



BBC
RADIO COMMISSIONING
NEW YORK
1925
Artworks

Artworks 4

BBC
THE POETRY
DETECTIVE
Artworks

BBC
HOLLYWOOD
AND THE ADLAND FIVE
Artworks

BBC
WHAT HAPPENED TO
COUNTER CULTURE?
Artworks

BBC
THREE TRANSFORMATIONS OF
VIRGINIA WOOLF
Artworks

BBC
Artworks

BBC
Artworks 4

4

Spring Commissioning Round 2026 ARTS

Programmes for transmission April 2027-March 2028

PICOS:
Spring 2026 | Timeline C | Factual Narrative Series, Arts & Drama

BBC
Artworks
TAKE FOUR

BBC
Artworks

BBC
MICHAEL SHEEN
GETS INTO CHARACTER
Artworks
NO CRITICISM

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SECTION A: RADIO 4

Welcome to the Radio 4 Commissioning Round Briefs for 2027/28.

It's been another excellent year on Radio 4.

As you will know, we launched the biggest schedule change for a quarter of a century, introducing a series of new strands and podcasts, in 2024. The last year has seen those programmes bed in and become a welcome part of the refreshed schedule, alongside another terrific year of commissioned programming.

The History Podcast went from strength to strength: Invisible Hands, The Second Map, Half-Life, The Fort and The House at Number 48 were just some of the brilliant series that told gripping stories and garnered big followings as a result.

The van Tulleken twins got out their prescription pads to tackle some of the most thorny health questions in their new podcast, What's Up Docs? And Naomi Alderman has chalked up 25 fascinating short features telling the story of the world's most interesting minds in Human Intelligence.

Other notable series include What Happened to Counter Culture? with Stewart Lee, the extraordinary Anatomy of a Cancellation, Katherine Rundell's gorgeous evocations of endangered species in A Carnival of Animals and Rory Stewart's exploration of heroes in The Long History of Heroism.

In December we celebrated all things Austen with dramas, factual series and features marking the writer's 250th birthday. Central Intelligence returned updating the story of the CIA with a glittering cast including Kim Cattrall, Ed Harris and Johnny Flynn. And, for the third year running, a Radio 4 drama – Sleaze – picked up the prize for Best European Audio Fiction at the Prix Europa Awards.

On Friday nights The Naked Week replaced The Now Show, giving satire a new surprising journalistic twist and Strong Message Here, with Armando Iannucci, took on the job of decoding the week's political language.

The Reith Lectures were delivered by historian Rutger Bregman, who urged the millions listening around the globe to take hopeful lessons from history and summon their moral courage to make the world a better place.

Despite an increasingly competitive speech market, our linear audience held steady and our podcast listening grew significantly year on year, with Radio 4 podcasts and programmes being responsible, once again, for a record number of downloads (and occupying the majority of the top ten on demand slots on BBC Sounds).

The year ahead presents us with new challenges. Donald Trump is tearing up the post-war political consensus, Iran is imploding and Reform are topping the polls in the UK. May will



see important elections across England, Scotland and Wales. Graduate employment is running worryingly low and AI is causing both excitement and consternation as it continues to disrupt everyday human activity.

Then there is the continued rise of what Hannah Arendt calls “Defactualisation”. The challenge of explaining the truth to our audiences as competing perspectives, “hallucinating” AI and politically-driven disinformation swirl around us. I think Radio 4 has a duty to step into the fray and try its best to explain what is really going on - as it did in programmes like Anatomy of a Cancellation.

So we have to be fearless with our journalism, making good on our duty to explain and contextualise the complex world around us as well as chart where we might be heading.

It also means we have a responsibility to provide the companionship and escape that we all need to maintain our sanity in the face of an often grim news landscape; we have to provide our audience with hope.

Drama, comedy and entertainment become even more vital for our audience. These genres can provide much needed relief and they can also be brilliant and surprising ways to engage listeners on difficult or complex subjects, entertaining them whilst simultaneously informing and educating.

