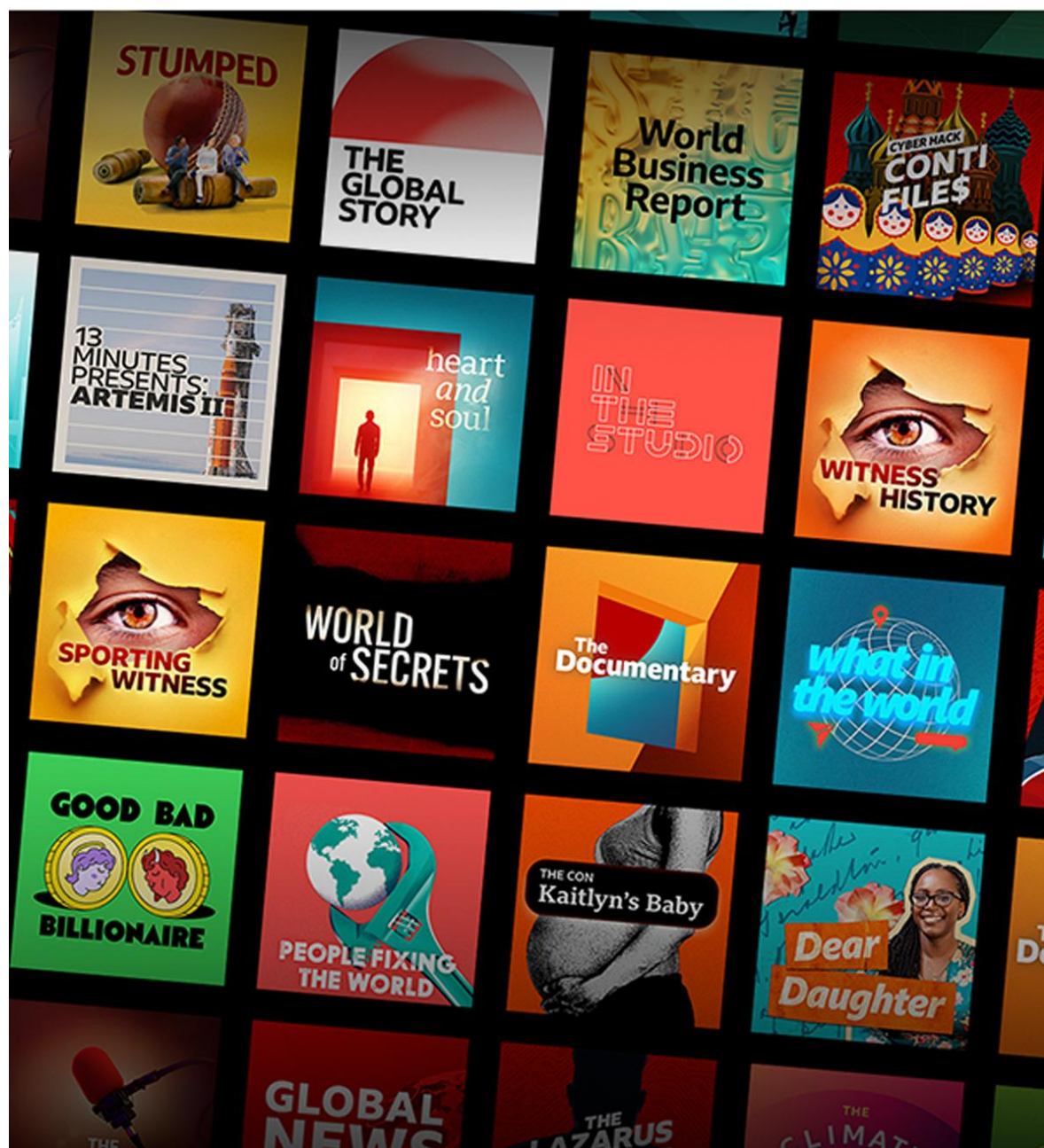


BBC NEWS

WORLD SERVICE

Invitation to Bid 2027/8



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1. THE COMMISSIONING TIMETABLE 2027-28

Thursday 9 th July 2026	Proteus opens. At this stage Commissioning requires the use of the SHORT SYNOPSIS box <u>only</u>. At this stage Commissioning Editors require UP TO TWO PARAGRAPHS ONLY. At this stage World of Secrets requires ONE SIDE A4 (<i>approx. 1500-3000 words</i>). Please submit in the Full Synopsis box. <u>We are restricting pitches from each supplier to a maximum of ten for each category.</u>
Thursday 3 rd September 2026 (12 noon)	Deadline for submissions for initial proposals into Proteus
Thursday 17 th September 2026	Pre-offers results published in Proteus
Thursday 1 st October 2026 (12 noon)	Deadline to submit final proposals into Proteus. Please ensure you complete the digital treatment section
Thursday 15 th October 2026	Results will be published in Proteus

2. THE COMMISSIONING PROCESS

Important Information

Ten pitches per supplier : We are restricting pitches from each supplier to a maximum of ten for each category. So you can put in ten Half Hour Documentary pitches, ten Hour documentary pitches, ten In the Studio pitches etc. This focusses the process for us, and hopefully allows you to hone in on the pitches you believe are strongest.

- We do not accept proposals from individuals.
- Submissions **MUST** come through an in-house supplier or registered independent production company.
- For independent suppliers: details of how to register your company for the database can be found at <https://www.bbc.co.uk/commissioning/radio>

Please note that World Service has yet to migrate over to PiCoS therefore the Proteus system is used for the submission of offers. All proposals **must** be delivered via Proteus. We do not require hard copies of any proposals.

