



# Commissioning Brief

## Spring 2020

### DRAMA



Production of drama programmes

Commissions are mainly for broadcast from April 2021 to March 2022

Proteus 2021-2022 Round 5

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## SECTION A: ABOUT RADIO 4

### Radio 4

Radio 4 is unique in the breadth and quality of its informative, educational and entertaining programming. Every day, on air and online, Radio 4 has more original content than any other broadcaster in the world. Its authoritative news and current affairs journalism is complemented by programmes exploring many areas, including science, the arts, history, religion, ideas, drama and comedy, offered through regular strands, one-off programmes, series, podcasts and special seasons. Its intellectual curiosity and ambition need to be greater than ever in these uncertain times.

The rapidly changing political and media landscape means that the need for properly researched, evidence based journalism, the holding to account of power, wherever it resides, is vitally important to our democracy. We believe that offering people joy and wonder, and a common space to share experience in a fragmented culture, are also essential to our role.

Each week, Radio 4 reaches around 10.5 million people. We are always seeking to evolve and innovate in order to best serve our established audience and attract a new generation of listeners, as well as reflect more comprehensively the whole of the UK and the people living within it. We aim to be a trusted guide to the wider world and the forces shaping our future.

### Radio 4 and BBC Sounds

BBC Sounds offers us a brilliant opportunity to reach an audience that may not yet have the Radio 4 habit, or, in some cases, even own a radio. There is already an avid and growing online Radio 4 audience. In 2019 there was an average of 14.7 million monthly UK downloads of Radio 4 programmes and podcasts; and an additional 10.2 million monthly downloads outside the UK.

All Radio 4 programmes appear on BBC Sounds and we will also continue to commission content which is either digital-first or digital-only (though, increasingly, we hope our content will work on both platforms). We have had amazing success here with *Intrigue: Tunnel 29*, *The Ratline*, *The Whisperer in Darkness*, *You're Dead to Me* and many other commissions. We also know that flagship Radio 4 programmes, like *The Archers*, *The News Quiz*, *In Our Time* and *Desert Island Discs*, are extremely popular on Sounds.

If you have an idea that you think will further help Radio 4 broaden its reach, we want to see it. It will always need to have the Radio 4 hallmarks of quality and intelligence, but we are also looking for really innovative, ground-breaking ideas as we seek to introduce a new audience to the delights of Radio 4. Think what you can do with Radio 4 that you can't do anywhere else!

Mohit Bakaya  
Controller, Radio 4 & Radio 4 Extra



## SECTION B: TIMETABLE

The commissioning process has three stages, as set out in the timetable below.

Stage	Dates	Activities
Commissioning briefs published	Late January	Publish commissioning brief documentation and open round in Proteus.
Launch briefings		The commissioning team brief programme makers
LONDON SALFORD GLASGOW CARDIFF	Mon 27th Jan Tues 28 <sup>th</sup> Jan Weds 29 <sup>th</sup> Jan Tues 4 <sup>th</sup> Feb	
1. Short proposal	12:00 Weds 19th Feb	Deadline for short proposals in Proteus. <b>Late submissions cannot be accepted.</b> If you have questions that you need answered before submitting short proposals, send them to the commissioning co-ordinator well before the deadline.
	Week commencing 9th March	Commissioners shortlist proposals and notify producers of outcomes. Full proposals requested from those proceeding to next stage.
2. Full Proposal	Week commencing 9 <sup>th</sup> March to Week commencing 6 <sup>th</sup> April	Opportunity to discuss re-requested short proposals prior to submitting full proposals. This may be by phone rather than face to face.
	12:00 Weds 8 <sup>th</sup> April	Deadline for full proposals in Proteus. <b>Late submissions cannot be accepted.</b>
3. Commission awarded	Late July	Commissioning decision made, subject to contract. Editorial specifications and price agreed.



## SECTION C: THE COMMISSIONING PROCESS

Everything in this commissioning round is open to competition. There is no formal eligibility questionnaire. If you are registered on the BBC supplier database it is assumed that you satisfy the basic eligibility requirements. If you are not registered but would like to be, contact [radiocommissioningenquiries@bbc.co.uk](mailto:radiocommissioningenquiries@bbc.co.uk).

We welcome proposals from BBC departments and independent companies who can demonstrate **considerable experience in drama production**. However, if you have not previously made drama for Radio 4, please include your track record in the long synopsis of your full proposal.

