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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

Julia McKenzie, Commissioning Editor, Comedy & Entertainment

This is my 4th spring commissioning round and it's still a dream job for me! Returning series continue to deliver large audiences on linear and digital and those hits fuel love and appreciation. There were plenty of new shows that also made a splash in 2025. You can see many of them on the front cover - I could have filled this grid twice over with standout shows! Thank you for your brilliant hard work. As we know, inspiring laughter, joy and revelation in an uncertain world is a skilled job that takes countless hours to finesse and deliver.

Here's a link to the press release with some of the upcoming highlights for 2026

<https://www.bbc.co.uk/mediacentre/2025/radio-4-announces-new-comedy-commissions>

We have started this year with some outstanding work. At time of writing halfway through a brilliant run of The Unbelievable Truth, great inventiveness with Time of the Week, strong start to The News Quiz and The Skewer and You Heard It Here First and the quality of two new series Why in the Name of Pierre Novellie and What's the Story, Ashley Storrie is wonderful. I can't wait for the other goodies in store.

Hats off to the phenomenal work done by Michael Pearson who runs the social media team for Radio 4 and has transformed what we do in this space. Social media helps discovery of your shows and comedy clips are the most popular numbers-wise. This wouldn't work without great content from you, so thank you.

Read on for a summary of what I am after including some exciting new format opportunities.

BIG

I am (still) after high profile, exciting comedians to add stardust to the schedule. Women, in particular. Be ambitious. Radio 4 has never not needed those names, so this shouldn't be surprising. By 'big' I mean people who are selling out large theatres on tour and have significant recognition as comics who makes TV appearances and/or are big on social media.

NOISY

What's the commission that is the new [Call Jonathan Pie](#) (props to Tom Walker and Alison and Julian @ Yada Yada)? I am looking for sharp, passionate writing that is brilliantly brought to life, challenges perceptions of Radio 4 and attracts audience in large numbers. I am especially keen to hear fresh superbly articulated perspectives from all across the UK, and society, on subjects that touch us all.



CAP

I am capping submissions in order to manage expectations on available slots and to encourage you to focus your ideas to the steers I have given. Check each brief for specific guidance.

RETURNERS

If you are hoping for a recommission of a show, even it hasn't aired yet, **please submit an offer for it**. I may forget to hold space for it otherwise. Sometimes I will know ahead of the round whether it's worth you resubmitting, so please ask. These can be in addition to the caps.

STAND-UP

We have redesigned the Sounds-only [stand-up specials](#) feed. It's a great showcase. No one commissions as much stand-up as we do!

I want new series and one-offs to publish in this feed. These require precision-tooling from the comic and producer for a sharp structure where every minute sings. Can you persuade a big name to revisit some of their past material?

I loved Kiri Pritchard-McLean's special [Tough Crowd](#) about getting accepted to be a foster parent.

Dan Tiernan's [Going Under](#) gave off chaotic energy and was tightly and confidently executed.

Please listen to Scott Bennett's [Blood Sugar Baby](#). It's incredibly funny and heartfelt and not an ounce of fat on it.

SITCOM

I prefer sitcoms where the characters and situation re-set at the start of each ep. The chief engine is a story of the week. Distinctive, very funny characters. Small plots. We need to strongly visualise where they are and what is happening. Think comedy-first with the cast.

Say if you do or don't plan to record in front of an audience and why.

Happy to consider ideas you think would be great for TV. I can talk to my telly colleagues. Reminder: they want mainstream ensemble sitcoms that all the family can watch.



WRITE FUNNY

The comic potential of the stand-up, characters or scenarios needs to pop. Just *saying* it is funny isn't enough 😊. I must stress how important this is. I want to see the producer's craft and understanding of comedy.

Because it can overlap with factual commissioning I am less interested in "a comic investigation into [insert subject area]" non-audience doc style series.

The comics and writers involved are, clearly, ESSENTIAL. List them. I would GREATLY appreciate a brief bio or link to star/writer within the 300 words to save me having to search for that information myself.

A NEW DIGITAL FRIENDLY FORMAT

I thought of this since we recorded the webinar.

This is the invitation I'd have loved as a producer. How can we make a statement about our commitment to the stars of the future? I am interested in ideas for a half-hour show that could either a) showcase the best stand-up, sketches, characters or other formatted comedy or b) be hilarious free-wheeling chat from comedians, with a difference. Crucially, it needs to be able to scale-up and do brilliantly on BBC Sounds and RSS. Audience or non-audience.

Edgier than the usual 18:30. It needs visualisation potential. This is not targeted at the core audience, so focus on the digital opportunity. Why will people come back after the first one? That's probably your biggest creative challenge. It needs hosts who will invest in it and champion it on social media in an engaging way. This could be a prime place for the superbly talented people you have always wanted to work with. They might previously have had their own series on R4 or be new to the network.

