

WORKING WITH **BBC RADIO 4
&
PROGRAMME DELIVERY REQUIREMENTS**



July 2009

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Introduction

Welcome to the guide to Working with BBC Radio 4 essential reading for anyone involved in making programmes for the station. It covers everything from titles to telephone support lines, file transfer to editorial compliance and will, I hope, answer most of the questions that will occur in the course of production. It also includes examples of typical paperwork you will need to supply.

I hope you find this useful. If you have ideas for how it could be improved do let me know. Please bear in mind that adherence to these guidelines is part of our contract with all suppliers: they apply to all programmes commissioned by Radio 4.

If you have any questions don't hesitate to contact me, or one of the team.

Best wishes

A handwritten signature in black ink, appearing to read "Denis Nowlan". The signature is fluid and cursive, written in a professional style.

Denis Nowlan
Network Manager, Radio 4

Schedule for programme paperwork and delivery

Exceptions for topical programmes only by prior agreement with Network Manager.

WHEN BY (Week before TX)	ITEM	TO BE SENT TO	HOW
-7	Promotion Notes	R4promonote@bbc.co.uk	via e-mail
-5	Production Details Form (the billing)	billings-R4@bbc.co.uk	via email
-4	Photos (if agreed)	BBC Radio Picture Publicity Room 122 Henry Wood House 020 7765 4890	via post
-3	PROGRAMME DELIVERY: <u>as wav or flac file.</u>	Electronically to Radio 4 presentation	
-3	Compliance Form	In-house via Proteus Indies e-mail Word doc to compliance-r4@bbc.co.uk	e-mail or Proteus
-3	Presentation Details and Written Trail	R4 Presentation e-mail: r4presop@bbc.co.uk	via e-mail
Weeks after TX			
+2	Music Reporting Forms (music reporting intranet site:) http://home.gateway.bbc.co .uk/mru Music Reporting Unit, 4300 White City	1) Independent suppliers email: productionintake@bbc.co.uk and: Mrf-r4@bbc.co.uk 2) In house: via Proteus or email Music Reporting - Unit	via e-mail via email or Proteus
+2	P as Bs	1) Independent suppliers email pasb-r4@bbc.co.uk & both productionintake@bbc.co.uk & RadioCataloguingPasBs@main.bbc .co.uk 2) (in-house only) :via Proteus, ENPS or email both I&A Production Intake & I&A Radio Cataloguing Pasbs	via e-mail via e-mail or Proteus/ ENPS

1. PAPERWORK * Paperwork templates start on page 25.

Promotion notes

If you'd like your programme to be publicised on radio and in the press then you must complete a promo note. These are not an optional extra but an essential part of delivery requirements. You should send a promotion note at least **seven** weeks before the transmission date.

Please tell us what the programme is about, the presenter, writer, cast/contributor details and any information of potential interest to the Press. There is a template on page 32 for submitting your notes which ensures that all relevant information is included.

They should be e-mailed to: R4promonote@bbc.co.uk

· contact	Philippa Geering, Promotions Assistant, BBC Radio 4
· tel	020 7765 0590
· e-mail	philippa.geering@bbc.co.uk

Billings

These are required **five weeks before transmission** and should be sent to the following address:

external address: billings-r4@bbc.co.uk

internal address: **billings-r4**

These email addresses will automatically forward the billings on to everyone who requires them.

· contact	Lolo Wood, Schedules Assistant, BBC Radio 4
· tel	020 7765 3558
· e-mail	lolo.wood@bbc.co.uk

Compliance Form

The compliance form must be completed by the producer and signed off by the executive producer or editor at least three weeks before transmission, or, in the case of topical programmes, on a date prior to transmission as agreed in advance with the Compliance Editor, Zillah Watson.

BBC producers should submit their compliance report via Proteus. If you suspect your programme has not yet had a compliance form generated for it in Proteus, please contact Amanda Benson. (amanda.benson@bbc.co.uk).

Independent producers should submit their report via e-mail to compliance-r4@bbc.co.uk. Separate forms are needed for each episode of a series. The indie compliance form is on the BBC commissioning website at <http://www.bbc.co.uk/commissioning/radio/network/compliance.shtml>

· contact	Zillah Watson, Compliance Editor, BBC Radio 4
· tel	020 7765 5545
· e-mail	zillah.watson@bbc.co.uk

Presentation Details

These are required **three weeks before transmission** for programmes designated as non-topical. For all other programmes, the Presentation Details should be delivered at the same time as the programme, in accordance with the designated topicality status.

They should be delivered on the standard template, available from Radio 4 Presentation (see template on p. 35), to the Operations Assistants, who can also give advice if required.

· contact	Radio 4 Operations Assistants
· tel	020 7765 5436/2158
· e-mail	r4presop@bbc.co.uk

When e-mailing Presentation Details, please enter the programme title and transmission date in the e-mail subject field. We cannot accept Presentation Details by fax.

Written trails

Every programme on Radio 4 must provide a written trail **three weeks** before transmission, unless it is agreed to be topical.

Daily programmes must provide a written trail **by 1600** on the day before transmission.

All written trails should be submitted to the Operations Assistants on a pro-forma available from Radio 4 Presentation.

You do not need to write pages of detail just a succinct paragraph or two.

Please e-mail your trails to: r4presop@bbc.co.uk. Please enter the programme title and transmission date in the e-mail subject field. We cannot accept written trails by fax or in hard copy.

· contact	Katy Hubbard, Executive Promotions Producer
· tel	0207 76 51560
· email	Katy.hubbard@bbc.co.uk

PasB's and Music Reporting

BBC producers should submit PasBs (Programmes as Broadcast), PasRs (Programmes as Recorded) in Proteus, ENPS, or via email to both I&A Production Intake & I&A Radio Cataloguing PasBs within 14 days of Tx. Music Reporting Forms must be completed in Proteus or emailed to Music Reporting–Unit within 14 days of transmission.

Independent producers must deliver their completed documentation to: pasb-r4@bbc.co.uk and mrf-r4@bbc.co.uk, (as well as productionintake@bbc.co.uk for both PasBs and Music Reporting, and RadioCataloguingPasBs@main.bbc.co.uk - PasBs only.) Music Reporting forms should be emailed to music.reporting-unit@bbc.co.uk within 14 days of transmission.

2. TITLE CHANGES

All title changes must be approved by Radio 4. Changes should be agreed with the relevant Commissioning Editor before the deadline for promotion notes, i.e. at least seven weeks before transmission. Please approach the relevant Commissioning Editor via one of the Commissioning Assistants. Even small changes e.g. 'a' or 'the' – must be referred.