### STAGE 1: SHORT PROPOSAL

#### Step 1

Complete your short proposal in Proteus. NB. Please ensure that as a registered supplier you have access to Proteus. Don't leave it until the deadline. [proteus.support@bbc.co.uk](mailto:proteus.support@bbc.co.uk) can help with any issues.

Observe the cap on numbers where this is applied. If the cap says a maximum 10 proposals per supplier, we will only read your first 10.

Fewer, stronger ideas are 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.

We welcome proposals from suppliers who wish to group together in a partnership, as long as this is clear in the proposal. Where there is a cap on proposals, the suppliers joining together may combine their cap allowance (e.g. if the cap is 5 and two companies offer in partnership, they may submit 10). Each joint proposal should be entered only once.

All short proposals must be submitted in Proteus by the Stage 1 deadline.

### PROPOSALS FOR COMEDY AND DRAMA SHOULD BE SUBMITTED IN PROTEUS: 2021-2022 ROUND 5

The following must be entered for each short proposal:

**Title:** (of your proposal, not the slot) NB: Titles of proposals filter down to programme titles and are public facing so please ensure you use Title Case. It is fine to use w/t for working titles.

**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. 01/09/2021.

**Price per episode:** This will default to the guide price, unless you stipulate otherwise. If you think the price will be different, you can enter this in the 'Price per Episode £' field.

We will not consider bids above the guide price unless the editorial proposition clearly justifies it. Although submitting a lower price may help your chances of a commission, the editorial proposition is always paramount.

**Number of episodes:** State the number of episodes.

**Duration:** The total allotted airtime per episode, including continuity announcements and credits, for example 28' or 57' (not 30' or 60').

**Short synopsis:** This is where you sell your idea in Stage 1. Maximum 250 words.

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.

To prevent corruption issues, use the Proteus "T" icon pasting tool located just above the text field box to paste into Proteus. Once in the synopsis field you may need to rearrange your paragraphs and subtitles.

**Full synopsis:** Do not enter anything in this field at this stage.

## Step 2

Short proposals are evaluated by the commissioning team who shortlist those which they wish to see as full proposals.

## Step 3

We release the results in Proteus. Proposals will show as '**Rejected**' or '**Re-requested**'. Re-requested means the idea has been shortlisted to go to the full proposal stage. We regret that we are unable to provide feedback on rejected short proposals.

## STAGE 2: FULL PROPOSAL

### Step 1

If you reach the next stage, you will be invited to discuss your shortlisted ideas with a member of the commissioning team. This may be by phone rather than face to face. We will not discuss ideas that have not been submitted as short proposals.

### Step 2

If a proposal is **re-requested** in Proteus, do not re-create it from scratch; just edit it to reflect the requirements for the full proposal and re-submit it.



While it is possible to submit fresh offers which have not been discussed, experience shows that few ideas that were not offered as short proposals get commissioned.

All full proposals must be submitted in Proteus by the Stage 2 deadline.

## **PROPOSALS FOR COMEDY AND DRAMA SHOULD BE SUBMITTED IN PROTEUS: 2021-2022 ROUND 5**

The following must be entered for each full proposal:

**Title:** If your idea is commissioned you must not change this title without the written agreement of the commissioning editor. NB: Titles of proposals filter down to programme titles and are public facing so please ensure you use Title Case. It is fine to use w/t for working titles.

**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:** This will default to the guide price, unless you stipulate otherwise. If you think the price will be different, you can enter this in the 'Price per Episode £' field.

We will not consider bids above the guide price unless the editorial proposition clearly justifies it. Although submitting a lower price may help your chances 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 is new to Radio 4.

**Number of episodes:** State the number of episodes.

**Duration:** The total allotted airtime per episode, including continuity announcements and credits, for example 28' or 57' (not 30' or 60').

**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.

**Full synopsis:** This is where you sell your idea. It must not exceed 2 x A4 pages of size 11 type.

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.

To prevent corruption issues, use the Proteus "T" icon pasting tool located just above the text field box to paste into Proteus. Once in the synopsis field you may need to rearrange your paragraphs and subtitles.



**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 has expressed an interest in the project or has intellectual ownership of it.

