

**BBC**  
RADIO



# **Style Guide**

**June 2019**

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## **Presentation and Operations Team**

Christine Howard – Scheduling Manager, Transmission and Delivery R3, R4, R4 Extra

020 7765 2631 / 07860 696415

Mark Lee – Scheduling Co-ordinator, Transmission and Delivery R4 & R4 Extra

020 7765 1584

Helen Cocks – Scheduling Co-ordinator, Transmission and Delivery R3 & R4

020 7765 5436

Mai Kanaaneh – Scheduling Co-ordinator, Transmission and Delivery R3 & R4

020 7765 4029

Katy Hubbard - Head of Presentation, R3, R4, R4 Extra

020 7765 1560 / 07912 583534

E-mail: [R4.Presentation-Operational@bbc.co.uk](mailto:R4.Presentation-Operational@bbc.co.uk)

# 1. Presentation Details

Presentation Details are required when the audio is delivered. For non-topical programmes this is **three weeks before transmission**. For all other programmes this should be in accordance with the designated delivery date.

They should be delivered on the standard template, available online, and sent to the Radio 4 Presentation (r4presop) email account. Please contact the Scheduling Co-ordinators for further advice if required.

For all programmes, producers **must** provide a time of transmission contact number on the presentation details.

**When emailing Presentation Details, please enter the programme title in full and transmission date in the email subject field.**

- tel 020 7765 5436/4029/1584
- e-mail [r4presop@bbc.co.uk](mailto:r4presop@bbc.co.uk)

Please ensure that you provide any relevant pronunciation guidance using the approved modified spellings which can be provided by the I&A Pronunciation Unit.

- tel 020 3614 4700
- e-mail [pronunciation@bbc.co.uk](mailto:pronunciation@bbc.co.uk)

Please use the Technical and Presentation Advice section of the form to alert us to anything in the programme which could cause concern at the time of broadcast. This includes unusually long silences, the deliberate use of distortion, poor quality archive material and the use of either Big Ben or the GTS (pips). Please note that use of Big Ben or the GTS must be cleared with the Head of Presentation in advance. The GTS cannot be used in its entirety; a maximum of 3 pips is allowable and this **must not** include the final long pip.

## 2. Guidelines for On-Air Digital Language

The most effective way to raise awareness and tell listeners what's online is by talking about it in a comfortable way during your programme. Often.

Additional details read by the presentation team in junctions are useful but shouldn't be relied upon. Some listeners might have 'tuned out' to what your programme's about by then so pres details should not be relied upon to push digital content and if you use them they must be attention grabbing and highly specific with **only one call to action**.

Please don't include social media references connected with the programme in pres details.

### **BBC Sounds:**

- BBC Sounds is the biggest launch from the BBC in a decade – and will transform what you hear from the BBC. It brings together the BBC's live and on-demand radio, music and podcasts into a single personalised app and website.
- It replaces the iPlayer radio app
- Everybody's experience of BBC Sounds will be unique - it's designed to learn from your listening habits, providing one-tap access to the latest episodes of your favourite podcasts and radio shows and introduce you to new audio you might not otherwise discover.

### **Three Key On-Air Messages**

#### **1) Download BBC Sounds or visit BBC Sounds online :**

Download the new BBC Sounds app for music, radio and podcasts.

#### **2) Subscribe**

You can subscribe to this show on BBC Sounds. Search for xxxxx on BBC Sounds and subscribe so you don't miss the next episode.

#### **3) Find content**

Search for any radio show, podcast or music mix on BBC Sounds ... and listen.

Language around web pages:

For all on-demand radio audio and podcasts refer listeners to BBC Sounds:

If you'd like to hear John Wilson talking to xxxxx on last week's Front Row head to BBC Sounds to listen.

**For NON AUDIO** items refer to the network homepage eg. Radio 4 online.

### **Watch outs:**

Please no longer mention the BBC iPlayer radio app or BBC Music app.

Please avoid driving audiences to programme specific social media pages.

Music tracks are not searchable, the music offer is 100+ mixes plus on demand or live music on radio.

Please avoid saying "wherever you get your podcasts". Instead please point to BBC Sounds.

### 3. 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 R4 Late Delivery.

The required delivery date of your programme is listed on the confirmation email and in Proteus.