• Contact	Shauna Todd, Factual & Specialist Factual Commissioning Assistant
• tel	020 7765 0131
• email	shauna.todd@bbc.co.uk
• tel	Lea Lauvray, Drama, Comedy & Entertainment Commissioning Assistant
• email	020 7765 1871 lea.lauvray@bbc.co.uk

3. SCHEDULE INFORMATION

Scheduling information is supplied from the Radio 4 Scheduling office.

Projected Arrangements, covering one week's LW & FM schedules, are issued in three versions and available on Gateway <http://radioisp.tv.bbc.co.uk/>

Notification will be sent via e-mail when updated schedules are posted on the site. Please contact Lolo Wood to receive this information.

• contact	Lolo Wood, Schedules Assistant, BBC Radio 4
• tel	020 7765 3558
• e-mail	lolo.wood@bbc.co.uk

After the initial commission, **schedule changes** are confirmed by an **Airtime Amendment**. Schedule placings for **delayed repeats** are confirmed by a **Repeats Confirmation**.

4. DELIVERY

Producers are responsible for the safe delivery of programmes to the network and for keeping the network informed of **any** changes that might affect delivery by the agreed date. The first point of contact is Tony Pilgrim, Head of Planning & Scheduling, R4.

Non-topical recorded programmes **must** be delivered at least **three weeks** before the transmission date. Other programmes should be delivered in accordance with their designated topicality status.

If the required delivery date cannot be met, a late delivery request must be sent to the network, with the following details:

- Title of programme
- Transmission Date
- Recording Number
- Proposed New Delivery Date
- Reason for Delay

Late delivery without prior notification may jeopardise transmission of your programme and may constitute a breach of contract.

Appendix B: Topicality status shows the respective delivery deadlines expected from producers.

7. Announcements

Opening and closing announcements

Announcements should be brief, preferably no longer than 15” in total, except when absolutely necessary (e.g., to include phone-in numbers or a serial recap).

Radio 4 Presentation will amend or cut back announcements and/or programmes if required. If you need further information or advice about durations, contact Christine Howard.

· contact	Christine Howard, Operations Supervisor
· tel	020 7765 5436
· e-mail	Christine.howard.adams@bbc.co.uk

All announcements will be read live by the Continuity announcer. They should not be included in the programme unless by previous agreement with the Presentation Editor.

Credits

Programmes should have only two credits read out by the Continuity announcer. They are normally the presenter and producer. But, if preferred, it can be the producer and researcher, or producer and editor.

Exceptions are drama and some readings (see below), some programmes in which credit must be given to the creator of the format for legal reasons (e.g., *Desert Island Discs*), and independent productions where the name of the company may be credited.

We do not credit technical contributions or production ‘teams’ which include Broadcast Assistants, Assistant Producers etc, except when a special case can be made for a contribution significantly beyond the norm. Similarly, we do not credit Editors of programmes or series in addition to the usual credits.

This applies to pre-recorded credits and credits read by Continuity.

NB Any pre-recorded announcements must be mixed over music or sound effects - if it is not appropriate to mix these as part of the programme, please include them in the written Presentation Details.

Requests for any exceptions should go to the Presentation Editor.

· contact	David Anderson, Presentation Editor
· tel	020 7765 0192
· e-mail	david.anderson@bbc.co.uk

Drama and readings credits

Actors’ credits

Please remember to put the fictional character first, then the actor, not the other way round. And please ensure that the fictional name in the credits is the one the character is always called. For example, a character may be Mrs Jones, but if in the play everyone calls her Maggie then please call her Maggie in the cast credits - and in billings.

Credits for programmes within a series should include only actors appearing in that episode.

Where original music has been used, the composer and performers may be credited. For a series, this should be done only after the first and last episode.

Authors, writers, adapters and dramatisers may be credited. If they belong to the Writers' Guild, they should be credited in accordance with the BBC's agreement with the Guild. Readers should also be credited where there is a contractual agreement to do so.

Serials should always include a recap. This should be included in the overall duration.

Drama Documentaries

For drama documentaries, where interviews with live people are an integral part of the programme and are heard on air, we will permit an additional credit of "interviewer" to the person who conducts the interviews, whether that person is heard on air or not. The request for the additional credit should be referred to the Presentation Editor, David Anderson (david.anderson@bbc.co.uk), like all extra credits requests.

Phone numbers, addresses and website information

This should be kept to a minimum. Choose the single most important piece of information you want to get across. Please use standard addresses which identify the programme and the network only - e.g., *You and Yours*, BBC Radio 4, London W1A 1AA.

Only the Radio 4 home web address should be given (bbc.co.uk/radio4), unless otherwise agreed with the Network Manager, Denis Nowlan.

Do not give out individual room numbers or internal BBC phone numbers. The only numbers that should be heard on air on Radio 4 are the Audience Lines and phone-in numbers (see p13). Use of any other number must be cleared by the Network Manager.

Books, CDs and other merchandise

Radio 4 promotes commercial products under the following circumstances only. The book/CD must have been published by BBC Worldwide within six weeks of the transmission of the **origination** of a programme. Producers must supply a precise publication date to Radio 4 Presentation.

These products may normally be mentioned on up to two occasions, such as after the first and last programme of a series, or after a single feature/drama. The title, publisher and author may be mentioned but not retail outlets or price. They must be directly relevant or complementary to the programme. Generic mentions may not be made (e.g. "you can buy many Archers products..." or "several Classic Serials are now available ...").

Non-for-profit educational publications may be mentioned more frequently, by agreement with the Presentation Editor.

• contact	David Anderson, Presentation Editor, BBC Radio 4
• tel	020 7765 0192
• e-mail	david.anderson@bbc.co.uk

8. Live Programmes from Outside Broadcast Venues

Outside broadcast producers should provide on-site and mobile numbers for the Announcer in Continuity. Producers are responsible for booking lines from OBs to London, including reserve lines. Live programmes using outside broadcasts should conform to the 'best technical practices' as outlined in this document:

http://www.bbc.co.uk/guidelines/dq/pdf/radio/radio_delivery_contributions.pdf

Outside broadcast producers should give Presentation a programme and paperwork (presentation details, script and/or running order) as a standby against line failure. The standby programme should be slightly shorter than the required duration of the live programme and should have suitable pot points to accommodate different line-loss scenarios. These pot points should be clearly indicated on the paperwork.

When long-running strands are broadcast from outside Broadcasting House in London, a substitute/timeless recorded edition of the programme should be given to Radio 4 Presentation, with all the relevant paperwork as outlined above.