All of this needs to come wrapped up in world-class storytelling, with world-class performers, presenters, actors and contributors. If the Reithian mission for Radio 4 is reassuringly constant, the manner in which we capture people’s imaginations and draw them into our world should be constantly evolving.

Always remember, in everything we do, we have a responsibility to reflect the whole of the UK and the rich, varied and changing lives of the people living here. We must be a broad church, giving voice to experiences, viewpoints and perspectives that come from all corners of the country. Please look to feature issues and viewpoints from all points on the social, political and geographic compass, even those views that might not necessarily chime with your own.

Radio 4 is the biggest speech station in the world. We commission nearly 8,000 new programmes and podcasts every year, chosen from the many offers submitted to our commissioners. This is alongside having editorial oversight of all the regular news sequences, programmes and strands that sit in the schedule and on BBC Sounds.

One of our responsibilities is to ensure that all of this sits together in a coherent, complementary schedule for the audience. So it’s always worth listening carefully to the live network schedule and to the podcasts we commission in BBC Sounds to see what new and existing strands and podcasts the ideas you pitch might sit alongside.



I promise that we will do our best to make the decision-making process as smooth and efficient as we can. In return, we ask that you read these guidelines carefully and take the advice contained within seriously.

None of us know what comes next in this turbulent world but one thing is certain: brilliant, risk taking, ambitious, original ideas, with talented people attached, wrapped up in clever treatment, will always be sought out and devoured by our audience.

Thank you

Mohit

Mohit Bakaya
Controller, BBC Radio 4 & Radio 4 Extra
Director, BBC Speech Audio



SECTION B: EDITORIAL OPPORTUNITIES

Matthew Dodd, Commissioning Editor, Arts

Radio 4 is dedicated to delivering the most in-depth, imaginative and intellectually ambitious long-form explorations of arts and poetry of any audio service in the UK. Our programmes play a vital role in making the arts central to the BBC's public service mission – and our content is at the forefront of pan-BBC seasons and celebrations of the arts. Artists, performers, writers, creators and critical commentators are a constant presence in our programmes and podcasts – and our audience has a curiosity and a passion for the cultural world in its many and ever-changing forms.

This commissioning round is designed to complement Radio 4's strong slate of regular Arts strands like *Front Row*, *This Cultural Life*, *A Good Read*, *Soul Music*, *Add to Playlist* and *Screenshot*; our new literary programme *Take Four Books* and the poetry programme *The Verb*. We're looking to commission short series and single documentaries that showcase people, works of art and ideas that can't be properly covered in the strands– and take full advantage of the documentary form.

We are currently in a news environment of chronic global tension and Radio 4's Arts programmes can offer an inspiring alternative window on our world. Or, simply, a refuge. With that in mind, we look forward to reading your proposals.



There is one brief open in this round (it is not capped):

Commissioning Brief no: 47165	
Commissioning Brief name: 28' Arts and Poetry Programmes	
Commissioning Round: Spring 2026 Timeline C Factual Narrative Series, Arts & Drama	
Duration (inc. announcements)	28'
Schedule slot	Tue 16.00
Transmission period	April 2027 - March 2028
Guide price range per episode	£8,270

Editorial Opportunity

This Spring Round is an opportunity to propose Arts and Poetry ideas for single documentaries and multi-part series across 2027/28 on Radio 4. Multi-part series are likely to be three episodes – and only occasionally more. The balance of numbers between singles and series isn't fixed for the year, and we're looking for strong ideas for both. Inevitably there are far fewer series than single programmes available – please bear that in mind when developing your ideas.

Almost all Arts documentaries commissioned in this slot are now part of the **Artworks** feed on BBC Sounds. **Artworks** launched last year to aid discoverability on BBC Sounds and to create an “always on” dedicated space to showcase the best of Radio 4's Arts documentaries. Our aim is to reach new ears on digital platforms, as well as those that enjoy innovative documentary-making on the linear network. For producers, **Artworks** offers an overview of the kind of programmes we have been commissioning.