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

- Title of programme
- Transmission Date
- 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.**

- **contact** R4 Late Delivery
- **e-mail** [R4LateDelivery@bbc.co.uk](mailto:R4LateDelivery@bbc.co.uk)

On-day topical recorded programmes **must** be delivered and scheduled in the Radio 4 VCS dira! system **at least 1 hour** before transmission. Programmes which can't be delivered by this time must be played out 'as live' from a studio.

On-day topical programmes which need to be scheduled by the transmission & delivery team:

- An expected time of delivery and contact number must be supplied to the transmission & delivery team.

- **tel** 020 7765 5436/4029/1584
- **e-mail** [r4presop@bbc.co.uk](mailto:r4presop@bbc.co.uk)

- Please note that the team works standard office hours (9.30am - 5.30pm weekdays). Only programmes delivered within those hours can be scheduled by the team.

If you cannot deliver within those hours, you should contact Christine Howard, Scheduling Manager, to discuss alternative arrangements.

- **contact** Christine Howard, Scheduling Manager, Transmission & Delivery
- **tel** 020 7765 2631
- **e-mail** [christine.howard@bbc.co.uk](mailto:christine.howard@bbc.co.uk)

Topical programmes to be scheduled by production teams:

- Programmes and production teams which fall into this category will have prior agreement with the network to self-schedule. Only those with this agreement should deliver in this way.
- An expected time of delivery and contact number must be supplied to the transmission & delivery team as above.

**This is of utmost importance if your programme is due for transmission that evening. The information will be passed on to the continuity announcers on duty and is required by 5.00pm on the day of delivery.**

## 4. Repeats

### Narrative repeats (repeats within 1 week of their origination)

If programmes need to be edited after their first transmission (for editorial reasons or because of a change of duration), please inform Amanda Benson as a versioned repeat programme will need to be created. A new compliance form is required for versioned repeats.

- **contact**
  - **e-mail**
- Amanda Benson Scheduling Manager  
020 7765 5485  
[Amanda.benson@bbc.co.uk](mailto:Amanda.benson@bbc.co.uk)

### Archive repeats

All Archive repeats are classified as non-topical.

When we select a programme for repeat, the scheduling team will notify you. They will ask you to confirm by email that the programme is compliant for repeat in the intended slot, and that there are no editorial standards concerns with a repeat, no topicality or rights issues, or need for repeat fees. This email should contain the name of the senior editorial figure responsible for the programme and is filed for compliance audits.

Please remember to maintain programme support material – e.g. if the Radio 4 audience line has been included on transmission of the origination, appropriate arrangements should be made for the repeat transmission, or the reference to the phone service should be removed from Pres details. If you are editing your programme for repeat, please ensure you inform the Scheduling team.

Producers should ensure that time-specific or topical references such as “*Good evening*”, “*tomorrow*” or “*next Sunday is Easter Day*” are removed. It can sometimes be acceptable to leave in topical references, so long as the presentation details make clear that the programme was first broadcast on an earlier date. If you are unsure whether to leave in a topical reference, please contact Amanda Benson.

You should also inform the network of any event such as the death of a contributor, which may affect the suitability of a programme for repeat. In these circumstances, it is the producer’s responsibility to ensure that appropriate permissions have been obtained.

Programme Descriptions should be checked and updated if necessary. Updated descriptions must be supplied at least **five weeks** before transmission (unless the repeat is notified by the Scheduling office after this date, in which case they should be supplied as soon as possible).

Presentation details must be updated and supplied **three weeks** before transmission to Radio 4 Presentation. (Where this is editorially relevant these should state when the programme was first broadcast). The final version of the Programme Description should also be submitted at this stage.

## 5. Durations

When a programme is commissioned, you will be informed of the required duration. These durations are also available in Proteus as the 'Planned Duration'. All required durations include opening and closing announcements from Continuity. **Programmes must be delivered at exactly the correct duration.**

The standard durations are:

For a quarter hour slot:	14' including announcements	e.g. Book of the Week
For a half hour slot:	28' including announcements	e.g. 1830 Comedy
For a 40' slot:	37' including announcements	e.g. Tuesday Documentary
For an hour slot:	57' including announcements	e.g. Classic Serial
For a 45' slot:	These can vary – please check your airtime confirmation e.g. Afternoon Drama	

