that aren't really much like anything else - such as Patrick Marber and Peter Curran talking nonsense in their BUNK BEDS, to brilliant comic effect with their special guest Kathy Burke in the last series.

New commissions in this slot include a late night stand up show from Edinburgh hosted by Fred McCauley, comic essays from Chris Neil, Tom Parry and Peter Curran, and a new series from the highly acclaimed double act Lazy Susan, There'll be poetry too from Rhys James and idiosyncratic comedy from You Tube sensation Damien Slash and the phenomenon that is Matt Berry. Liam Williams returns with more of his highly personal comedy drama and we'll also be trying out some late night satire with Nish Kumar



19.15 COMEDY SUNDAYS

Not open in this round.

We have a limited number of commissions for this slot. The gleeful return of ABSOLUTELY worked very well here and it's a good place to put specials, or one off shows. This slot is one that we will fill ourselves when we have seen the full range of offers.



6. ARTS COMMISSIONING BRIEFS

Commissioning Editor: James Runcie
Commissioning Co-ordinator: Christine Anderson

Eligibility: We invite proposals from BBC departments and registered independent companies who can demonstrate considerable experience in features production at both producer and executive producer level. If you have not made programmes for Radio 4, you should include your production track record in the long synopsis of your final offer or batch application.

Proteus round 1 2018-2019

Arts Features tender Brief number 47199
Poetry Brief number 47114

EDITORIAL GUIDE

We are changing the way in which we ask for arts features, apart from Poetry.

Instead of requesting specific ideas for Music and Popular Arts, we are inviting bids for batches of Arts programmes *in general*, which we will schedule where we think best.

Poetry programmes will continue to be commissioned on the basis of specific proposals.

We already have a significant number of arts review, magazine and documentary programmes on the network - Front Row, Saturday Review, Open Book, Poetry Please, The Echo Chamber, The Film Programme, Soul Music. What we need now are complimentary and contrasting programmes that combine authority with surprise, intelligence, accessibility and memorably imaginative story telling.

Good recent examples include: *A Dancer Dies Twice, Conversations on a Bench, Moving Pictures, Philip Glass; Taxi Driver, Voices of...L'Origine de L'Origine du Monde, Oscar Wilde; Letters from Inside.*

We need to improve and enhance our sense of the immediate, the urgent and the cutting edge.

We are not so interested in the story of an ageing rocker's first synthesiser.

We need the artist's take on the world we are living in right now.

The artist enters through the stage door, not the front door. What does this mean?

It means we look at the world differently.

We need to bring the audience to places they haven't yet imagined.

We need to brain up, be emotional, take risks, confound and excite.

We need to tell the truth in a post-truth world.

We need to be emotional, intimate, articulate and intelligent.

We need to be brave, take risks and sometimes be reckless.

So please don't second guess what Radio 4 wants.

Have fun. Be passionate. Surprise us. *Love your work.*

Perhaps an arts feature should be a work of art in its own right?

Artists are fearless and amazing and receive all instruction with a raised eyebrow.

We laugh, we cry, we read, we sing, we dance. We distrust authority.

But please also follow the directions in these guidelines!

BATCH COMMISSIONING

What is a batch? It is a contract to produce a collection of programmes, that may be a mixture of singles and series ideas, the content of which are not all specified at the point of commission.

We will be looking at batches of up to 25 programmes.

Initially, any contract would be for one year, but thereafter contracts will be awarded for two year cycles to provide greater business stability and clarity.

In your submission we ask you to state the size of the batch you are bidding for, tell us about your track record and distinctive strengths, explain your vision for what you want to achieve, state the average price per programme in the batch, and to demonstrate your ability to deliver on your ambition.

We also ask you to submit outlines for a small number of specific programmes.

To be clear:

- We are as interested in the supplier bidding for a small but perfectly-formed batch as those wanting a larger helping from the smorgasbord of Arts.
- We are as interested in suppliers who are niche as we are interested in suppliers who offer across the entire editorial spectrum.
- Please give thought to stories, presenters and producers who will increase the diversity of Arts on Radio 4. We want to reflect the way the United Kingdom is now and the way the world is now. Ethnic, race, regional, gender, sexual orientation, religious and political

beliefs, disability, age and socio-economic diversity are all things we should be talking about and representing in our programmes. .

- We are also interested in your ability to nurture the next generation of programme-makers who are digitally savvy and may even, whisper it not, be better than us.

PRICE

By commissioning Arts features in batches we aim to enable suppliers to achieve economies of scale. This may enable you to deliver a batch at an average price below the guide price. Or it may enable you to fund more ambitious documentaries, perhaps with foreign travel, by making some ultra-cheap conversation programmes.

OPPORTUNITIES FOR NON BATCH WINNERS

We will keep 25% back for rolling commissioning outside of the round, so if you don't win a batch there is still scope for one-off 28' feature commissions.

In addition we will be open to Arts proposals, outside the round, that can enhance the schedule at (for example) 3', 14' or 43' and for schedule-exploding ideas that make the Arts count.

For example, we are doing the Four Seasons in poetry at the solstices and equinoxes. This means putting poetry through the schedule and in programmes such as Farming Today and Woman's Hour through to 1AM.

The idea is not only to put poetry on Radio 4 but to make Radio 4 more poetic.

Other surprises, not yet announced, are planned.

Do not think we cannot respond at speed to the radical idea.

DIGITAL EXPANSION

Beyond the standard metadata and possible clip requirements we are not requiring any extra digital deliverables to be offered for these commissions.

However, we are, of course, keen to make the most of the digital opportunity. If you have bold ideas for expanding beyond the linear audio proposition, do please put them to us. Money is tight, so we have focus our spend on very few, big ideas.

If we think a radio commission has digital potential, and if we decide to commission any additional digital content, the supplier of the programme will have first option to offer to supply this, assuming that it has the capacity and ability.