**Supporting material** (digital or hard copy): See sections below on Submission of Supporting Material.

### Appendices

After setting out your idea, please add the following appendices in the full synopsis field (these are in addition to your 2 page allowance):

**Appendix A** – Confirmation of acceptance of the key BBC contract terms:

<http://www.bbc.co.uk/programmes/articles/25pj6s2n6N9yVjxgbXThbNW/agreements-contracts>

**Appendix B** – Risk management: identify any specific risks and the processes or systems that will be put in place to manage these.

If you have any questions that you need answered before you submit your full proposal please ensure you send them to the relevant commissioning co-ordinator well before the submissions deadline.

### If you make a mistake...

If you submit a proposal in error do not create a duplicate proposal. Please contact the relevant commissioning co-ordinator before the offers deadline and they can return it to you for editing.

### Digital commissioning

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

The digital commissioning editor will look at the slate of commissions along with the genre commissioning editors and assess the potential for any additional digital content, and whether it merits additional funding. The programme maker will have the first option to offer to supply this if it is required and if they have the capacity and ability to do so.

We are open to ideas that producers think will work as digital-first or podcast, followed by broadcast in the linear schedule.

### Step 3

We evaluate all full proposals against the editorial brief and commission those which most successfully fulfil the brief and contribute to the most varied, original and balanced schedule for the Radio 4 audience.



The following people will evaluate your proposal:

Mohit Bakaya, Controller, Radio 4

The relevant commissioning editor(s)

Other members of Radio 4 management (e.g. station management, finance, scheduling) may also be consulted.

#### **Step 4**

Commissioning decisions will be communicated in Proteus. Brief feedback for rejected proposals will be given there.

At any stage of the process, we may need to come back to you to seek clarification. Your answers will be factored into the evaluation process as appropriate.

### **STAGE 3: CONDITIONAL COMMISSION**

Confirmation of all commissions 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. We reserve the right to negotiate an alternative price to that offered if we believe it appropriate. If our price is accepted in writing by an independent company 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.

Radio 4 will welcome proposals with co-production funding.



## **Schedule and delivery dates**

Each proposal should include your ideal delivery date although 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.

## **Compliance and BBC Editorial Guidelines**

You will be required to deliver programmes that are in line with the BBC's Editorial Guidelines and be able to adapt to the BBC's changing editorial and business needs during the period of the commission.



## SECTION D: EDITORIAL OPPORTUNITIES

Commission Editor  
Commissioning Co-ordinator

Alison Hindell  
Sharon Terry  
[sharon.terry@bbc.co.uk](mailto:sharon.terry@bbc.co.uk)

Drama on Radio 4 is the home of a multitude of stories, and we want your best and most original ones. Drama-makers are likely to want to respond to the way we live now with sharp and resonant scrutiny and comment, satire, drama-docs and parallel stories from other eras and sources. And so you should. But as well as holding up a mirror, we also want to be shining a light on stories of wonder, escapism and pure pleasure. Some ideas will achieve these two elements at the same time and we will be looking for a balance across all the slots on offer this spring.

This brief covers the 57' Saturday and 57' Sunday drama slots.

We want your best and most innovative ideas across a wide range of genres, tone, style and variety of voice and approach. There is still an appetite for classy, mainstream proposals, of course, but if you have an idea that you've never heard here or anywhere else, we want to hear about it. Bring us exciting, ambitious and risk-taking ideas and writers to help Radio 4 drama make an even bigger impact.

### **THE FOLLOWING BRIEFS ARE OPEN IN PROTEUS ROUND 5 2021 – 2022**

**57' Drama: Sunday 15:00**

**Brief number 47112**

**57' Drama: Saturday 15:00**

**Brief number 47080**

We are not inviting proposals for 87' Drama in this round but if you have ideas for a drama at this length, please discuss it with the Commissioning Editor.

The 44' Drama slot, along with a new weekly 28' Drama slot, will shortly open for bids for batches via a separate tendering process.

The 14' Drama slot is not open in this round.

### **PODCASTS**

BBC Sounds is the home for Radio 4 podcasts including original drama series which are co-commissioned with Rhian Roberts, the Radio 4 Digital commissioner. Recent examples include *Fake Heiress* (which was sold as a 2 x 44' commission on Radio 4, originated in a podcast iteration at 6 episodes of various lengths, and was edited and reformatted to create the radio iteration); *The Whisperer in Darkness*, a 'pure' podcast and a sequel to *Charles Dexter Ward*; and, coming soon, other dramas which will be both broadcast and published as a podcast. This is a space that is constantly morphing as we all learn more about how to do it better and what listeners like best and for that reason sometimes projects here have a shorter lead time (but



not always). If you are offering an idea which you think would work well here, please indicate this very clearly in your short proposal. We will be looking across the slate of drama ideas for potential innovative commissions in this area although the number of drama projects here will remain quite low.