### Standard audio durations for specific slots:

Afternoon Drama	44'
Saturday Drama	57' or 87'
15 Minute Drama	14'
Classic Serial	57'
1130 Comedy	28'
1830 Comedy / Sunday Comedy	28'
Entertainment	28' or 14'
Documentary	28'
Tuesday Documentary	37'
Wednesday Debate	43'
Science (Documentary)	28'
Archive On 4	57'
Four Thought	14'
Mid-Afternoon Formats	28'
9 O'clock Series / 0902 Docs & Interviews	28' or 42'
15' Feature	14'
1102 Feature	28'
Saturday Feature	28'
Narrative History	14'



## 6. 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, Scheduling Manager, Transmission & Delivery
- **tel** 020 7765 2631
- **e-mail** [christine.howard@bbc.co.uk](mailto:christine.howard@bbc.co.uk)

Please do not make references to other programmes within series which might be repeated on an ad-hoc basis (see below for definition). This is because episodes may be repeated out of order or as standalone programmes. Other programmes in a series should be referred to only in the Presentation announcements.

*Narrative Repeat* - a repeat which occurs within a week of the first transmission

*Ad-hoc Repeat* - any repeat *other* than a narrative repeat

### 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 assistant producer 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 including sound design, recording, mixing, engineering or production 'teams' which include Broadcast Assistants or Production Co-ordinators. We also do not give commissioning 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 additional Producer credits for significant contribution should go to the Head of Presentation.

- **contact** Katy Hubbard, Head of Presentation
- **tel** [Katy.hubbard@bbc.co.uk](mailto:Katy.hubbard@bbc.co.uk)
- **e-mail**

## **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 programme descriptions.

Credits for programmes within a series should include only actors appearing in that episode. (The Monday – Friday 10:45 Drama Serial is an exception – please see specific note below.)

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, abridgers/adapters and dramatists 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 Serial (Monday – Friday 10:45 & 19:45)**

Credits for the Drama Serial will only be broadcast after Friday's episode and should include all of the cast credits for the week. They must be included in the written Presentation Details to be read live by the Continuity Announcer and therefore not pre-recorded.

### **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 Head of Presentation, Katy Hubbard, 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.

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 Action line, the Radio 4 information line and phone-in numbers. Use of any other number must be cleared by the Head of Presentation.

## 7. Live Programmes from Outside Broadcast Venues

Outside broadcast producers must provide **two** contact numbers (one on-site, and one mobile number) for the Announcer in Continuity. Producers are responsible for booking lines from OBs to London, these must include reserve lines. Lines should be booked all the way through to Radio 4 Continuity. Please contact the Scheduling Co-ordinators for advice on which Continuity studio will be on air at the time of your programme's transmission.

- **tel** 020 7765 5436/4029/1584
- **e-mail** [r4presop@bbc.co.uk](mailto:r4presop@bbc.co.uk)

Lines should be booked through the Control Room Schedules unit, who can also offer advice on the type of lines required for the broadcast.

- **contact** LCR Schedules
- **tel** 020 7765 5438
- **e-mail** [lcr.schedules@bbc.co.uk](mailto:lcr.schedules@bbc.co.uk)

Live programmes using outside broadcasts should conform to the 'best technical practices' as outlined in this document:

[http://www.bbc.co.uk/guidelines/dg/pdf/radio/radio\\_delivery\\_contributions.pdf](http://www.bbc.co.uk/guidelines/dg/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** Katy Hubbard, Head of Presentation
- **e-mail** [Katy.Hubbard@bbc.co.uk](mailto:Katy.Hubbard@bbc.co.uk)

## 8. Stock Programmes

We often commission programmes for Radio 4 as 'stock' programmes.

The aim is to slot them into the schedule should another programme fall out or get delayed, rather than having to reschedule the whole slot or running out of available slots to fulfil business quotas. Having stock programmes is reducing the number of major reschedules we have to carry out, and therefore reducing the level of inconvenience to suppliers.

Being chosen as a stock programme is in no way a poor reflection on the value of the programme to Radio 4. Stock programmes are chosen on the basis that they do not have a specific TX peg and can more easily TX anywhere within a financial year. If one of your programmes is selected as a stock programme but you feel that there is a specific reason why it should have a confirmed TX, feel free to discuss this with the scheduling team.