ARTS FEATURES

Commissioning method: batch tender

Brief number: 47199

Slots: (in general) Tue and Thu 11.30, Mon 16.02

Duration: 28'

Transmission period: April 2018 to March 2019

Estimated number of programmes available : 100

Guide price per episode: £6,200

PROCESS

We invite applications from suppliers, BBC and independent, to supply Arts features to Radio 4. These programmes will be placed in various slots in the schedule and will in general be 28' in duration.

Batches of up to 25 programmes will be allocated on the basis of the 10 criteria below..

Once you have stated the size of the batch you are bidding for, please address these 10 points in turn, in the Proteus long synopsis.

1. **mission statement:** your vision for what you want to achieve in this batch.
Indicate which of these you are interested in and why:
 - i. Visual Arts, Fiction, Music, Dance, Theatre, Performance
 - ii. Landmark Radio
 - iii. Experimentation and encouragement of new talent
2. demonstrable **specialisms and strengths**. What's your USP?
3. **track record**, including a list of recent programmes (not necessarily for Radio 4)
4. your fit with our strategic priorities: demonstrable commitment to a **diversity** of stories, presenters and producers; a vision for how to build our **target 'replenisher' audience** (35-54 year old, ABC1)

5. outline **5 new ideas** for programmes or series that you want to make for Radio 4, and which give a sense of your strengths and ambitions. These should be included in the long synopsis field. Maximum 250 words each.
6. **value for money** The average price per programme in your batch, the spread of higher and lower cost programmes and how you will deliver quality and impact within this price. (Also enter this in the 'Proposed Price Per Episode £' field)
7. **staffing structure and business capacity** to sustain your ambition
8. named core **production staff**, including executive producers, with brief CVs
9. **digital** experience and vision
10. established **talent relationships**

Your bid, in the long synopsis field of your Proteus submission, should be no more than 4 pages of A4 in length, PLUS your 5 sample ideas (250 words max each).

Summarise your bid in **under 50 words** in the short synopsis field. It should convey the essence of your bid. It does not count as one of the selection criteria.

For more detail on how to complete a batch submission in Proteus, see page 9

Delivery of supporting material

See page 11

A short list of applicants will be invited in to pitch before we make our decision on awarding batches.

If you make it through to the interview stage, you will be able to pitch some of your 5 specific ideas as part of the batch selection process. If you are successful in getting a batch, we may decide to commission some of these, with others to be decided through the commissioning year.

However, even if you are not successful on getting to interview for a batch, we may ask you to come in and discuss individual ideas from your 5.

Suppliers who do not wish to bid for a batch will still be able to pitch one-off ideas during the commissioning year and we look forward to welcoming these.



POETRY

Commissioning method: specific ideas

Brief number: 47114

Slots: Sunday 16.30

Duration: 28'

Transmission period: April 2018 to March 2019

Estimated number of programmes available: 40

Guide price per episode: £6,200

EDITORIAL GUIDE

This is an opportunity to suggest programmes that are different from the existing poetry output (Poetry Please, The Echo Chamber).

We are particularly interested in poetic adventure, international work, the spoken word, and poetry from the margins.

We would also like programmes that are, in themselves, poetic, intimate and moving. How can we create a different and memorable soundscape?



7. FACTUAL COMMISSIONING BRIEFS

Commissioning Editor: Mohit Bakaya
Commissioning Co-ordinator: Jacqueline Clarke

Eligibility: We invite proposals from BBC departments and independent companies who can clearly demonstrate considerable experience in radio or TV documentary production at both producer and exec producer level. If you have not made programmes for Radio 4, you should include your production track record in the long synopsis of your final offer or batch application.

Proteus round 1 2018-2019

Long form documentary batch tender	Brief number 47211
Short form documentary batch tender	Brief number 47212
Narrative History	Brief number 47169
Wednesday Debate	Brief number 47040
Formats	Brief number 47004
Archive on 4	Brief number 47088

Preamble

At the moment, well over 100 Independent suppliers and BBC production teams pitch ideas into Factual slots.

Whilst there are many wonderful programme ideas and series made every year in Factual, we think that the increasing number of suppliers set against the number of slots available has led to the growth of unrealistic expectations and wasted development effort, with many good ideas sadly rejected because of space.

We would like to work towards a more sustainable, creative and transparent system. In an ideal world, a smaller number of suppliers with batch contracts would work more collaboratively with Radio 4 to create brilliant programmes for the audience. Outside of the round, those without contracts would have the opportunity to win a similar proportion of these slots as in previous years as one-off commissions, on a rolling basis. This will ensure that smaller suppliers, new entrants and others with the skills to create equally brilliant programmes will continue to be able to do so.

After extensive consultation, we feel this would result in the best outcome for the audience, with a more ambitious, dynamic, imaginative and editorially solid range of programmes being made by a more confident, secure, collaborative and creative supplier base. In this model, we hope to identify the best suppliers for Factual content on Radio 4 and guarantee them a level of business which would then be agreed through a series of formal meetings (as well as

occasional reactive submissions) on an on-going basis throughout the commissioning year. Initially, any contract would be for one year, but thereafter contracts will be awarded for two year cycles to provide greater business stability and clarity.

The Factual slots we are inviting supplier applications for are:

LONG FORM DOCS (28'/37' slots)

SHORT FORM DOCS (12'/14' slots)

These docs will cover the full range of Factual genres – History, Politics, Science, Current Affairs, Religion, Ideas and Natural History.

How to win a batch

We would like to see submissions that make your department's or company's case to supply Factual documentary programmes to Radio 4.

This case should include evidence to meet the criteria set out in the commissioning brief. Unless otherwise stated, these should all be addressed in the 'Long synopsis' field in Proteus. If you are bidding for a Factual batch you should also submit 10 ideas for the long form doc slot and/or 10 ideas for the short form doc slot. These should be entered in the long synopsis at a maximum 250 words each.