· contact	David Anderson, Presentation Editor, BBC Radio 4
· tel	020 7765 0192
· e-mail	david.anderson@bbc.co.uk

9. Referrals

If your programme carries significant editorial risk (e.g. interviews with particularly controversial figures) you must alert the network, normally through the Commissioning Editor, so it can be included on the R4 programme risk list.

All strong language (f and c words and variants) must be approved by the Controller. It should be referred via the Commissioning Editor, with copy to the Compliance Editor, Zillah Watson.

Beeping out the offending word is not acceptable as a way of avoiding clearing it. In particular instances we will agree to using a beep but, again, it must be cleared. Please note that 'frigging' is not a suitable alternative.

For Radio 4 the words 'nigger' and 'twat' must also be approved by the Controller.

There is a useful appendix to the BBC's Editorial Guidelines which deals with language issues and details words which are subject to mandatory referrals:

<http://www.bbc.co.uk/guidelines/editorialguidelines/edguide/harm/language.shtml>

Zillah Watson can be consulted for advice on language issues.

10. TECHNICAL REQUIREMENTS

Format

Deliver programme as a linear WAV, linear BWAV or FLAC file.

Technical standards

- BBC Radio technical specification for wav files can be found here:
<http://www.bbcradioresources.com/TechnicalSpecificationBWAV/index.html>.

For technical enquiries and expert advice email Richard Courtice.

• contact	Richard Courtice, Digital Specialist
• tel	
• e-mail	richard.courtice@bbc.co.uk

Process for BWAV delivery – BBC Production departments

Topical programmes which deliver on the day of transmission and outside office hours have been given VCS dira software to deliver direct to the Radio 4 playout schedule.

For everyone else, this is the process:

You will need access to the "VCS Ingester" server. For details contact Richard Courtice

• contact	Richard Courtice, Digital Specialist
• tel	
• e-mail	richard.courtice@bbc.co.uk

1. From your digital editor bounce down the programme to a single 16 bit, 44.1kHz, stereo wav file.
2. The naming of this wav file is important. It should include the Title, TX date and recording number. It should not include any punctuation or spaces - use underscore to make the name readable. E.G. A_Programme_120605_PLN523_05VQ8010.wav
3. Save the programme BWAV to
[\\bbcmedrr006\vcs_ingester\\$\Radio_4\Radio_4_auto\PROGRAMMES_RfTX](\\bbcmedrr006\vcs_ingester$\Radio_4\Radio_4_auto\PROGRAMMES_RfTX)
4. Save BWAVs of trail material to
[\\bbcmedrr006\vcs_ingester\\$\Radio_4\Radio_4_auto\Radio_4_Trails](\\bbcmedrr006\vcs_ingester$\Radio_4\Radio_4_auto\Radio_4_Trails)
5. You will have emailed the Pres details to R4presop@bbc.co.uk, R4 Presentation-Operational in the global address book.
6. In a few minutes, the wav file you saved will have changed to .ren. This means that the file has successfully transferred to Radio 4's VCS dira system.
7. Next you will need to phone the Radio 4 Presentation team. **THIS IS CRUCIAL**. They can be contacted on 02 55436, 02 52158 or 02 52631. They will listen to the in and out of the programme to check that they match the In and Out words on the pres details and that the durations match. They will also spot check the audio for obvious technical faults. If there are no problems, they will schedule it. They will then call or email you to give you the all clear or discuss any problems. The Presentation Office is staffed, Monday to Friday 1000 -1730. **Failure to complete this step within 1 working day of delivering your programme, can result in your programme being lost.**

Process for BWAV delivery – Independent Production Companies

You will need an FTP account to access the BBC's servers and you will need suitable FTP software. You may also require (free) FLAC encoding software. For details contact Richard Courtice (richard.courtice@bbc.co.uk).

1. From your digital editor bounce down the programme to a single 16 bit, 44.1kHz, stereo wav file.
2. The naming of this wav file is important. It should include the Title, TX date and recording number. It should not include any punctuation or spaces - use underscore to make the name readable. E.G. A_Programme_120605_PLN523_05VQ8010.wav
3. If required you may data compress the file to the FLAC format.
4. Send the file to inside your company's folder on the BBC's FTP server.
5. You will have emailed the Pres details to R4presop@bbc.co.uk (as per normal).
6. Next you will need to phone the Radio 4 Presentation team. **THIS IS CRUCIAL**. They can be contacted on 020 77655436, 020 77652158 or 020 77652631. They will listen to the in and out of the programme to check that they match the In and Out words on the pres details and that the durations match. They will also spot check the audio for obvious technical faults. If there are no problems, they will schedule it. They will then call or email you to give you the all clear or discuss any problems. The Presentation Office is staffed, Monday to Friday 1000 -1730. **Failure to complete this step within 1 working day of delivering your programme, can result in your programme being lost.**

11. AUDIENCE LINES

Audience Lines are provided by R4 as a service to facilitate audience interaction. They are managed by the Client Services Team at BBC Information and currently operated under contract by Capita. The key contact there for all Audience Line services is Karen Scott.

These services are free to programme-makers.

Online information and support via bbc.co.uk/radio4
 Programme information/action line referrals published on the R4 website

Radio 4 Action Line 0800 044 044
 Free phone* number providing sources of information and support on subjects of a social action / public service nature
** Lines are open 24 hours a day and all calls are confidential. Calls are free from a landline. Mobile operators will charge for these calls*

Radio 4 Information Line 03700 100 400
 Can provide programme information, collect contributions for future programmes and answer enquiries not of a social action nature.
0370 nos are called 'UK Wide' and cost no more than calls to 01 or 02 geographic numbers

Phone-in programmes 03700 100 444
 Phone-ins may only be run by agreement with the Controller.

Online support and information

When inviting the audience to contact us for further support and information, R4 Audience Lines have to be in a position to service the demand this creates. For many programmes, web-based information is the most cost-effective service. These are the options, depending on the urgency and sensitivity of the subject matter:

1. 'Web-first' - contact/referral information sourced by BBC Information (Capita) to be published online on the appropriate page of bbc.co.uk/radio4, with a listing also on www.bbc.co.uk/actionline.
2. Automated / recorded information and contacts available via the Radio 4 Action Line or Information Line alongside the option to speak to an agent.
3. Information available via an agent who can give contacts/referrals as above.
4. By special arrangement, specialist support via option on phone to divert to relevant organisation(s).

Action Lines

Programmes often deal with sensitive subjects, ranging from cancer, bereavement and domestic abuse to addiction and debt. The R4 Action Line can be trailed in or after the programme for listeners seeking sources of further information and support.

This information may be provided via a combination of live call handling and recorded information. Action Line phone support should be mirrored by online support on the R4 website.

Action Line trails should only be used with agreement of the Network Manager, Denis Nowlan.