## **SHORT PROPOSALS**

The first stage of the offers process is to send us a short proposal of no more than 250 words.

A short proposal should aim to convey the essence of the idea: a very brief summary of the plot, an idea of why you are excited about it and an indication of the tone and genre. It would also be useful to know where your piece is set. Stating what you think is obvious is very helpful here – this is not the place for a witty teaser, as it needs to give me the essence of your vision for the project. Although it's short, it needs craft and generally doesn't work if all you give us is the first paragraph of a longer outline.

Short proposals will either be rejected or re-requested. It will not be possible for you to submit full offers without having gone through this first stage. If you are invited to submit a full offer, please remember to include all the information that is requested in each slot brief.

### **Capping**

The competition for commissions will be tough. We won't be capping numbers but we do ask you to propose a realistic number of offers and focus your time and effort on ideas that reflect this brief and are stories you really want to hear. Ideas that don't do that will be the first to bite the dust!

## **PRICE & CO-PRODUCTION**

### **Price**

We are glad to say that guide prices this year have been raised in acknowledgement of the fact that production costs have risen. However, if you can deliver a programme below the guide price, please enter this figure in the 'Price per Episode' field in the Proteus form.

Likewise, if you foresee exceptionally pricy elements in the proposed productions, please indicate that at the full offer stage.

We do not need to know the price at the short proposal stage.

If you don't mention price, we will assume that you are offering the programme at the guide price.

Over the full slate of offers we will need to balance more expensive projects with ones that come in under the guide price.



## Co-production

Radio 4 continues to be very interested in exploring co-production opportunities in drama (and other genres). The level of co-production money that we secure will increase the overall amount of drama that we are able to commission.

To that end, we warmly welcome programme offers that have potential co-production deals attached. If you have significant in-principle commitment from a would-be partner (such as a podcast distributor or other broadcaster or publisher), whilst remaining subject to Radio 4's editorial priorities and stipulations, this is likely to raise your chances considerably. If this applies to your idea, please indicate this in your short proposal and again in your full proposal if the idea gets through to the second stage.



**Commissioning Brief no. 47112**  
**Brief name: 57' Drama: Sunday 15:00**

<b>Duration (including announcements)</b>	57'
<b>Schedule slot</b>	Sunday 15.00
<b>Transmission period</b>	April 2021 - March 2022
<b>Guide price per episode</b>	£25,000
<b>Commissioning Round</b>	2021/2022 Round 5

### **Editorial opportunity**

The Sunday drama remains the home of dramatisations of classic writing, both fiction and occasionally non-fiction, with a non-academic interpretation of the word “classic”. This slot should be a treat for listeners, with exploration of unfamiliar titles as well as some old favourites, escapism and exciting entertainment on offer.

We continue to be interested in bold reinventions of the canon but there is also a value in doing some of these titles “straight” to remind us why they are such great works, particularly if they are works that shine a light on how we are living now. Themes of nationalism, tyranny, inequality, the seismic shift caused by the Industrial Revolution might resonate but remember the need for light and shade.

Along with mainstream titles, is it time to revisit authors who have fallen from favour, or are perhaps still waiting for their moment?

On a more escapist note, let’s have some romance, espionage and adventure, good yarns for their own sake, and heroines or anti-heroines. I’d like to hear a cluster of titles offering diversion from the real world via magic and mystery, as well as alternative realities given glorious and imaginative radiophonic realisation.

History, non-fiction, poetry, or stage plays stripped across two episodes work well. In the main, we would expect these last two to be adapted by the producer.

We’d like to commission a wide range of both UK and international voices this year. Your responses to *Reading the Globe* mean we have a great collection of Nigerian titles for 20/21: where should we go next? The post-colonial debate might bring an



unexpected perspective. And major European classics that are less familiar to British readers would also be of interest. Across this slot, I'd very much welcome some new names, both as producers and as proposed dramatists, although they are unlikely to be absolute beginners.