Your bid, in the long synopsis field of your Proteus submission, should be no more than 4 pages of A4 in length, PLUS your 10 sample ideas (250 words max each).

Long form

These will be bought as both series (typically 3 to 4 parts) and single one off ideas.

Short form

Short docs (non Narrative History) will be commissioned in clusters of 5 and occasional one-off programmes just as they have always been. For more detail, see below under the relevant commissioning brief.

We will shortlist applications and invite those suppliers that we feel have the creativity, experience, ideas, producers, editorial expertise and capacity to be part of the Radio 4 Factual team to interview for a contract and pitch some of the ideas submitted as part of their application.

Price

We will not pay above the guide price as the average price for a batch. We are interested in suppliers who can deliver impact at lower cost.

Opportunities for non batch winners

Please note, even if you are not successful in obtaining an interview for a batch, we may invite you in to discuss some of the ideas submitted as part of your application.

Whilst the bulk of business in these slots will be awarded on this basis, we will hold back a number of programmes for one-off brilliant ideas that come from suppliers not successful in winning a Factual batch contract.

Suppliers who do not wish to bid for a batch will still be able to pitch one-off ideas during the commissioning year and we look forward to welcoming these.

Reactive Commissioning

We will continue to commission reactive ideas through the year, both from successful batch winners and other suppliers

Non-Batched Slots

We will continue to commission Archive on 4, big Narrative History series ideas, Formats and Debates in the standard way to ensure that there is still opportunity and a diversity of supply.

If you are submitting ideas for non-batched slots these will be subject to the usual pre-offers process with pitch meetings for the ones shortlisted. A maximum of 250 words at pre-offers will apply. There may be a cap on the number of ideas you can submit.

EDITORIAL GUIDANCE

Please keep the “6 E’s” in mind:

- **Explain**
 - provide history, context and analysis to help the audience better understand the world and events that fill their daily lives.
 - anticipate where the world is heading and create stepping stones for the audience to step more confidently into the future.

- **Expose**
 - uncover wrong doing.
 - hold those in power to account.
 - bring to the fore those voices often excluded from the airwaves – those whom Radio 4 is good at talking about but often fails to hear from directly (the voiceless).
 - get your microphone up close to those who are often in view, but rarely overheard (the powerful).

- **Explode**
 - challenge received wisdom and established historical narratives.
 - force the audience to interrogate their beliefs.
 - pop the “filter bubbles” that can develop around us, protecting us from uncomfortable truths and opposing views.
 - eschew simple narratives, explore complexity and uncertainty.

- **Enchant**

- speaks for itself...bring surprise and wonder to the airwaves. We want to encourage programmes that transport the audience through the power of sound and storytelling. We are keen to see some experimentation when telling factual stories.

- **Emergent**

- spot patterns before they become established “trends”.
- publish first - help Radio 4 be the space that champions new research, new thinking, new analysis rather than the place that simply reports others’ findings.
- make news, don’t simply report it.

- **Experience**

- *“...what kind of journalism actually will matter? That’s a really important question, and for me the only answer I’ve got is it’s the kind of journalism that forces you to experience what someone else is going through. There is like an ocean of difference between explanation and experience and I feel what I’m always trying to do is cross the ocean – I’m trying to get to the experience”* Jad Abumrad (Radiolab)
- In a world as divided as the one we live in, one that supposedly has us living in a series of hermetically sealed echo chambers, I would like us to find ways to create better understanding of the other. Not just the usual fascination with the demotic ...Radio 4 listeners peering into the petri dish of working class lives. Instead, meaningful engagement between people from different spots in the landscape. Storytelling and programmes that find the cleverest ways to achieve this will be smiled upon.



LONG FORM DOCUMENTARY

Commissioning method: batch tender

Brief number: 47211

Slots: 1030, 1602, 1330, 1102, 2002

Duration including announcements: 28' and 37'

Transmission period: April 2018 to March 2019

Estimated number of programmes: 250

Guide price per episode: £8,200 for 28' (*this brief merges slots of different historical prices*)
£10,200 for 37'

PROCESS

We invite applications from suppliers, BBC and independent, to supply long-form documentaries to Radio 4. These programmes will be placed in various slots in the schedule and either be 28' or 37' in duration. We will commission all long form docs under this brief: science, investigative journalism, general features, as well as history, religion, current affairs, politics and natural history documentaries.

Batches – of varying sizes - will be allocated on the basis of the 10 criteria below..

Once you have stated the size of the batch you are bidding for, please address these 10 points in turn, in the Proteus long synopsis.

1. **mission statement:** your vision for what you want to achieve in this batch.
 - i. Genres: Factual covers history, science, religion, current affairs, politics, ideas & natural history. Which are you experienced and interested in and why?
 - ii. Why do you want to make Factual programmes for Radio 4?
 - iii. How will you innovate and push the boundaries of storytelling in factual?
2. demonstrable **specialisms and strengths**. What's your USP?
3. **track record**, including a list of recent programmes (not necessarily for Radio 4)
4. your fit with our strategic priorities: demonstrable commitment to a **diversity** of stories, presenters and producers; a vision for how to build our **target 'replenisher' audience** (35-54 year old, ABC1)

5. outline **10 new ideas** for programmes or series that you want to make for Radio 4, and which give a sense of your strengths and ambitions. These should be included in the long synopsis field. Maximum 250 words each.
6. **value for money** The average price per programme in your batch, the spread of higher and lower cost programmes and how you will deliver quality and impact within this price. (Also enter this in the 'Proposed Price Per Episode £' field)
7. **staffing structure and business capacity** to sustain your ambition
8. named core **production staff**, including executive producers, with brief CVs
9. **digital** experience and vision
10. established **talent relationships**

Your bid, in the long synopsis field of your Proteus submission, should be no more than 4 pages of A4 in length, PLUS your 10 sample ideas (250 words max each).