We will usually be able to confirm TX details of stock programmes with plenty of notice, so there should be no issue with publicity.

Process:

When delivering programmes for stock, please clearly label any correspondence with R4 Presentation, and the audio filename itself, with 'STOCK'. This will help with the smooth processing and payment of the programme.

Presentation details without TX details must be provided with the audio to enable Presentation to carry out their normal checks. These should be updated and re-supplied once the TX details are known. Programme descriptions need only be sent / entered once TX has been confirmed at a later date.

Indies will receive payment upon delivery of the programme, rather than on TX.

• <b>Contact</b>	Amanda Benson, Scheduling Manager, BBC Radio 4 Elaine Boyd Scheduling Co-ordinator, BBC Radio 4
• <b>Tel</b>	020 7765 5485 020 7765 3558
• <b>e-mail</b>	<a href="mailto:amanda.benson@bbc.co.uk">amanda.benson@bbc.co.uk</a> <a href="mailto:elaine.boyd@bbc.co.uk">elaine.boyd@bbc.co.uk</a>

## 9. Technical Requirements

### Radio 4 Technical & Format Requirements for programme material delivered as audio data files

#### **Note on the 'spirit' of the Radio 4 Technical Guidelines**

This is an attempt to capture the sentiments behind the technical guidelines issued to programme suppliers, and to explain the 'sound' that the Network is trying to achieve.

Radio 4 is a predominately speech-based Network which relies on programmes that have dialogue that is easy to follow, particularly as the audience is often listening in less than ideal noise environments (in a car, next to a boiling kettle, etc.) It is important therefore that programmes are mixed without too great a dynamic range, are comparable with Continuity output and maximise audibility.

One of the most annoying experiences for our listeners is having to adjust the volume knob during, or between, programmes. Continuity Announcements are not compressed, so heavy use of compression should be avoided, as it produces a tiring listen and sounds out of place on the Network. Heavily compressed programmes provide too great a contrast with other programmes and Continuity. As a general rule, if you can hear compression, you have used too much. (Unless the compression has been used for dramatic effect, of course). The Network does not seek homogeneity, but programme producers must be aware that their programme sits with many others, and that the listener is often tuned in across the day and listening to many different styles. Riding the levels of individual elements within a mix is the best way to produce the best overall sound of a programme, and Radio 4 expects programmes to be built in this way. This means not using hard limiting to control levels. Voices should peak between PPM4 and PPM6, but generally keeping voice levels up so that they do peak PPM6 regularly.

The general radio requirements are available on the Commissioning website.

Radio 4 welcomes programmes conforming to EBU R-128 (-23 LUFS). More technical information can be found here: <https://tech.ebu.ch/loudness>.

## Process for audio delivery – Independent Production Companies

You will need a MediaShuttle account to access the BBC's service. To request an account, please contact Christine Howard, Scheduling Manager, with the following details:

1. Company name
2. Key contact name
3. Key contact email address

Once your account has been set up you will receive some e-mails from MediaShuttle with links by which you can choose your password and access the system.

The MediaShuttle address is <http://bbcradiodelivery.mediashuttle.com>

MediaShuttle works in all web browsers but users of Chrome will need to install a plugin. There is an app for iOS.

- Programmes should be sent as wav or flac files
- The naming of your wav file is important. It should include the Title (in full) and TX date.  
eg: "New Programme 120816.wav"
- Next, email the presentation details to the Radio 4 Presentation team, notifying them that the audio has been delivered. **THIS IS CRUCIAL.** They will listen to the in and out of the programme to check that they match the in and out words quoted 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 contact you to give you the all clear or discuss any problems. The presentation office is staffed, Monday to Friday 9.30am – 5.30pm.

**Failure to complete this step within 14 working days of delivering your programme will result in your programme being lost.**

## 10. On-Air Promotion

Five weeks before transmission, programmes are selected as **Promotional Priorities** for the whole network. If you have not submitted a Programme Description **six** 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. The promotions producer involved in your campaign will advise you on the wording of the various endings.

Trails must tell the listener clearly and precisely the name and TX details of the programme.

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

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.

- **contact**
  - **email**
- Moy McGowan, Lead Producer Promotions  
[maire.mcgowan@bbc.co.uk](mailto:maire.mcgowan@bbc.co.uk)