It could end up being a high-volume commission, so to make this affordable I'll need you to offer a competitive price point. Think creatively and pragmatically about how you can achieve that.

Please submit these into the Wednesday Night slot for now and stipulate Digital Format in the first line. **I want a maximum of TWO ideas per supplier for this.** Happy to consider a co-production.

AN EVENT

My predecessor asked for these now and again and I see why. I'd like options for flashy impactful ideas that might be one-offs or take over the schedule that I can use to build a publicity moment. Could be pegged to an anniversary, special day or Christmas. Please put into 18:30. **No more than TWO ideas per supplier for this.**



WILL THERE BE AN AUTUMN ROUND?

I have to hold back space for recommissions, pilots going to series and reactive commissioning so there's not enough left over to justify a separate round. You can pitch outside the round (via the 'Open Round') if you think you have something very special for me.

COMEDY DRAMA MONDAY 14:15?

I have roughly half a dozen slots not taken by returners. These slots will go to sitcoms or other ideas that crop up via this round and this brief itself will not be open.

I'm really looking forward to seeing your offers! If anything's not clear, please get in touch.

Julia McKenzie



Which briefs are open in this round, and are they capped?

Commissioning Brief name	Commissioning Brief number	Cap on ideas
28' 18:30 Weekday Comedy	47031	Max of 3 stand-up one-off ideas Max of 2 event ideas Max of 4 other new ideas A total cap of 9 submissions per supplier into the 18:30 brief
28' Sat Night Comedy	47202	Max of 2 one-off stand-up specials ideas Max of 2 other new ideas A total cap of 4 submissions into this brief
14' Wed Night Comedy	47058	Max of 2 ideas for the new digital format Max of 3 other new ideas A total cap of 5 submissions into this brief

NB: Returners can be considered on top of these caps.

The 14:15 Comedy Drama slot is not open in this round.



Commissioning Brief Name: 28' 18:30 Weekday Comedy	
Commissioning Brief No: 47031	
Commissioning Round: Spring 2026 Timeline A Factual One Offs & Comedy	
Duration (inc. announcements)	28'
Schedule slot	Tue, Wed, Thu 18.30
Transmission period	April 2027 - March 2028
Guide price range per episode	£13,630

Editorial Opportunity

Primetime 18:30 remains a key focus. It's of great importance to the network and this slot defines what Radio 4 comedy is to the live audience.

My task is to keep this slot refreshed and vibrant with the strongest performers best equipped to bring guaranteed guilt-free laughs that might spark conversation. It's a place for panel shows, satire, stand-up, top-notch sitcoms, mainstream sketch shows and entertaining chat formats. The stakes are high to keep the consistency and quality right up there and there is a large, opinionated audience listening.

Performers really need to be able to lift words off the page here, exude relaxed confidence and tonnes of charisma – so it's not for everyone. Your skill as a producer is to nail a compelling structure and make scripted material sound unscripted. If you are lucky enough to get a show in this slot, let's work together to deliver the best possible version.

With 18:30 we need to consider live listening. It's the end of the working day for many and they tend to be busy driving, cooking or commuting. We have reversioned several 23:00 shows to air at 18:30. Ashley Storrie, Stuart Mitchell, Michael Spicer and Aurie Styla are good examples, and we recently aired a re-edit of the first series of Call Jonathan Pie which made a significant impact. Part of my job is to bring excellent work to the largest possible audience. We offer a wide range of material for all at 18:30 and there is a place for more challenging comedy too.

I am always up for more satire, but don't have the scope for more topical shows, having the newish The Naked Week (which had a cracking last series) and the semi-topical The Matt Forde Focus Group.



I am capping the 18:30 as follows:

- **No more than 3 stand-up one-off ideas.**
- **No more than 2 event ideas.**
- **No more than 4 other new ideas.**

So, if you submit into each of these areas that is a total cap of 9 submissions per supplier into the 18:30 brief. I would not expect all of you to submit this many as the ideas need to be really targeted.

As I stated in the intro, returners can be considered on top of these caps.

Bear in mind

This is the largest opportunity, but there are a lot of returning shows. Plus, I need to hold a decent chunk back for reactive opportunities. This is why big names need to be a development priority for you and for you to make selective judgements about what you offer.

Here's a (not definitive) selection of shows that have just aired or will return or debut:

Paul Sinha's Perfect Pub Quiz – Comedy and quizzing format where Paul throws out fiendish questions to the audience and they in turn try and stump him.

Room 101 with Paul Merton – This iconic format returns with guests revealing a selection of their pet hates and worst nightmares.

You Heard It Here First – The panel show all about sound is back, hosted by Strictly winner Chris McCausland.