#### What to avoid?

Thank you for your enthusiastic responses to last year's request for 1920s titles. We will be programming several bursts of these over the coming year so are not looking to explore this period again in the immediate future. We are still going strong with Hardy so rural Victorians remain out, as is DH Lawrence, and the Keats anniversary is also covered.

Crime as a genre is still not a high priority as so much of it is offered everywhere else, though clearly it's not forbidden as an element in other kinds of stories.

#### **FULL PROPOSAL TO INCLUDE**

If you are invited to submit a full proposal, please include an episode-by-episode synopsis; an outline of the main characters (especially if it's a small cast format), an indication as to what you plan to do with it and why you and your writer are excited by this idea. Your personal passion for a project will help it stand out from the crowd.

If it is a dramatisation please send a copy of the book with the proposal unless we have specifically said otherwise during the offers meetings. An indication of whether rights are available in principle is also crucial.



**Commissioning Brief no. 47080**  
**Brief name: 57' Drama: Saturday 15:00**

<b>Duration (including announcements)</b>	57'
<b>Schedule slot</b>	Saturday 15.00
<b>Transmission period</b>	April 2021 - March 2022
<b>Guide price per episode</b>	£25,000
<b>Commissioning Round</b>	2021/2022 Round 5

**Editorial opportunity**

If the Sunday slot is broadly historical, then the Saturday is firmly set in the third decade of the 21<sup>st</sup> century. This is the world as we are experiencing it in all its drama-inspiring richness. In this monthly slot we will commission the best and most inventive writers to write statement pieces inspired by any aspect of contemporary life that will be resonant in 2021. As before, we'll be looking for a range of genres and voices and we are definitely looking for humour and for ideas that play with form, as well as challenging works that spring from the writers' hearts. We will be looking for a broad diversity of style, tone, attitude and geographical location and not exclusively UK-set. Big-name writers would be welcome of course, as would high-profile casting although we understand the practical constraints. Lastly, some true stories among the fiction would be of interest. This is not a slot for new writers, nor for dramatisations.

**FULL PROPOSAL TO INCLUDE**

If you are invited to submit a full proposal, please include a breakdown of the theme, story and the main characters, plus the reasons why you and your writer are excited by this idea.

You should also explain why you think this proposal responds to the outline above as distinct from a single 44'. What is it that makes it more than simply a well-made play?

If you are suggesting high profile casting, please indicate the level of commitment from those individuals – do they know about it? Are they interested? Or are they just on your wish list?



## Checklist for Drama submissions and supporting material

At the short proposal stage we need a 250 word pitch in the short synopsis; that is all.

At the full proposal stage we need a 50 word short synopsis plus a full synopsis treatment of up to 2 pages. You might need separately to submit supporting material.

*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 if you know it. If not, what are the possible outcomes? Ambiguous or inconclusive endings are infuriating for listeners.
- 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.
- If the project is aimed at a specific date, state this clearly in the short synopsis.

**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.
- Send us a hard copy of the text of the book unless otherwise discussed in your offers meeting.

**And for serials...**

- How will the work be structured? Have you given a synopsis which outlines the development of the characters and the plot over the episodes and the plot lines you will be carrying?



## SUPPORTING MATERIAL FOR FULL PROPOSALS

Supporting material is only required for Full Proposals.

It must be delivered by **17:00 on the day of the deadline**, with a complete inventory, 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 unless otherwise discussed.

- Do not embed links to audio or video in your Proteus submission.
- **Audio**, in mp3 format only, must be sent to the commissioning co-ordinator Sharon Terry [sharon.terry@bbc.co.uk](mailto:sharon.terry@bbc.co.uk) via a file-sharing service. Identify which proposal it is for in the filename.
- Video streaming links should be emailed to the commissioning co-ordinator.
- **Video** on DVD should be sent to the address below.
- You must send hard copies of any books. eBooks are not accepted.
- All material in hard copy 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.
- **State in the long synopsis that you are supplying supporting material.**
- **With the exception of published books and DVDs, we cannot return supporting material to you.**



**INVENTORY OF SUPPORTING MATERIAL**

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

<b>BBC DEPARTMENT / INDIE COMPANY</b>		
<b>COMMISSIONING BRIEF NUMBER</b>	<b>TITLE</b>	<b>SUPPORTING MATERIAL</b>
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**.....