Information Lines

Can be used to allow listeners to contribute comments, request further information about programme content, and interact where there is no 'social action' element. There may be a combination of live call handling and automation, depending on editorial requirements. Information Line services should always be mirrored by online information on the R4 website.

Trailing Audience Lines

The trail wording must be agreed in advance with BBC Information. Where possible the trail should be included in the programme. If it follows the programme, it must fall within your airtime.

Ticketing

All free ticketing for R4 shows is coordinated through the Studio Audiences team. Contact Studio Audience Managers for further information: 0208 57 61514, studioaudiencemanagers@bbc.co.uk.

Feedback Reports

Feedback Reports will automatically be produced a week after your programme has broadcast. Reports arrive as an electronic document which gives details of response to your on-air trail (number of calls received, a sample of the types of calls, plus any customised additional information agreed in advance by BBC Information. Informal, verbal feedback is also available.

Further information can be viewed at: http://explore.gateway.bbc.co.uk/mcanda/audience_services.aspx

Planning for on-air trails

BBC Information require at least **1 month's notice** of major projects. The minimum notice required to make staffing changes to accommodate a trail is **2 weeks**. If this is not possible they should be contacted at the earliest possible opportunity and they will try to respond positively.

Audience Lines numbers can be included in your *Radio Times* billing, with agreement of BBC Information.

It is the programme-maker's responsibility to ensure that major projects are agreed well in advance with the Network Manager, Denis Nowlan.

Main contact:

· contact	Karen Scott, Client Services Team, R4
· tel	0141 307 5782 Ext 0175782
· e-mail	karen.scott@bbc.co.uk

Alternative contact:

· contact	BBC Information Client Services Team
· tel	0141 307 5757 Ext 0175757
· e-mail	INF Client Team (BBC internal email) glasgow.research@bbc.co.uk (external email)

Text Messaging

Radio 4 uses a single number for SMS/text messages (**84844**) which should be used to gather listener comments, votes etc. Before giving out the number on air, you will need to discuss your plans with the Radio 4 Interactive Team so access can be arranged to the number and a webpage set up for you to view messages. The number is only used in live programmes.

· contact	Radio 4 Interactive Team
· tel	020 776 54900
· e-mail	r4iteam@bbc.co.uk

12. Radio 4 Interactive

How do I get a web site for my programme?

Every programme will automatically receive a webpage for each edition, available 7-10 days before tx. This page will contain a programme description (based on the text sent out in your billing or programme description) and will offer seven-day audio on demand. You can email updates to this programme description to EPGRadio@bbc.co.uk at any point up to TX, and during the seven days beyond.

An image may be provided for your programme by the iPlayer Picture Editors, to appear on the BBC iPlayer as well as the Radio 4 website. If you would like to provide a particular image for your programme, or make a suggestion for an image that the picture editors might be able to source, please email iplayerpictureeditors@bbc.co.uk.

For any extra web content, please apply to the Radio 4 Interactive team by emailing R4iteam@bbc.co.uk. It is unlikely that one-off programmes or short series will be able to have a large amount of extra functionality but the Interactive Team may be able to assist you, or offer you training, to place a limited amount of extra material on the site (e.g. extended text, links), ideally with two to three weeks notice.

Increasingly, the Interactive Team are providing production teams with the tools or training to enhance their own programme page on the web. Programmes interested in working in this way will need to contact the appropriate editor in their department and also the Radio 4 Interactive Editor (details below).

Compliance

Content delivery has fragmented in the past few years over an increasing number of platforms, and the scope of compliance arrangements has therefore increased in response.

A&M's policies on Multiplatform editorial compliance are available at the following wiki link, or on request from the Interactive Editor. This information should be read in conjunction with A&M's Editorial Compliance Guidelines for pre-recorded linear content, as well as the Guidance Note summarising the editorial judgements on which we decide a programme is suitable for broadcast.

<http://wikis.gateway.bbc.co.uk/confluence/display/COMP/Multiplatform+Compliance+Home>

Guiding Principles

1. The responsibility for ensuring compliance and sign-off lies with the team originating the content - including cases where the content is eventually published by a different team (e.g. where Interactive staff publish podcasts originated by Production staff).
2. Extra non-broadcast short-form audio or video needs to be complied separately by the Interactive Editor.
3. The Programme Executive should be satisfied that each member of their team has the appropriate training and experience to carry out the tasks they are given.
4. Any concerns about Multiplatform compliance should be discussed with the Interactive Editor at the earliest opportunity.

Linking to external sites from the Radio 4 website

We encourage you to include links on your webpages. Links should be selected on the basis of their editorial value for the audience.

In most cases, the links you already include are appropriate but we need to ensure that we apply a consistent and fair policy across the Radio 4 website.

Here is a simple checklist to help you to do that, with particular reference to sites about services, products or events that have a commercial value (e.g. tickets, books).

Firstly, note that:

- Guidelines around taste, appropriateness and impartiality apply to all links.
- Links to transactional commercial sites are NOT permitted outside of the Commercial User-journeys project – refer to Interactive Editor for details.
- Links are not acceptable purely as a form of credit or recognition of a content provider's or contributor's role.
- A link must never be included on the public service website in return for cash, services or any other consideration in kind.

<http://www.bbc.co.uk/guidelines/editorialguidelines/onguide/editorial/linkstoexternal.shtml>

And the answers to these three questions need to be YES!

1. Is the content of the page you're linking to discussed or reviewed in your programme? Or does it relate to a subject covered in your programme?

e.g. if an actor or comedian performs on a programme, it may be appropriate to link to their own website for more information about them and their work. It probably wouldn't be appropriate to link direct to venues where they are performing in the future, unless those performances were a subject of the programme (and see point 2 below).

2. Does the page you link to have editorial value related to the on air content?

e.g. if the CEO of British Airways was talking about his company on a Current Affairs programme, it may be appropriate to link to the "About the Company" section of the BA website. This would be more appropriate than a link to the ba.com homepage which is about buying tickets.

e.g. if a programme has (p)reviewed an opera at the Royal Opera House, it may be appropriate to link to a section of the ROH site which gives more information about that production, rather than the ROH homepage (which won't relate to the production for very long) or a "Buy Tickets" page.

3. Is this the only site about this product/service/event OR does it have significantly more editorial value or relevance than other similar sites?

If not, you should also consider linking to other sites of similar editorial value. Your linking criteria should be clear so that, if challenged, you could demonstrate a consistent approach. It may be appropriate in some cases to offer a way for other companies to suggest links for your consideration.

eg <http://www.bbc.co.uk/radio4/memory/relatedlinks/>

Where you think that links which don't meet all of these criteria would form a valuable element of your online programme support, you should refer to the Interactive Editor.