In these commissions we aim to showcase a broad variety of artistic forms: music, literature, poetry, visual arts, theatre, digital arts, graphic novels, spoken word, TV, dance, architecture, archaeology, film, oral storytelling, science and the arts, religion and culture, and other subjects beyond. Please do think about cultural forms that might be on the fringes of what is commonly understood as the arts and the creative industries. We're keen to push at the boundaries in these commissions. It's also worth noting that music and literature dominate the proposals we receive – because they work so well in audio – but we are trying to represent as much of the arts as we can.



If we think your arts proposal has strong potential for new audiences online beyond **Artworks**, we may well ask the Radio 4 digital team to get involved in the development process.

In addition, the Radio 4 commissioning door is always open for Arts and Poetry ideas via the Open Round (see [commissioning website](#) for details), particularly if the ideas are responding to events or sudden opportunities. However, most programmes will be commissioned through this round.

Our central approach

In a typical week, 4.7 million people listen to Radio 4 Arts programmes on linear radio – that’s the total from regular strands, arts series and single documentaries. It underlines the fact that arts programmes are a mainstream part of Radio 4 listening. After less than a year of its existence on BBC Sounds, **Artworks** is the second most listened to feed in Radio 4’s digital arts offer. We want to commission documentaries in this round which will attract general Radio 4 listeners and reach broad audiences, not ones that will be specialist or niche.

As a result, we’re looking for programme proposals that treat their subjects in ways that resonate universally – and shouldn’t just appeal to pre-existing lovers of a particular genre of music, writing or dance form. These are stories that should have human themes at their heart – creativity, passion, dedication, wasted talent, fear of failure – rather than technical achievement or progress in expertise. We are looking for ways to spread and deepen knowledge and enjoyment of all sorts of art and artists.

We’re looking for proposals that will generate intelligent pleasure for the audience. They will be intriguing and entertaining, intellectual and, even when they are ambitious or serious, should never feel like homework. The aim of our arts programmes is to enrich people’s lives, not to lecture or download a huge amount of information. They can be tragic or humorous – but they always need to be a rewarding half an hour for listeners.

Successful proposals in this slot tend to share some of these key characteristics:

- A strong sense of how the story will be told. We are relatively agnostic about the important artforms we should cover, because what’s driving the arts commissioning process (like any factual commissioning) is the whole programme idea, not just the subject. Pitches are often driven by passion for the topic (we welcome that!) but not enough passion for the treatment. We’re keen to know your ideas on how the programme will work and are looking for originality in narrative or interesting approaches that will make the programme more effective.
- A strong sense of who might tell this story. Proposals which have imaginative ideas about presenters or overall presentation stand out. This doesn’t necessarily mean celebrity presenters – but it could be an innovative or clever idea about who could



draw audiences into this programme, or who might have a stake in it who isn't always the obvious expert.

- A clear sense of the perspective you're offering. Sometimes a traditional head-on approach to a subject is appropriate. But far more often we're looking for bold ways of seeing an arts topic. This might be a programme driven by a thesis, or seen from different, contrasting perspectives. These approaches don't have to be revolutionary to be effective in offering something different and arresting to the listeners.
- A strong sense of why listening to this programme matters to all of us – even if at the start of the programme we don't know anything about it at all. It's not enough for the subject of your proposal to gain attention because it is "critically important" or "historically significant". The programme itself must grab listeners. Please do give us some hints on how it will do that.

Further Food for Thought

We think Radio 4 Arts programmes are a place where audiences should find innovation, originality, beauty, entertainment, topicality, shock and challenge and a fascinating dialogue between creativity in the past and in the present. They are a place to meet charismatic talents and flawed geniuses, inspiring works of art, misunderstood classics and new discoveries.

We want to find Arts and Poetry commissions that bring the audience absorbing and compelling stories they will not find anywhere else. And we're aiming for real stories of creativity, not the fog of hagiography or glib self-promotion. Nostalgia and celebration of artists and cultural movements in living memory is welcome – but it needs to be intelligent and probing.

We value originality and surprise when dealing with familiar and great figures. When dealing with the contemporary world, the stories should feel as fresh as the art itself

We're looking to showcase crafted feature-making and sophisticated sound. The arts documentary is a great opportunity for innovation in feature-making and a chance to create one-off immersive audio that will stop listeners in their tracks.