One Person Found This Helpful – Frank Skinner's cracking new panel show celebrating something that influences so many of our day-to-day activities: online reviews.

Unspeakable – Hosted by Phil Wang and Susie Dent, this panel show that makes up new words is a real hit. Smart, laugh out loud, warm and playful with ambitious casting, it is a new classic.

What's the Story, Ashley Storrie? – Series three from Ashley going from 14' to 28' as she navigates a life without her mum.

Why in the Name of Pierre Novellie – Eclectic stand-up essays from this bright and funny comic.

Geoff Norcott's Working Men's Club (series 2) – more observations of manliness via the working-class lens.



Best Medicine – This medical science plus comedy chat show is back with Kiri Pritchard-McLean at the helm.

Live from the UK – Mixed stand-up show recorded in different regional locations.

P.O.V. - The best online sketch creatives.

Omid Djalili: Noise Pollution – Stand-up led half hours looking at the hot button issues that perturb him.

We have a number of one-off stand-up shows from Ray Bradshaw, Maria Shehata, Amy Annette, Nina Gilligan, Emer Maguire and Matt Hutchinson.



Commissioning Brief name: 28' Sat Night Comedy	
Commissioning Brief no: 47202	
Commissioning Round: Spring 2026 Timeline A Factual One Offs & Comedy	
Duration (inc. announcements)	28'
Schedule slot	Sat 23.00
Transmission period	April 2027 - March 2028
Guide price range per episode	£6,090-13,630

Editorial Opportunity

I will be looking to combine the usual full-price tariff alongside cheaper shows coming in more like £6-8k per ep, depending on format. If you have a great comedy podcast idea, pitch it here and I will take a look.

There is a submission cap of 2 one-off stand-up specials, plus 2 other new ideas for Saturday Night Comedy (in addition to returners).

Bear in mind

I don't have many slots here, it's competitive, but I can supplement this with TV co-commissions and some podcasts can be funded from another pot.

Some of the shows for this year:

Your Mum – with a Gold ARIA for Best Comedy now on her mantelpiece Laura Smyth and guests glory in the wonderful messiness of Mums, with a more podcasty feel for series 2.

The Many Wrongs of Lord Christian Brighty is back for a second series without an audience this time. Sitcom built around a Regency rake who needs to make amends for his many wrongdoings.

Randy Feltface's Human Handbook – following his terrific debut series on Climate Change the purple puppet is back talking about further trifles: the geological ages of The Earth.

Tim Key's Poetry Programme is back for a new series that reunites him with long time collaborators Tom Basden and Katy Wix.

Hajj & Seek sees comic Ali Official reflect on last year's personal pilgrimage to Mecca.



Commissioning Brief name: 14' Wed Night Comedy	
Commissioning Brief no: 47058	
Commissioning Round: Spring 2026 Timeline A Factual One Offs & Comedy	
Duration (inc. announcements)	14' (or 28' with the digital format idea)
Schedule slot	Wed 23.00, 23:15
Transmission period	April 2027 - March 2028
Guide price range per episode	£6,820

Editorial Opportunity

Late night on Wednesdays gives us a chance to go a bit more adult, immersive or experimental. Fairly open-door format-wise: stand-up, sketch, sitcom, improv, chat and hybrids can work well here as can a mix of audience and non-audience.

This is also the place to submit NEW DIGITAL FRIENDLY FORMATS (see intro). Please stipulate 'Digital Format' in the first line, for those. Those would be 28' and we can discuss price should you proceed to the full proposal stage. **Max 2 ideas per supplier for this.**

And a maximum of 3 new offers per supplier for this slot in addition to the above. Returners are not included in this cap.

Shows airing in these slots this year include:

Doctors On Hold – Dr Phil Hammond and Tony Gardner with a new sitcom based in a GP surgery.

Slim's Guide to Life – this legend of the black comedy circuit reflects on the decades of his eventful life

Sunil Patel returns with his **Idiot's Guide To Living Forever.**

Kiri Pritchard-McLean with a series based on her farm as she wrestles with breathing new life into it.

Alistair Green is **Just Asking Questions** with this podcast bro send-up.



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 25 Feb 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 09 March	Commissioners shortlist proposals and notify producers of outcomes. Full proposals requested from those proceeding to next stage.
2. Full proposal	Between 13 March & 07 April	Opportunity to discuss shortlisted short proposals (by phone, Teams or in person, availability allowing) prior to submitting full proposals.
	Weds 08 April 12 noon	Deadline for full proposals in PiCoS. Late submissions cannot be accepted.
3. Conditional commission	Mid May	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 A** | **Factual One Offs & Comedy**

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:

Lea Lauvray lea.lauvray@bbc.co.uk