Streaming of programmes on the web site

Radio 4 FM and Radio 4 LW are streamed on the internet. **It is each producer's responsibility to ensure that their programme does not infringe copyright.** Radio 4 expects simulstreaming rights to be cleared for all programming, and this is a condition of the programme commissioning agreement. If this is not possible, we reserve the right to cancel the commission. Where simulstreaming rights are not available, please inform Denis Nowlan, Network Manager (denis.nowlan@bbc.co.uk), who will consult with the relevant Commissioning Editor over whether the commissioning should continue. Radio 4 will not be liable for production costs incurred before rights have been cleared.

The BBC has included the rights to simulstream in the collective agreements with recognised talent unions and collecting societies. However you should check any third-party material e.g. clips from archive or film soundtrack, and any contributors, agents or copyright holders who will not sign contracts incorporating standard talent union/collecting society clearances. The BBC Talent & Rights Negotiation Group can advise on individual contracts with actors (tel: 020 8576 1876) and authors (tel: 020 8576 4384). Independent companies can get advice from the BBC Legal & Business Affairs team (tel: 020 7765 3607).

In the exceptional circumstance where Radio 4 has authorised production of a programme that is not cleared for simulstreaming, you must inform the Radio 4 Interactive Team, with a minimum of 72-hours notice. This will allow for sufficient time for the team to arrange blanking of the programme from the internet stream at the point of transmission. Please send this information to R4iteam@bbc.co.uk.

If you have any other queries regarding streaming rights, they should be directed to the Legal and Business Affairs Manager, 020 7765 1078.

On-air web trailing

The URL given out on air is the Radio 4 address: www.bbc.co.uk/radio4. Programmes should not trail microsites with a second forward slash, e.g. www.bbc.co.uk/radio4/makinghistory. It is preferable for the web site to be mentioned in the body of the programme, rather than at the end or beginning by Continuity. Please say "slash Radio 4" not "forward slash Radio 4".

Audio on Demand

All new programming should be cleared for Audio on Demand (AOD), and this is a condition of the programme commissioning agreement. It is our intention to put as many programmes as possible available to listen again on the iPlayer via the Radio 4 website. We have now extended this service to nearly all our output.

Radio 4 reserves the right to cancel any commission where AOD rights are not available. Where AOD rights are not available, please inform Denis Nowlan, Network Manager, who will consult with

the relevant Commissioning Editor over whether the commission should continue. Radio 4 will not be liable for production costs incurred before rights have been cleared.

For talks and factual programming, unlimited internet rights should be cleared. For other genres, the BBC has reached agreement with recognized talent unions and collecting societies to pay a supplement to basic performance fees to secure AOD rights for 14 days following transmission. However you must check any third party material e.g. clips from archive or film soundtrack, and any contributors, agents or copyright holders who will not sign contracts incorporating standard talent union/collecting society clearances. The BBC Rights Group in can advise on individual contracts with e.g. actors or authors (actors 0208 576 1876 and authors 0208 576 4384).

Independent companies can get advice from Legal & Business Affairs team, BBC Audio & Music, 020-7765-3607.

13. MARKETING

The role of marketing in Radio 4 is to increase listening and reach by helping existing and new listeners access our programmes and have a wider understanding of the diversity of our output. Marketing priorities for each year are selected in the context of wider BBC Marketing & Communications objectives and in consultation with the Controller and management team. This ensures we focus limited resources to support key network objectives and where marketing effort can really influence the public. This naturally limits the opportunity to support individual programmes and initiatives beyond the priorities agreed at the start of the year. However, as part of the BBC marketing team working across all services and media, we can help to utilise BBC airtime to generate cross promotions where appropriate and ensure that Radio 4 and its programmes are included in wider activities.

Marketing are also responsible for the Radio 4 logo and ensuring we reinforce and protect the brand at all times. This means working with third parties such as event organisers, publishers and BBC Worldwide to ensure our brand is only used with approval and is correctly re-produced, as well as ensuring that outside broadcasts, events or exhibitions are branded appropriately to promote the BBC. We have some branding materials available which producers are encouraged to use these for audience events or exhibitions. If you wish to borrow these for an event, contact Charlotte Kingston.

Programme-makers should also be aware that there are strict regulations relating to programmes generating their own marketing materials and using the Radio 4 logo. All plans to do so should be passed by Marketing and any logo must be approved by Marketing before going to print.

· contact	Charlotte Kingston, Radio 4 Marcomms Coordinator
· tel	020 7765 5337
· e-mail	charlotte.kingston@bbc.co.uk

14. ON-AIR PROMOTION

On-air promotion

Six weeks before transmission, programmes are selected as **Promotional Priorities** for the whole network. If you have not submitted a promotion note **seven** weeks in advance, your programme will not be selected.

If your programme has been selected, a member of the Radio 4 Promotions Team will contact you.

To produce the on-air promotion, a broadcast-quality copy of the programme will be required. Please also bear in mind that programmes which have a complicated music mix under the speech

are almost impossible to clip. In these circumstances trails makers will often need a *clean* speech mix of your programme as well.

Occasionally we may ask you to make a trail with your presenter. If you are recording a trail for us, please do not assume announcers will introduce or back-announce them. Your trail should do the whole job itself, ideally ending with the day and time of TX. This is why we ask you to give us multiple variations of the ending, so that the trail is always current.

Trails must tell the listener clearly and precisely the name of the programme and when it is to be broadcast.

If your presenter is doing a voice piece, he or she really ought to be able to do this within 30 seconds.

Please include the correct network branding in your trail. We work for two excellent organisations: the BBC and Radio 4, both steeped in broadcasting history. Take advantage of this, give your programme a head start and make sure your trail clearly allies the programme to both.

It is essential that producers meet the three week programme delivery requirement (see *Delivery*) for the Radio 4 Promotions Team to produce the most effective on-air promotion.

<ul style="list-style-type: none">· contact· tel· email	Katy Hubbard Executive Promotions Producer 0207 7651560 Katy.hubbard@bbc.co.uk
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15. Health & safety

Equal Opportunities and Health and Safety Policies

The BBC is an equal opportunity employer and is also conscious of the need to ensure that all staff and suppliers operate safe and secure working environments. We seek to ensure that all our independent suppliers take seriously their responsibilities with regard to Equal Opportunities and Health & Safety.

The BBC requires that all suppliers comply with all current anti-discrimination legislation (race relations, sex discrimination, equal pay, fair employment and disabled persons employment) and all applicable Health & Safety legislation together with the respective codes of practice related to the legislation.