Finally, when preparing proposals, please don't make assumptions about the audience's cultural knowledge or taste. Arts programmes are not just for arts audiences and core audiences but new audiences too; not just linear audiences but also BBC Sounds audiences. We're always asking the question: how can we reach audiences who have a love of music, film, books or dance but up until now haven't expected to turn to Radio 4 to pursue that love?

We know that art and poetry have the power to change the way that people think and feel, and our arts and poetry programmes should try to do the same.



The types of programme we're looking for:

- **Multi-part series or single documentaries on significant artistic figures, artistic movements or great works.** These programmes should be some of the big statements about the arts on Radio 4, and we aim to commission several for the coming year. These are our West End blockbusters.

The multi-part commissions tend to be deep dives into a single subject (e.g. a writer, an artistic movement, a contemporary phenomenon) or clever formatted explorations of a cultural theme.

In your proposal try and make it crystal clear why this particular story and treatment will bring listeners something unique and stand-out – don't just assert that the subject itself is important. We need to understand why this programme is the best way to revisit these people or artworks.

- **Artists and the contemporary world.** We're looking for programmes exploring how arts and poetry are responding to a rapidly changing world. What kind of new work is emerging from this ferment? What kind of ideas are artists trying to express – and are they offering social and political visions which are different from those in wider society? At the centre of these programmes should be the works of art themselves, they can't just be about the issues behind them.

And remember topical doesn't have to mean gritty or fatalistic; it does need to offer original insight. We're not looking for news stories simply retold by artists. We are keen on discovering what impactful things artists are doing.

- **Presenter-led guides to arts and music.** Can we find a way for listeners to plug directly into a leading figure's artistic and cultural passions, or even their distinctive interpretation of art? Which leading figures in music, literature, film, visual arts, etc., could we get direct access to and how could we present their stories? Big projects in this category might be rare, but we're keen to do some long-term development. And one-offs of this kind are welcome too.
- **Off-beat, quirky stories from the present and the past.** These are likely to be unique, single documentaries. They can be intriguing or make the listeners smile. How can we surprise and entertain the audience? How can we tell stories that will be a warm and brilliant listen, that will make people grin as well as think, and that have the power to connect with listeners who might not think they were interested in arts programmes. It's not enough for these to be lost stories from the margins of art; they must show they can cut through and place themselves in the mainstream.
- **Programmes that explore our relationship with classic works as readers, viewers or listeners.** The experience of enjoying art is a rich seam to plough. It's often the most relatable way to explore the protagonists, the style and the impact of art itself on us as audiences. Innovation in your approach is key here.



- **How artists work.** We are keen to find new ways of exploring the artistic process that get us beyond the clichés of “behind the scenes of a forthcoming show”. Radio 4’s series on actors *Roleplay* and the classical music series *How to Play* show that there are innovative ways of doing this. We’re looking for more insightful ways to hear artists in different genres outline how they do their work and what light they can shed on the artistic process for the layperson. These programmes could be about historical figures or contemporary artists.
- **Arts Journalism.** What are the big stories in today’s arts that we need to cover in more depth than Front Row can offer? AI, the future of reading, prescribing the arts for those who are ill? We’re looking for powerful one-off programmes in this genre. What are the controversial or little-understood areas we should be exploring? Surprise and difference are crucial here – and so is access to a well-known figure who is caught up in a current issue.
- **Discovering artistic figures who you think should be brought centre-stage.** Who are the historical creators and performers who haven’t been given the attention they deserve, and who could be explored further? What recent reassessment has highlighted artists that a wider audience should meet? We’re especially keen on this when new evidence has been uncovered or there’s a new understanding which has changed perspectives. In your proposal, in addition to making the case for your discovery, please offer a strong programme treatment – historical revisionism in itself is not enough.
- **New formats for returning series about the arts.** We’re on the lookout for a small number of inventive but simple new formats that take us into arts and poetry in new ways and have the potential to establish themselves on Radio 4 and BBC Sounds. For example, the series *Art that Conquered the World* has shown a new way of exploring the history of famous paintings. Fresh formats can offer the potential to reach audiences beyond Radio 4’s traditional arts listeners, and we are keen to work with suppliers to develop more of these.
- **Anniversaries and partnerships.** We’re keen to put Radio 4 at the centre of key moments in the arts calendar through imaginative ways of marking anniversaries or with clever partnerships with local or national institutions. We’re open to ideas from you on what the key moments should be.