Summarise your bid in **under 50 words** in the short synopsis field. It should convey the essence of your bid. It does not count as one of the selection criteria.

For more detail on how to complete your batch submission in Proteus, see page 9.

Delivery of supporting material See page 11.

A short list of applicants will be invited in to pitch before we make our decision on awarding batches.

If you make it through to the interview stage, you will be able to pitch some of your 10 specific ideas as part of the batch selection process. If you succeed in getting a batch, we may decide to commission some of these, with others to be decided through the commissioning year.

However, even if you are not successful on getting to interview for a batch, we may ask you to come in and discuss individual ideas from your 10.

EDITORIAL GUIDE See also page 50

- We will take a mix of single docs and series in this slot. Where you submit a multi-part story, you must be clear how the series will divide into distinct episodes and be prepared to justify the amount of time given to the idea. On the whole, series will only work in this slot if they are big and ambitious.
- Context is king. As stated, programmes or series that deepen our understanding of the world and events are valued here. The more you can provide the audience with the knowledge and analysis they require to be “engaged citizens” the better.
- We want more women and people from ethnic communities presenting in this slot. We particularly want to hear more Black British voices.
- This is where we reveal the modern UK and feature the stories and lives that get to the heart of our evolving society. How is our society changing under our noses?

- Where your story is very specifically located please explain how you will make documentary of interest to a national audience.
- We want to encourage and celebrate the very best in crafted documentary making here. Ideas for brilliant sound led story telling will be particularly welcome here.
- We value stories that tell us about emerging trends – global or local - and bring into focus areas of the world that are in flux or which the audience should be made more aware of.
- Revisionism is welcomed here - documentaries that uncover new evidence about the past or feature new arguments challenging received wisdom regarding a historical event or period.
- Where the subject matter is complex, proposals should suggest ways in which actuality and texture will be used to give the audience time to absorb and reflect.
- Please consider UK history as well as foreign. We have *Crossing Continents* immediately after the Monday evening slot half the year.
- More polemic and thesis-driven programmes and series would be welcome in this slot.
- If pitching a science idea, do consider the various science strands and ask yourself why your idea is more than an 8 minute report on a magazine show. Think documentary story telling!
- Beware anniversary pegs. They are rarely sufficient in their own right.
- Most importantly, think why this story should be told in long form documentary and would not be best covered as an item or series of items on a regular Radio 4 strand. Listen to the other single topic strands that sit on the network like ***Analysis, In Business, Crossing Continents and File on 4***. But also magazine shows like *Women's Hour, Week in Westminster* and the science strands.
- Please indicate whether a named presenter has been involved at proposal stage. Have they brought the idea to you?
- What's your story, what's your angle? It is not enough to identify an area of interest. Too many proposals fail to set out a specific line of enquiry and are too general in their approach.
- If you are pitching an access doc, consider the editorial challenges proximity might throw up and address how you will meet them. Also, access needs to have a strong editorial purpose.
- Where the series is big enough we may want to explore the possibility of a book spin-off. Where a pre-existing book deal is involved, this MUST be flagged up in the proposal.
- Radio 4 reserves the right to commission some of the individual ideas and schedule these under an umbrella with work from other suppliers.

Digital

We are keen to encourage bold digital ambition. However, remember that we will only be able to support a certain number of big digital projects in any one year. Our digital editor and commissioning editor will together assess the potential for any additional digital content. The

supplier of the programme will have the first option to offer to supply this if it is required and if you have the capacity and ability.



SHORT FORM DOCUMENTARY

Commissioning method: batch tender

Brief number: 47212

Slots: 09.30, 12:04, 13:45, 20.45

Duration: 12' & 14'

Transmission period: April 2018 to March 2019

Estimated number of programmes: 150

Guide price per episode: £3,100

PROCESS

We invite applications from suppliers, BBC and independent, to supply short form documentaries to Radio 4. These programmes will be placed in various slots in the schedule and either be 12' or 14' in duration. We will commission all short form docs under this brief – the prime genre here is history, but also short form one-off features and brilliant episodic storytelling.

Batches – of varying sizes - will be allocated on the basis of the 10 criteria below..

Once you have stated the size of the batch you are bidding for, please address these 10 points in turn, in the Proteus long synopsis.

1. **mission statement:** your vision for what you want to achieve in this batch.
 - i Genres: Factual covers history, science, religion, current affairs, politics, ideas & natural history. Which are you experienced and interested in and why?
 - ii Why do you want to make Factual programmes for Radio 4?
 - iii How will you innovate and push the boundaries of storytelling in factual?
2. demonstrable **specialisms and strengths**. What's your USP?
3. **track record**, including a list of recent programmes (not necessarily for Radio 4)
4. your fit with our strategic priorities: demonstrable commitment to a **diversity** of stories, presenters and producers; a vision for how to build our **target 'replenisher' audience** (35-54 year old, ABC1)

5. outline **10 new ideas** for programmes or series that you want to make for Radio 4, and which give a sense of your strengths and ambitions. These should be included in the long synopsis field. Maximum 250 words each.
6. **value for money** The average price per programme in your batch, the spread of higher and lower cost programmes and how you will deliver quality and impact within this price. (Also enter this in the 'Proposed Price Per Episode £' field)
7. **staffing structure and business capacity** to sustain your ambition
8. named core **production staff**, including executive producers, with brief CVs
9. **digital** experience and vision
10. established **talent relationships**

Your bid, in the long synopsis field of your Proteus submission, should be no more than 4 pages of A4 in length, PLUS your 10 sample ideas (250 words max each).

Summarise your bid in **under 50 words** in the short synopsis field. It should convey the essence of your bid. It does not count as one of the selection criteria.

For more detail on how to complete your batch submission in Proteus, see page 9.

Delivery of supporting material

See page 11.

A short list of applicants will be invited in to pitch before we make our decision on awarding batches.