The Business Affairs team sends all new suppliers a Health & Safety questionnaire which needs to be completed and approved before commissions can be started. For advice contact the Legal & Business Affairs team, BBC Audio & Music, 020-7765-3607

For information about BBC safety policy go to:

<http://www.bbc-safety.co.uk/rules/intro.html>

16. Radio 4 Contact List

For all numbers please dial **0207 76** followed by the **extension number** below:

Name	Job Title	Extension	Fax no	Room No
Management				
Mark Damazer	Controller	53836	53822	4029 BH
Gill Carter	Assistant to Controller	53836	53822	4028 BH
Denis Nowlan	Network Manager	53366	53822	4028 BH
Kathy Caton	Management Assistant	53366	53822	4028 BH
Scheduling				
Tony Pilgrim	Scheduler	53840	53822	4028 BH
Amanda Benson	Schedule Manager	55485	53822	4028 BH
Lolo Wood	Schedules Assistant	53558	53822	4028 BH
Finance				
Patricia Field	Finance Partner	54697	53822	
Commissioning				
Jane Ellison	Commissioning Ed, General Factual	50631	53822	4031 BH
Caroline Raphael	Commissioning Ed, Comedy & Entertainment	51870	53822	4031 BH
Mohit Bakaya	Commissioning Ed, Specialist Factual	52660	53822	4033 BH
Jeremy Howe	Commissioning Ed, Drama	54505	53822	4034 BH
Lea Lauvray	Commissioning Asst Drama, Comedy & Entertainment	51871	53822	4028 BH
Shauna Todd	Commissioning Asst, Specialist Factual and General Factual	50131	53822	4028 BH
Compliance				
Zillah Watson	Compliance Editor	55455 Mob: 07889- 644191	53822	4028 BH
Research				
Patrick Collins	Senior Research Specialist	50623	53822	122 HWH
Marketing & Publicity				
Christine Woodman	Head of Marketing	55677	53822	122 HWH
Charlotte Kingston	Marcomms Co-ordinator	55337	53822	122 HWH
Sian Davis	Publicity Manager	55887	7765 3940	122 HWH
Tim English	Publicist	53210	7765 3940	122 HWH

Presentation				
David Anderson	Presentation Editor	50192	52823	4045 BH
Katy Hubbard	Executive Producer	51560	52823	4045 BH
Moy McGowan	Promotions Producer	50592	52823	4045 BH
Stan Was	Promotions Producer	50594	52823	4045 BH
Philippa Geering	Promotions Assistant	50590	52823	4045 BH
Christine Howard	Operations Supervisor	52631	52823	4045 BH
Tom Rogers	Operations Assistant	52158	52823	4045 BH
Caroline Adams	Operations Assistant	55436	52823	4045 BH
Laura Mann	Media Planner	53274	52823	4045 BH
Stephanie Ta	Deputy Media Planner	53282	52823	4045BH

Interactive				
Leigh Aspin	Interactive Editor	51303	51723	4045 BH
David Jones	Senior Content Producer	53326	51723	4045 BH
Legal and Business				
John Moran	Senior Legal and Business Affairs Manager	53607	50246	615 HWH
Emma Trevelyan	Senior Commercial & Business Affairs Manager	53607	50246	330 HWH
Donna Spencer	Legal and Business Affairs Manager	50651		615 HWH
Gerardina Carbone	PA / Team Assistant	54901	50246	615 HWH
Charles Farmer	Legal and Business Affairs Exec	51078	50246	615 HWH
Dominic Borer	Business Affairs Executive	50359	50246	615 HWH
Caitriona MacLoughlin	Business Affairs Executive	53255	50246	615 HWH
Susan Hayman	Commercial Assistant	51293	50246	615 HWH
Indie Contracts				
Michael Davis	Finance Manager	53649	50246	615 HWH
Lesley Eaton	Supplier Management, Radio & Music	54619	50246	620 HWH
Reina Norris	Rights Executive	53626	50246	620 HWH

Presentation numbers	
Duty Trails Producer/office announcer	52822 / 52821
Continuity announcer	51961/2
TVC	49953/4
Summaries Desk	49900
Editor Summaries	49910

APPENDICES

Appendix A: Topicality status

Please check the attached chart for the delivery requirements for each R4 programme.

The deadline for non-topical programmes is **three weeks ahead of their transmission date and time**. The following guidelines indicate the deadlines for topical programmes and the types of programme which fall into the various categories.

Delivery up to 5 days before Transmission Date/Time (Week Topical programmes)

- A programme with 'week specific' elements in its content
- People-of-the-week chat shows

Delivery up to 1 day (24 hours) before Transmission Date/Time (Day Before Topical programmes)

- A programme with a 'news' element
- Weekly review programmes
- Spin-offs linked to live shows
- Current repeats linked to live programmes
- Investigative journalism programmes
- Reflection on current events

Delivery up to 2 hours before Transmission Date/Time (On Day Topical programmes):

- A news programme (but not other factual documentary series unless another criterion is met)
- Highlights programmes connected to earlier sports or other live event

Topicality spreadsheet

			NTR = Non Topical (3 weeks) WTR = Week Topical (5 days) DBT = Day Before (24 hours) DAY = On Day Topical (2 hrs) LIV = Live
DAY	TIME	TITLE	TOPICALITY STATUS
SAT	0032	Book of the Week rpt of 0945 Fri	
SAT	0543	Prayer for the Day	DBT
SAT	0545	TBA rpt	NTR
SAT	0545	iPM	DBT
SAT	0607	Open Country	DBT
SAT	0632	Farming Today This Week	DAY
SAT	0902	Saturday Live	LIV
SAT	1002	Excess Baggage	LIV
SAT	1031	Feature	NTR
SAT	1102	The Week in Westminster Talking Politics	DAY
SAT	1131	FOOC	LIV
SAT	1204	Money Box	LIV
SAT	1204	Inside Money	DBT
SAT	1229	Comedy rpt of Fri 1830	
SAT	1312	Any Questions? rpt of Fri 2002	DAY (orig is LIV)
SAT	1402	Any Answers?	LIV
SAT	1433	Saturday Play	NTR
SAT	1531	Feature	NTR
SAT	1602	Weekend Woman's Hour	DBT
SAT	1730	The Bottom Line	DBT
SAT	1730	iPM	DBT
SAT	1816	Loose Ends	DAY (SOME LIV BY AGREEMENT)
SAT	1902	Profile	DBT
SAT	1902	From Fact to Fiction	DAY
SAT	1917	Saturday Review	DBT
SAT	2002	Archive on Four	NTR
SAT	2102	The Classic Serial rpt of Sun 1502	
SAT	2216	Moral Maze rpt of Wed 2002	DBT (orig is LIV)
SAT	2216	Unreliable Evidence rpt of Wed 2002	
SAT	2302	Quiz rpt of Mon 1330	
SAT	2331	Poetry rpt of Sun 1630	