In the case of historical themes, we’re looking for programmes that are rooted in the present day even when they are in dialogue with art from the past. They should always help us understand what art or poetry means to audiences now.

- **Landmark programmes.** We’re on the lookout for a small number of landmark arts projects. These could be series that make a defining statement, that will cut through on Sounds as well as working on the radio, and that have the potential to shape perceptions about Radio 4. These might be stories within art and culture that will make narrative podcasts. Could a gripping serial be built around a scrap of recent



history? A pivotal moment in popular culture? These ideas may well find a place in one of the other podcast feeds like *The History Podcast*. We will support projects that we believe have the capacity to do this with additional publicity and marketing.

- **Innovation and experiments.** Is there something uncategorisable and original that you'd like to propose, that reflects Radio 4's aspiration to surprise and intrigue its audience?

Practical notes to help your proposal

- **Radio 4 Arts programmes commissioned in this round are available on the Artworks feed on BBC Sounds for 5 years, whatever the art form - including music and poetry.** Proposals commissioned in this slot will need to align with the BBC's music policy guidelines on BBC Sounds. The commissioning editor is keen to ensure those guidelines work effectively for your proposal, so please don't hold back or restrict the scope of any idea because you are uncertain of what can be achieved within the music policy. If your short proposal is selected for development, the music element can then be discussed. The policy is available [here](#).
- **Long-term projects.** We're keen to discuss long-term proposals that might need to go beyond this commissioning year. This might be because you want to lock in really big talent; mark a significant anniversary; have a proposal with a treatment that needs an exceptionally long run-up; or you are proposing to track a story over the long-term.
- **The breadth of representation** in the arts really matters in this slot – the variety of subjects, the range of presenters, the diversity of contributors and regions of the UK.
- **Moving proposals between slots.** Some ideas proposed for the Arts and Poetry slot might also be suitable for other strands on Radio 4 - for example, Archive on 4 or Factual programming and vice versa. The Arts Commissioning Editor may well discuss your idea with the Factual Storytelling and Reactive Factual Commissioning Editors if this is the case – and feed back to you any suggestions for changing the proposed destination of your proposal.



SECTION C: COMMISSIONING TIMETABLE

Stage	Dates	Activities
Round opens	w/c 19 January	Publish commissioning briefs and open round in PiCoS.
Presentations by the Director of Speech and Commissioning Editors	GLASGOW: Mon 02 Feb SALFORD: Tues 03 Feb CARDIFF: Weds 04 Feb LONDON: Fri 06 Feb	The commissioning team brief programme-makers. A recording of one of the presentations will be available online soon after the event.
1. Short proposal	Weds 04 March 12 noon	Deadline for short proposals in PiCoS. Late submissions cannot be accepted. If you have questions you need answered before submitting short proposals, send them to the commissioning co-ordinator well before the deadline.
	w/c 23 March	Commissioners shortlist proposals and notify producers of outcomes. Full proposals requested from those proceeding to next stage.
2. Full proposal	Between 27 March & 12 May	Opportunity to discuss shortlisted short proposals (by phone, Teams or in person, availability allowing) prior to submitting full proposals.
	Weds 13 May 12 noon	Deadline for full proposals in PiCoS. Late submissions cannot be accepted.
3. Conditional commission	Late July	Results released. Commissions, subject to contract. Editorial specifications and price agreed.



SECTION D: COMMISSIONING PROCESS

The BBC reserves the right at any time prior to award of a commission, and without incurring any liability to the affected suppliers, to accept or reject any proposal, withdraw any briefs, or annul the commissioning process, rejecting all proposals.