If you make it through to the interview stage, you will be able to pitch some of your 10 specific ideas as part of the batch selection process. If you are successful in getting a batch, we may decide to commission some of these, with others to be decided through the commissioning year.

However, even if you are not successful on getting to interview for a batch, we may ask you to come in and discuss individual ideas from your 10.

EDITORIAL GUIDE See also page 50.

- The short features open up opportunities for audiences to engage with storytelling with a different rhythm and pace. They are a great place to tell episodic stories, programmes that naturally divide into a series of smaller explorations or journeys.
- Examples of successful new types of storytelling here are *The Boy Who Gave His Heart Away*, *In Therapy*, and *Whodunnit*
- The 14' programmes are placed in high profile parts of the schedule, often between well know Radio 4 strands.

- They provide a bridge between *The World at One* and *The Archers*, for example, when there are breaks in the narrative history commissions at 13.45. Features that change theme and texture are particularly welcome. Please do not offer too many history ideas so that we can vary the range of ideas at lunchtime.
- You will need to set out clearly why you want to make this programme for the Radio 4 audience.
- How the episodes break down and lend themselves to multi-part treatment is crucial to this form.
- Do not submit big multi-part (10 or more) Narrative History ideas here. They are being commissioned separately.

Craft

- We are keen to encourage more crafted feature making in these slots and more imaginative treatments. So please think long and hard about how your series will break down into single episodes and how they will join up to be greater than the sum of their parts.
- We are also keen to commission more series that work digitally. Think how your story might work as a “box set” with all the attendant storytelling devices.

Digital

We are keen to encourage bold digital ambition. However, remember that we will only be able to support a certain number of big digital projects in any one year. Our digital editor and commissioning editor will together assess the potential for any additional digital content. The supplier of the programme will have the first option to offer to supply this if it is required and if you have the capacity and ability.



NARRATIVE HISTORY

Commissioning method: specific ideas

Brief number: 47169

Slot: Monday-Friday, 13.45

Duration: 14'

Transmission period: April 2018 to March 2019

Estimated number of programmes available: 90 episodes

Guide price per episode: £3,100

EDITORIAL GUIDE (see also page 50)

Narrative History has established itself as a high impact slot on Radio 4. It is where we tell some of our biggest history stories, from *Incarnations: India in 50 Lives* to *Cold War: Stories from the Big Freeze*.

We are only inviting BIG Narrative History ideas here. Other shorter bursts of 14' programmes will be considered under the SHORT FORM BATCH.

- Narrative History ideas will be at least 10 episodes long and tackle big subjects demanding that level of exploration and exposition. It is the opportunity to construct chronological, thematic or other narratives from these brilliant building blocks that makes this slot both challenging and exciting.
- **Narrative History commissions are one of the key ways the Network defines its ambition for the year.** So ideas here need to be big, bold, imaginative and agenda setting.
- The combination of expertise and original authorship with dynamic and imaginative use of audio offer huge potential for creative and intellectual ambition. These are also programmes that work well as digital downloads, with short episodes building over a number of weeks.
- We have been able to develop some very important voices in this slot, and would like to continue to use the slot to feature some of the best historians and thinkers out there.
- Not all the series in this slot are of the same length; one or two will be broadcast over 4

to 6 weeks. Other commissions will be around 10 episodes. All narrative history commissions of 10+ episodes will normally include a weekly 58' omnibus version.

- An offer in this slot should explain why you want to introduce or reintroduce the Radio 4 audience to the history you are passionate about. Are there new things to say about it? How is it relevant to today? Does the thesis challenge received wisdom?
- We would expect to know who will write and present the series – this is key to understanding how the editorial authority of the project will be guaranteed and how it will sound on air. We would like to know if you are using an adviser or consultant.
- We would expect an indicative outline of how the series might work across a number of weeks. Please also state digital ambitions, where appropriate.
- With the long commissioning lead-ins, ideas must stand the test of time and not date too quickly.
- This is not the place for one off or 5 x 14' ideas. Those will be commissioned as part of the SHORT FORM BATCH,
- Some of these slots will be held back for reactive commissioning.

2017-18

Coming up we have:

- *The Cold War – Stories from the Big Freeze (1961-1989)*
- *A History of Marketing*
- *The Sacred (Neil MacGregor on history of faith)*
- *Against the Grain (A History of Farming)*
- *A History of Diplomacy*
- *Our Man in the Middle East*

Digital

We are keen to encourage bold digital ambition. However, remember that we will only be able to support a certain number of big digital projects in any one year. Our digital editor and commissioning editor will together assess the potential for any additional digital content. The supplier of the programme will have the first option to offer to supply this if it is required and if you have the capacity and ability.



WEDNESDAY DEBATE

Commissioning method: specific ideas

Brief number: 47040

Slot: Wednesday, 2002 (repeat Saturday 2215)

Duration: 43'

Transmission period: April 2018 to March 2019

Estimated number of programmes available : 20

The number of programmes open to competition in this slot is small so please be realistic in the number of offers you submit.

Guide price per episode: £8,000

EDITORIAL GUIDE (see also page 50)

This slot is home to *The Moral Maze* for 26 weeks of the year. In the past, we have commissioned debate formats, such as *Decision Time*, *Leader Conference* and *Bringing Up Britain* in this slot.

From 2015-16, this slot has been home to a 12 part series exploring the future – ***Futureproofing***

Proposals should also be aware of the *Any Questions?* format on Friday evenings.

Some further guidance

- A debate at this time should lift the tone of the evening schedule and inject some energy into proceedings.
- This is a chance to develop fresh formats which could turn into returning strands on the network.
- Do think about how the programme might interact with listeners beyond the usual “Oxford Union” or phone-in formats.
- One-off debates are possible, though these need to command their place in this slot in particular rather than being a special edition of a specialist or magazine programme.