DAY	TIME	TITLE	TOPICALITY STATUS
SUN	0031	TBA rpt	NTR
SUN	0543	Bells	NTR
SUN	0545	Profile rpt of Sat 1902	
SUN	0545	Political Feature rpt of Wed 2045	
SUN	0606	Something Understood	NTR
SUN	0635	Living World On Your Farm	WTR
SUN	0710	Sunday	LIV
SUN	0754	Radio 4 Appeal	NTR
SUN	0810	Sunday Worship	LIV (SOME WTR BY AGREEMENT)
SUN	0850	A Point of View rpt of Fri 2050	
SUN	1001	Archers Omnibus	WTR
SUN	1117	Desert Island Discs	WTR
SUN	1117	The Reunion	NTR
SUN	1204	Comedy rpt of Mon1830	
SUN	1233	The Food Programme	DBT
SUN	1331	TBA rpt	NTR
SUN	1402	Gardeners' Question Time rpt of Fri 1502	
SUN	1445	Feature	NTR
SUN	1502	Classic Serial	NTR
SUN	1602	Open Book	DBT
SUN	1602	Bookclub	WTR
SUN	1631	Poetry	NTR
SUN	1702	Documentary rpt of Tue 2002	
SUN	1702	File on Four rpt of Tue 2002	
SUN	1740	Profile rpt of Sat 1902 From Fact to Fiction rpt of Sat 1902	
SUN	1815	Pick of the Week	DBT
SUN	1903	The Archers	WTR
SUN	1916	Go4It	DBT
SUN	1945	TBA rpt	NTR
SUN	2002	Feedback rpt of Fri 1330 More or Less rpt of Fri 1330	
SUN	2031	Last Word rpt of Fri 1600	DBT (orig is LIV)
SUN	2102	Inside Money rpt of Sat 1204	
SUN	2102	Money Box of Sat 1204	DAY (orig is LIV)
SUN	2126	Radio 4 Appeal rpt of Sun 0755	
SUN	2130	In Business rpt of Thu 2030 Analysis rpt of Thu 2030	
SUN	2302	The Film Programme rpt of Fri 1630	
SUN	2331	Something Understood rpt of Sun 0605	

Appendix B: Programme paperwork templates

Production details form – used for Billings and for P as B report.

	PASR		PASR	BILLING	PASB
ISSUE DATE	2		3	4	5

PRODUCTION NO	TX DETAILS	SERVICE	W/B	WEEK	DAY	DATE	START/FINIS H
6	ORIGINATIO N	7	R				
8	REPEAT		R				
9	10		R				

STERE O	PRE-REC	PRE-REC DATE	TX SLOT	FINAL TAPE NUMBER	TAPE DUR	R.O.T.	MUSIC USED
11	1 2	1 3	14	15	16		18

PRODUCER	ADDRESS	PABX

START TIME	PROGRAMME TITLE AND BILLING	INSERT TAPE NO	INSERT DUR

Production Details (Continuation sheet)

Programme Title:	Production Number:	TX Date:	Sheet of
-------------------------	---------------------------	-----------------	---------------------

Insert Tape No:

| Insert Dur:

Promotion Note

Radio 4 Promotion Note

Title:

Week:

Day:

Time:

Producer:

Phone number:

I confirm that this information is factually and editorially accurate.

(You must write your name under this confirmation)

Synopsis:

Please give us a detailed and accurate outline of your programme. It should begin with a sentence that sums up the central idea behind the programme followed by 3 or 4 paragraphs which detail the concept, content and key names involved. If the programme is episodic you should give us the title, structure and background to each episode.

Title: CD/Tape No:
Subtitle: Studio/OB Venue (if live):
Date & Time of Tx: Rpt Date & Time of Tx:

Contact phone number at Time of TX

Origination: Repeat:

Opening Announcement [from Continuity]

In:
Out:
Dur:

Closing Announcement [from Continuity]

Pronunciations [approved modified spellings supplied by Pronunciation Unit x 02 82277]

Technical and Presentation Advice

BA: Office Tel No/Ext:
Name of Producer: Date of Issue:

Programme Title:

Episode No:

Date & Time of TX:

Repeat Date & TX time

Producer & Phone No.

P.A./B.A. & Phone No.

Postal address:

(delete this text before you write your trail: please give us up to two paragraphs on your programme, double spaced. The first paragraph should be a single line that entices the listener to tune in: what is the most ear-grabbing thing you can say about it? What's the headline, the main selling point? Then detail the point behind the programme. Then tell us who any key people are (do you have any stars, or big names in the field in which your covering?). Finally tell us when the programme is on.

Pronunciations [if applicable]

Signed..... Date.....

From:

Room/Building No:

PABX:

Name of Producer:

Date of Issue:

MUSIC REPORTING

YOU MUST SEND A FORM TO THE MUSIC REPORTING UNIT EVEN IF YOUR PROGRAMME HAD NO MUSIC AT ALL.

Background

The BBC negotiates agreements with the music copyright collecting societies which give permission to broadcast music; in return, the BBC is legally required to report to the copyright bodies all music used after transmission.

The Music Reporting Unit (MRU) is the facility that processes the music usage, via a computer system (MRS), to the copyright societies - who then pay the copyright holders.

What you need to do

All music and all commercial recordings of speech and commercial sound effects must be reported, no matter how brief or incidental, within 14 DAYS of transmission. Music in trails/promos, background, live or locally recorded, music picked up on location e.g. crowds, singing in the street - even presenters humming 2 bars of "Happy Birthday" must be reported. Failure to do this will put the BBC in breach of the agreements with the copyright societies.

The details required for music reporting are a) transmission/programme details and b) music details. *The music used must be in the order transmitted. Incidental music must not be aggregated - individual timings must be reported. All repeats must be reported.*

How do you do it?

Many areas are using electronic links to send music reporting details to the MRU and will not need to send paper. However, if you still need to use paper, please copy and use the music reporting form at the end of this document.

The address of the Music Reporting Unit is 3400 White City.

In house productions should use Proteus to record Music Reporting details or alternatively email the details to Music Reporting-Unit using the templates on pages 39 & 40

Independent productions should email the details to music.reporting-unit@bbc.co.uk using the [templates on pages 39 & 40](#).