PiCoS

All proposals must be submitted via PiCoS. If you experience any issues with PiCoS, please contact PiCoS.support@bbc.co.uk.

To sign into PiCoS (<https://picos.tools.bbc.co.uk>) you will need a BBC Login account set up against the supplier you are pitching on behalf of. If you don't already have a BBC Login account or you are unable to access [PiCoS](#) with your existing BBC Login account, please [raise a request](#). You can find more information and a video of how to pitch ideas at the [PiCoS for Suppliers site](#). If your supplier has not yet registered for PiCoS please review the [eligibility requirements](#) and submit a [supplier registration form](#).

Please ensure you have access to PiCoS well in advance of submitting your proposal.

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.

We invite proposals from all BBC departments and from registered independent companies who can demonstrate considerable experience in radio/audio or TV production at both producer and executive producer level. We are also eager to welcome new production talent into the world of Radio 4. If a producer has not made programmes for us before, please include their track record in the 'Production Experience' section in PiCoS.

Short proposal stage

All Short Proposals must be submitted by the Short Proposal deadline, with no exceptions, and **following the guidance below**. Please do build in contingency. If you need any support to navigate through the site, you will find step by step guides with screenshots on the Supplier Academy page <https://www.bbc.co.uk/academy/picos-suppliers/#helpcards>.

Guidance for submitting Short Proposals

Round Spring 2026 | **Timeline C** | **Factual Narrative Series, Arts & Drama**

Brief Enter each proposal under one brief only. If we consider it suitable for another slot, we will transfer it.



Eligibility/Production experience Please enter N/A in this box unless the producer or the executive producer is new to Radio 4. If they are new to us, please provide their production credits and experience.

Proposal Title Please use Title Case. It is fine to use w/t for working titles. Once an idea has been submitted into PiCoS, please do not change the title, at any stage (pre or post commission) without discussing this with the commissioner first.

Short proposal This is where you sell your idea. **Max 300 words** (only the first 300 words will be read)

Duration per episode Please enter the duration as stated in the commissioning brief

Number of episodes Please enter your intended number of episodes

Co-production We welcome proposals from suppliers who wish to group together in a partnership. Please submit each joint proposal once only.

Additional Information/Supporting media Please do not submit any supporting media at Short Proposal stage. **IT WILL NOT BE READ. We will only request supporting media, where required, at Full Proposal stage.**

If you submit a proposal in error, or you decide that you no longer wish to proceed with an idea, please **withdraw the proposal** in PiCoS.

Evaluation

Short proposals will be evaluated by the commissioning team who will shortlist the ones they wish to see as full proposals. We will release results in PiCoS. Proposals will show as **'Rejected'** or **'Awaiting full proposal'**. We regret that we cannot give feedback on rejected short proposals. At any stage of the process, we may come back to you to seek more information. Your answers will be factored into the evaluation process as appropriate.

Pitch meetings

If your idea is shortlisted, you will be invited to discuss it with the Commissioning Editor - or, if applicable, the Commissioning Exec – before submitting a full proposal. This will be in person, on the phone or on Teams, depending on genre and availability. **We will not discuss ideas that have not already been submitted as short proposals.**

Full proposal stage

Full Proposals for all proposals 'Awaiting full proposal' must be submitted by the Full Proposal deadline, with no exceptions, and following the guidance below. Please do build in contingency. If you need any support to navigate through the site, you will find step by step guides with screenshots on the Supplier Academy page <https://www.bbc.co.uk/academy/picos-suppliers/#helpcards>.



Guidance for submitting Full Proposals

NB: If you no longer wish to proceed with an idea, please **withdraw the proposal** in PiCoS.

Commissioning Brief If the Commissioning Editor asks you to submit your Full Proposal under a different brief, please copy the proposal, submit it under the new brief, then withdraw your original proposal.

Full proposal This is where you sell your idea. **Max 1200 words** (only the first 1200 words will be read). Please open your Full Proposal with a **50 word summary** of your idea. Think of this as a fledgling Radio Times billing. Please note that, 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 and assess the potential for any additional digital content, and whether it merits additional funding.