- Where a format is proposed and it is not possible to look forward to issues for 2018/19, it would be useful to include an indication of the subjects that would be covered were this series about to be transmitted now.
- Think about bringing together people who do not always see eye to eye or share space in our increasingly fragmented universe
- Think about how you can use this space to challenge deeply held opinions and narratives. Bring down the echo chamber! Burst the social media bubble!

Presenter

- The right presenter who is able to hold the ring with authority and wit is essential to these programmes.
- Please indicate whether the presenter has been involved in the development of the proposal.
- The ability to create a sense of event and manage a complex, often audience-based format, is essential.

Digital

We are keen to encourage bold digital ambition. However, remember that we will only be able to support a certain number of big digital projects in any one year. Our digital editor and commissioning editor will together assess the potential for any additional digital content. The supplier of the programme will have the first option to offer to supply this if it is required and if you have the capacity and ability.



FORMATS

Commissioning method: specific ideas

Brief number: 47004

Slot: Various

Duration: 28' or 42'

Transmission period: April 2018 to March 2019

Estimated number of programmes available: TBC

Cap: No more than TWO format ideas per supplier please

Guide price per episode: £7,000 (*interview and studio formats*)

EDITORIAL GUIDE (see also page 50)

Radio 4 has a number of established formats, many of which have been running for a long time. These include Desert Island Discs, Start the Week, In Our Time, and many others.

We are very keen to develop new format ideas, some of which we will place in the high profile 9am slot.

With an eye on the digital landscape we are also keen to encourage ideas for a new conversation format here.

We expect proposals to be editorially ambitious with high profile presentation and, where appropriate, a digital dimension. They can sit anywhere within the factual landscape, though do be aware of what formats already exist on the Network.

Also, please keep in mind that as some of these programmes will sit at 9am, and so be following immediately on from the Today Programme.

The style of production, potential power of the material, strength of the contributors and the promise of revelation will be essential ingredients. How you will hold the attention of the audience at this key junction should be highlighted in your proposal.

Please do not enter documentary ideas under this brief as we will consider some of the offers submitted for other slots for placing here. This brief is specifically focused on new format ideas.

Given the scale of the ideas required, we do not expect more than TWO proposals from any company or department for formats at pre-offers.

Please check the full range of strands and series that Radio 4 already broadcasts to avoid duplication of programmes already commissioned.

Depending on the idea, we might commission a pilot rather than going into production.

Further guidance

- We are keen to develop a digital savvy **conversation** format
- Please think about formats that might find clever ways to bring the voices of those often talked about, but rarely heard in depth from, to the fore, eg tabloid journalists, Russian oligarchs, white working class over 80s, young black men, elderly Muslim women, bankers....
- Think about how we might find people beyond our limited contact book and social circle
- Be careful not to over complicate the format
- However, be clear that what you are proposing is, indeed, a replicable format (Desert Island Discs is always 8 discs, never 9!)
- Choose presenters who know how to handle programmes like this – it is unlikely they will be new to presenting.
- Think about ways to burst the social media bubble. How can we help the audience engage with ideas and views that challenge their thinking?
-

Digital

We are keen to encourage bold digital ambition. However, remember that we will only be able to support a certain number of big digital projects in any one year. Our digital editor and commissioning editor will together assess the potential for any additional digital content.

The supplier of the programme will have the first option to offer to supply this if it is required and if you have the capacity and ability.



ARCHIVE ON 4

Commissioning method: specific ideas

Brief number: 47088

Slot: Saturday, 20.02

Duration: 57'

Transmission period: April 2018 to March 2019

Estimated number of programmes available: 40

Guide price per episode: £8,000

EDITORIAL GUIDE

"...the Archive on 4 strand, which, for reasons I've yet to fathom, rarely puts a foot wrong. I've tried to find fault, because no series can be this perfect, but so far to no avail. Whether investigating William Burroughs' legacy or the media coverage of Patty Hearst, these hour-long, socio-political programmes are rigorously researched, beautifully produced and mesmerising in their detail"

(Fiona Sturges, The Independent)

Archive on 4 has become an important part of the Radio 4 schedule. It has evolved into a classy storytelling hour using the archive, rather than a simple showcase for broadcast material.

We are looking for ideas that maintain the quality and range of subjects in this Saturday night slot.

Story is key here. The best *Archive on 4s* deploy analysis, argument, wit, revisionism, new interviews and authorship along with compelling archive material.

Here are some pointers that may prove helpful when putting your offer together:

- This strand should include a wide variety of ideas: individual life stories or biographies, cultural, scientific, social, political, sporting or entertainment history.
- The authority, charisma and energy of the presenter are all vital to the success of programmes in this slot. The presenter needs to actively engage with the archive and do more than simply link clip A to clip B.
- One of the challenges for those making programmes in the *Archive on 4* slot is to tell stories

that can sustain the hour. Proposals should set out how the idea justifies a 57 minute origination, has enough twists and turns to keep the listener engaged.

- Don't forget this goes out on Saturday night. Programmes should seek to entertain and engage, as well as inform and educate.
- Programmes can include new interviews, where appropriate, but the slot is not funded or designed to feature a large amount of new material. *You are also allowed out of the studio on occasion!*
- **Think hard about whether your idea is really an *Archive on 4*. Too many offers come in where the bulk of archive available is written, or where the fact that some new archive has come to light becomes the sole reason to submit to this slot. Offers should demonstrate why the story is best told through audio archive.**
- Archive sources beyond the BBC's have worked well. Indeed, some of these are better suited to providing longer inserts than much of the BBC News material. But beware offering programmes simply because the archive has become available.
- There will always be a place for simpler programmes that just make use of fantastic archive without much else besides, but the archive needs to be just that – fantastic!
- In the past, we have had too many anniversary pegged programmes that move gently, but rather predictably, through their story, offering few new insights. If you are submitting an anniversary pegged proposal, do say how you might introduce surprise and challenge expectations.
- When choosing the presenter, do think carefully about how his/her voice would contrast with the type of archive that will dominate the hour.
- Be mindful of the cumulative effect of an hour of very old archive...it can make listening hard work!
- We could do with more women presenters in this slot. And more ethnic diversity too. We particularly want to hear Black Britain better represented.
- Please indicate whether the presenter has been involved in development of the proposal.