Transmission / Programme Details

- Programme Title:** Enter the programme or strand title
- Episode Title:** If a series, enter the title of the episode.
- Episode Number:** If a series, enter the number of the series.
- Programme/Costing Number.** Enter the number which is valid for the programme to be reported.
- Transmission Date and Time:** Enter the date and time of the programme transmitted.
- First Transmission Date:** If a repeat, enter the broadcast date of the first transmission.
- Programme Type:** Enter a letter to represent *one* the following categories:

<u>Letter</u>	<u>Definition</u>	<u>Letter</u>	<u>Definition</u>
A	BBC Production	E	BBC Production Repeat
B	Independent Production	F	Independent Production repeat
C	Co-Production	G	Co-Production repeat
D	Acquired Programme	H	Acquired Programme repeat

Source: For an Independent, Co-Production or Acquired Programme, enter the name of the Company/Co-Producer/programme supplier.

Repeats: *Please note that when reporting a repeat, you need to update the Programme/Costing number, Transmission Date and Time, First Transmission Date and Programme Type.*

Music Code

For each item one code must be entered to show the origin of the performance.

- A Music on archive material from the BBC Archives.
- C Commercial disc, tape, cartridge or compact disc.
- F BBC Radioplay Collection
- H Specially composed Radiophonic Workshop material
- K Commercial recordings published over 50 years ago (not re-pressings)
- L Live performance (and miming on live programmes for TV)
- M Publisher Mood music
- N Non-commercial private tapes
- P Video use
- R BBC, or other studio or location recording (not specially composed)
- 2 2nd or further use of "R" code within 28 days of the 1st transmission
- T Soundtrack tape (from BBC's Film Unit or film soundtrack from Programme Acquisitions)
- U Stock music (e.g. EBU tapes)
- X Specially composed music, excluding Radiophonic Workshop

Additional Codes

- S** If the music item has been used as a signature tune for your programme.
D If an A, C, M or T code (above) has been dubbed (or you it is a pre-recorded programme)

B or V Either B (Background) or V (Visual) codes are mandatory additional codes for TV. Background music is music added solely for the benefit of the audience and thus forms no intrinsic part of the programme.

Visual music forms a part of the programme in as much as it appears to be or is audible to those taking part in the programme, e.g. any music sung or played in vision, music which characters in a play can hear even if it comes from a performer or record player not in vision, music heard by people sitting in a cafe even though to those in the programme it would be background music. All actuality music is visual.

Music Title Enter in full the title as shown on the recording or sheet music (if used). Where only a part of a long work is used the overall title of the work, followed by the details of the movement(s) used must be given. When in the course of production, new words are added to a piece of music, or replace the original lyrics, e.g. in a parody, the title of the original music must be given. Permission for the use of a parody must be granted from the publishers before the broadcast.

Composer Enter the surname first, then forename(s). If every effort has been made but no information is available, enter "NFI" (No Further Information). If the item is a traditional piece with no known composer(s), enter "Trad". Lyricists should be entered in the Composer field. Separate each composer name with a "/".

Publisher Company names may be shortened by omitting the descriptive detail, e.g. "...Publishing Company Limited". If an item is unpublished or played from manuscript, enter "MS". If there is no publisher, enter "NA". Separate each publisher with an "/".

Arranger Enter the surname first, and forename(s). If there is no arranger, enter "NA".

Performer The Performer(s) must be entered, surname first. Separate each performer with "/". If there are many performers, enter them in order of importance, e.g. Band/Orchestra name first, Conductor, Soloists, etc.

Label This must be completed for all items coded C, F, K, M or P. For commercial recordings it is important to use the label name and not the name of the distribution company. For Radioplay (F code) enter the descriptive title for the code, i.e. BBC Radioplay.

Prefix and Number The number must be completed for all items coded C, F, K, M or P. In the case of commercial recordings, this is the catalogue number and normally appears at the top right hand corner of the back of the CD, or on the spine. Do not confuse this with the barcode number. The Prefix often contains letters and appears before the number. The ISRC number must be entered for video use.

LP Title The title must be entered for all items which have label details.

Track The track number must be entered for all items with label details.

Duration Enter as minutes and seconds using 5 digits, separating the minutes from the seconds with a space, e.g. 003 41.

Total Music Items In Programme Count the individual durations reported and enter them after the four question marks, e.g. ??? 27

MUSIC REPORTING FORM			
PROGRAMME TITLE:			
EPISODE NAME/SUBTITLE:			
EPISODE NUMBER:			
PROGRAMME COSTING/IDENT NO.:			
TRANSMISSION DATE/TIME:			CHANNEL:
FIRST TX DATE (IF REPEAT):			
TOTAL PROGRAMME DURATION:			
PROGRAMME TYPE: [use <u>one</u> code only]		A = BBC Production B = Independent Production C = Co-Production D = Acquired Programme	E = BBC Production <u>Repeat</u> F = Independent Production <u>Repeat</u> G = Co-Production <u>Repeat</u> H = Acquired Programme <u>Repeat</u>
SOURCE: For INDEPENDENT or ACQUIRED PROGRAMMES or any CO-PRODUCTIONS, give name of Independent company/purchased programme supplier/Co-producer here:			
PRODUCER/DIRECTOR(BBC Production):			
ROOM NO:	EXT:	DEPARTMENT:[or commissioning department]	
IF NO MUSIC TICK BOX			

Distribution :

Music Reporting Unit

3400 White City
WITHIN 14 DAYS AFTER TRANSMISSION

Production Intake

390 Drama Building, White City Music Reporting and P as B)
WITHIN 14 DAYS AFTER TRANSMISSION

MUSIC REPORTING FORM			
PROGRAMME NUMBER	TOTAL MUSIC ITEMS IN PROGRAMME ???	SHEET	OF
	?		

CODE(S):	TITLE:										
COMPOSER:					PUBLISHER:						
ARRANGER:											
LABEL:					PREFIX =		=		NUMBER		
PERFORMER(S):											
LP TITLE:							SIDE, BAND:				
DURATION(S)											
:											

CODE(S):	TITLE:										
COMPOSER:					PUBLISHER:						
ARRANGER:											
LABEL:					PREFIX =		=		NUMBER		
PERFORMER(S):											
LP TITLE:							SIDE, BAND:				
DURATION(S)											
:											

CODE(S):	TITLE:										
COMPOSER:					PUBLISHER:						
ARRANGER:											
LABEL:					PREFIX =		=		NUMBER		
PERFORMER(S):											
LP TITLE:							SIDE, BAND:				
DURATION(S)											
:											

CODE(S):	TITLE:										
COMPOSER:					PUBLISHER:						
ARRANGER:											
LABEL:					PREFIX =		=		NUMBER		
PERFORMER(S):											
LP TITLE:							SIDE, BAND:				
DURATION(S)											
:											