Contributors Enter any intended writer/abridger/performer/presenter, etc. here. You do not have to secure talent agreement before submitting an offer, but please let us know, in the Full Proposal field, the degree to which named talent has expressed an interest in the project or has intellectual ownership of it.

Delivery Date For full proposals, we need a **realistic/accurate earliest possible delivery date**, linked to anniversary/event where relevant. This information is important and will be used when scheduling a commissioned programme.

Production budget / Proposed price per episode If you leave this blank, it will default to guide price. Please enter your forecast price if you expect it to be under or over the guide price.

Additional Information/Supporting media The Commissioning Editor will advise if they need any additional supporting media (such as published books, audio or scripts) to accompany your full proposal.

Evaluation

We will evaluate all full proposals against the editorial brief and commission those which most successfully fulfil the brief. Commissioning decisions will be communicated in PiCoS. Brief feedback for rejected proposals will be given there. At any stage of the process, we may request more information. Your answers will be factored into the evaluation process as appropriate.



Conditional commission awarded

Confirmation of all commissions is conditional on the issues listed below.

Feedback There will be important information included in the feedback field in PiCoS which will not be communicated through other means so it is vital that you take time to read this and share with colleagues.

Price Each conditional commission will be accompanied by a price based on what you have added to your final offer and judged as value for money by the commissioning, finance and business teams. If you wish to challenge the offer made, a detailed budget will be requested and evaluated by our finance and business teams with the aim of reaching agreement. Conditional acceptance may be withdrawn if agreement is not reached within a reasonable period. Radio 4 is not responsible for any costs incurred prior to full agreement.

Rights Radio 4 requires programmes to be contracted under the [Audio Terms of Trade](#). This will vary only in exceptional circumstances. Proposals with co-production funding will be welcomed.

Schedule and delivery dates 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. Precise delivery dates will be confirmed well before the start of each calendar quarter. We will use your given delivery dates to schedule commissioned programmes, but there will be instances where we would want programmes earlier. If you cannot deliver to meet the given transmission quarter, notify Richard Culver (Head of Planning & Scheduling) richard.culver@bbc.co.uk and Elaine Boyd (Scheduling Manager) elaine.boyd@bbc.co.uk within 14 days of results publication.

Editorial A conditional acceptance might have specific editorial conditions attached to it, e.g. that a particular presenter or actor is available. Fulfilment of them must be confirmed before the commission is finalised and before you start work. If they turn out to be unavailable we may accept a substitute but this must be agreed with the commissioning team.

Compliance and BBC Editorial Guidelines You will be required to deliver programmes in line with BBC Editorial Guidelines and be able to adapt to changing BBC editorial and business needs during the period of the commission. Proposals not complying with the requirements of this brief may be rejected by Radio 4, whose decision will be final.

Delivery Too many programmes go unsung because programme descriptions and audio are not delivered in time to hit our press and promotion deadlines. Late submissions also put pressure on our small Scheduling Team. If your programmes are commissioned these **must** be delivered by the deadlines we give you.



Notes on Generative Artificial Intelligence

The BBC has issued [Information and Guiding Principles](#) to ensure the responsible use of Generative AI technology in BBC programmes. Is there (or might there be) any proposed use of Generative AI in the production and delivery of the programme which may require transparency in order to comply with the BBC's Principles and Guidance? If yes, please discuss with your commissioning editor at pitch stage and include details in your full proposal.

Notes on Sustainability

The BBC is committed to informing and inspiring listeners about how they, as individuals, can take steps towards more sustainable living. Your proposal should consider how the editorial and production methods contribute towards the BBC's Net Zero strategy – you can read about this [here](#). Where appropriate, sustainability should be woven into the editorial – either implicitly or explicitly. Production methods should demonstrate good practice – minimising negative environmental impacts (e.g. from energy, waste, travel) and, where possible, making a positive contribution. For further information, please discuss sustainability with the Commissioning Editor and see our Radio Commissioning site [here](#).

If you have any questions about this commissioning brief, contact the Commissioning Co-ordinator:

Sharon Terry sharon.terry@bbc.co.uk