NB Where the programme is comprised of clips of archive recordings or pre-recorded material, details of ownership and availability of rights should (if possible) be provided. If no preliminary enquiries have been made, this should be stated. As far as entire or complete programmes are concerned (i.e. where we would normally expect to take a license to broadcast), details of availability of broadcast rights, ownership and price per broadcast must be provided.

Digital

We are keen to encourage bold digital ambition. However, remember that we will only be able to support a certain number of big digital projects in any one year. Our digital editor and commissioning editor will together assess the potential for any additional digital content. The supplier of the programme will have the first option to offer to supply this if it is required and if you have the capacity and ability.



8. SPECIAL EVENTS AND SEASONS

Jointly managed by the commissioning team

Proteus round 1 2018-2019

Brief number: 47132

When entering a proposal here, do not also put ideas for component programmes into other briefs.

Transmission period: April 2018 to March 2019

EDITORIAL GUIDE

What distinguishes a Special Event or Season is that it should be a proposal on a single theme which crosses strands or day parts. The impact will be different and distinctive from the rest of the station's schedule. A sense of occasion or celebration may be created.

Proposals may span a variety of commissioning briefs and their coherence becomes obvious only when the various parts are assembled.

Sometimes, small, carefully constructed clusters of programmes might be commissioned from one supplier in their entirety. More often, Radio 4 management will scope out the scale and scheduling of a season.

Therefore, ideas for Special Events that get past the pre-offers stage should be discussed with Commissioning Editors before you do any work on the detail.

An anniversary might be marked on several stations. Your proposal for Radio 4 must be utterly distinctive and clearly shaped for our audience. However, we can be over-reliant on anniversaries.

We particularly welcome suggestions of events or a focus on a subject that will surprise the audience and be distinctive. Innovative treatments of more predictable events are also welcome. A big event on Radio 4 may also enable us to design a schedule of complementary archive programming on 4 Extra.

With such events, the core programmes and the idea might come from one group of producers, but other programmes might subsequently be commissioned from elsewhere.

We have found that event ideas which have been created between different teams with varied

expertise can be particularly striking. So, a seasonal event or idea might come from one source but the station reserves the right to commission a portfolio of programmes from diverse sources to provide the listener with the best possible schedule.

Some of our Special Events are contained within one day. Democracy Day, King James Bible, Bloomsday and War and Peace are examples.

Others have spread more widely, in terms of programme style and timetable. These include World War I, Coding, , The Cold War, The Making of the North, The Periodic Table, The Easter Rising, Mars, Reading Europe.

World War I coverage has already been extensive and there is more in production. We are unlikely to look for much more.

The following series, clusters and seasons are already planned for 2017: Partition, the Tsars, the Middle East, The Sacred, Mars, and The Cold War (1961 to 1989).

So, we are looking for:

- programming which merits schedule busting and/or collaboration with existing News sequences and factual strands
- special days, nights or weekends
- seasons spread over a given period, or building to a big landmark/event

Digital

We are keen to encourage bold digital ambition. However, remember that we will only be able to support a certain number of big digital projects in any one year. Our digital editor and commissioning editor will together assess the potential for any additional digital content. The supplier of the programme will have the first option to offer to supply this if it is required and if you have the capacity and ability.

Do not enter a budget estimate for the digital element of your proposal. This will be considered on an ad hoc basis once we decide to take an idea forward, and worked up in collaboration with the Radio 4 digital team.



9. BBC EDITORIAL GUIDELINES & COMPLIANCE

BBC Editorial Guidelines <http://www.bbc.co.uk/guidelines/editorialguidelines/>

All programmes, whether commissioned in-house or from an independent producer, are subject to the BBC Editorial Guidelines. These set out the BBC's editorial standards, policy on sensitive content, legal and political issues, and the system for consultation and referrals during the production of programmes. Failure to comply with these guidelines may lead to the commission being withdrawn and/or a claim for breach of contract.

Compliance

We require that every recorded programme be heard by a production person of appropriate seniority and formally signed off by them. BBC programmes are signed off by their executive producer or editor. But independent productions must be heard and approved prior to broadcast by Roger Mahony, Radio 4's Editor, Editorial Standards (sometimes referred to as the compliance editor).

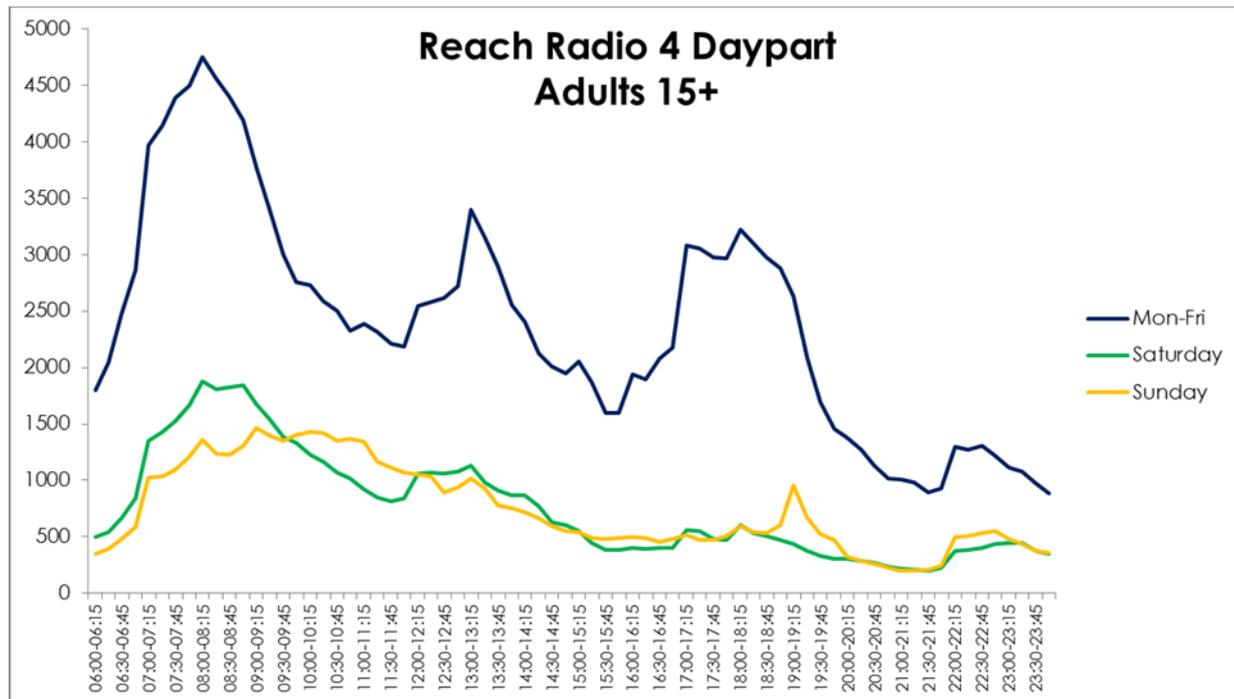
These decisions are logged through Proteus in a compliance form, where editorially sensitive content must be flagged.



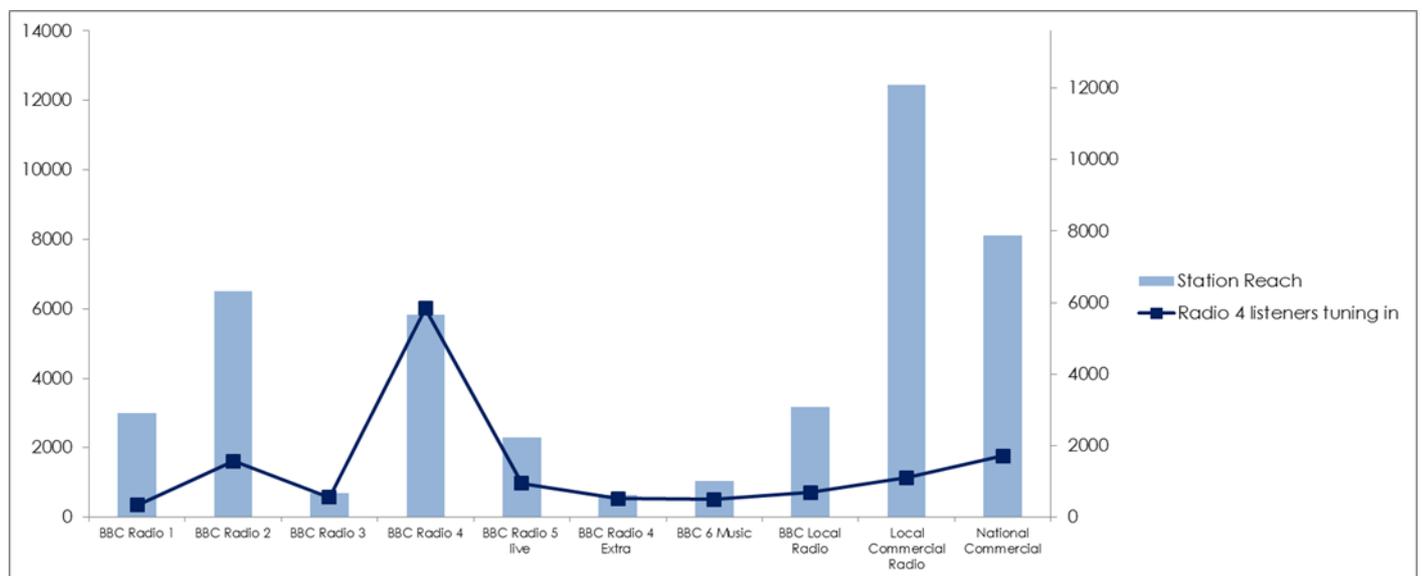
10. THE BBC RADIO 4 AUDIENCE

- **Reach:** 11.2 million or 1 in 5 adults listen to Radio 4 each week, 21% of the population.
- **Hours:** Radio 4 continues to have a very loyal audience. The average Radio 4 listener tunes in for 10 hours and 56 minutes each week. In total that makes 123 million hours every week.
- **Share:** Share takes all the minutes listened to any radio, and works out what proportion of this Radio 4 makes up. Radio 4's share of listening is 11.8%, or one in every 8 minutes of all radio consumed.
- **Genre:** News attracts the largest number of listeners, at 9.9m per week. Drama attracts a strong 7.2 million average listeners a week, and comedy reaches 5.5 million.
- **Online:** Radio 4 attracts a record 1.8 million unique browsers to its site each week, the biggest of any BBC Radio station. Of this 1.8m, 65% of these are on mobile or tablet. There are 5.7m million iPlayer requests for Radio 4 programmes weekly, providing Radio 4 with a huge digital footprint.
- The station continues to have a balanced audience in terms of gender (51% male / 49% female). The average age of the Radio 4 listener is 56 years old and skews towards an older audience. Our target audience of 35-54 ABC1 (commonly termed 'replenishers') make up 27% of the audience. The station also continues to have an upmarket bias – 77% of those tuning in fall into the ABC1 demographic.

When do they listen?



What other radio stations do they listen to?



For any questions about the Radio 4 audience, please contact Elizabeth Lane, Research Manager for Radio 4 and 4 Extra: Elizabeth.lane@bbc.co.uk.