Please enter Proteus as follows;

Description	Year	Round
World Service Commissioning Round 2027/2028	2027/2028	1

For **BBC** Users:

Recommended browsers are Microsoft Edge and Google Chrome.

- To log on go to <https://proteus.tools.bbc.co.uk>
- If you are working from home, you might find that the link above doesn't work and you will need to use the following: <https://proteus.tools.bbc.co.uk/proteus-web/login.action>
- If you are accessing the system via a non-BBC computer, please use the following link: <https://proteus-zba.tools.bbc.co.uk/>
- You can also log on to Proteus from BBC Gateway:
<https://staff.bbc.com/gateway/tools/proteus/>

For **Independent companies** access PROTEUS via a portal:

<https://proteus-pitching.tools.bbc.co.uk>

Delivery Requirements

- The proposed production budget must cover all aspects of the production, including presenter fee, recording costs and expenses.
- It will be assumed that all elements included in proposals can be successfully delivered within the proposed budget.
- Production teams will be expected to adhere to BBC Values and Editorial Guidelines, ensure content is legally cleared and will be responsible for third party rights clearances; and deliver all necessary production related paperwork in a timely fashion – e.g. compliance forms and publicity information.
- Production credits will be given in line with applicable standard terms and guidelines.
- The BBC reserves the right at any time prior to the award of a commission, and without incurring any liability to the affected suppliers, to accept or reject any proposal, or to annul the commissioning process rejecting all full proposals.

3. WORLD SERVICE ENGLISH



Thank you once again for your interest in the Offers Launch for BBC World Service English. As we look ahead to 2027/28, it's a chance to thank all our programme makers for the stories, insights, and ideas you have helped us share with our audiences all over the world.

Over the past year, that journalism has taken audiences to Nepal, South Africa, Iran, Russia, Lebanon, Sierra Leone, and Sudan - and many more besides. Through these stories, we have reflected the diverse experiences, challenges, and aspirations of people across every continent. The breadth of this content really is an essential part of the work of World Service English, offering perspectives of unmatched variety and a sense of connection for listeners everywhere in an increasingly complex and unpredictable world.

And, again, over the next 12 months, we want to maintain that commitment to sharing stories from the widest possible range of perspectives and places, ensuring that audiences can see themselves - and better understand others - through our journalism. To achieve that, our content must resonate across cultures and borders. Its hallmarks - curiosity, creativity, and an unwavering commitment to editorial excellence - are needed more than ever.

This 2027/28 commissioning round takes place not only as we navigate an increasingly challenging editorial landscape, but also at a moment when the nature of content-making and storytelling is evolving at pace. Alongside our commitment to delivering trusted, distinctive journalism, we will continue to prioritise digital growth, ensuring that our content reaches and engages audiences wherever and however they choose to consume it. The teams at WSE will do all we can to support that - to ensure that our best-in-class audio content finds the widest possible expression for audiences across many platforms. At a time when resources are stretched and we can't do everything we'd like to, ensuring our suppliers make the most of every story is the best way for us to continue serving audiences effectively.

The breadth of many of the strands we're commissioning in this launch is also showcased in the World Service's Documentary Podcast. It must rank as one of the richest collections of storytelling in English anywhere, as well as being a significant global digital success for the BBC. Its strength has not happened by accident; it is the result of careful curation, editorial judgement, and collaboration across teams, bringing together the very best of Global English reporting and audio innovation in a way that serves audiences at scale.

As audience behaviours continue to evolve, we want to build on that success. New technologies offer exciting opportunities to deepen engagement, extend our reach, and enhance the way we tell stories. Our task is to embrace those opportunities thoughtfully and responsibly, while preserving the editorial integrity, creativity and ambition that have long defined the BBC and set us apart globally.

Not a day passes without us considering what Gen AI means for the work we do. Considering that, it's helpful that the BBC has issued information and Guiding Principles <https://www.bbc.com/mediacentre/articles/2024/update-generative-ai-and-ai-tools-bbc> to ensure the responsible use of Gen AI technology across the organisation.

Regarding the use of AI in the commissioning process and content delivery, we ask all our partners to be mindful of these principles, to consider their use of AI carefully, and to be transparent — ensuring it aligns with our editorial values and with audience expectations of trust. I also ask that you work with your commissioner from the outset if you are considering using AI.

As ever, I look forward to seeing and hearing more of the stories you want to share - and to working with you to bring them to audiences around the world.

Jon Zilkha
Controller, BBC World Service English

4. COMMISSIONING BRIEFS

Slot Titles	The Documentary The Hour Documentary
Commissioning Editor	Gwenan Roberts
Duration	The Documentary: Two durations 22'59" and 26'29" Hour Documentary: Clocked Hour
Transmission period	April 2027-March 2028
TX	The Documentary: Weekly Thursday Hour Documentary: Weekends, monthly
Guide Price per episode	The Documentary: £8.5k per episode The Hour Documentary: £12k per episode
Proteus Submission	Slot: The Documentary Slot: The Hour Documentary The first stage requires use of the SHORT SYNOPSIS box <u>only</u> . At this stage Commissioning Editors require UP TO TWO PARAGRAPHS ONLY . The second stage requires a fully written proposal in the FULL SYNOPSIS box. <i>No more than 2 sides of A4 (approx. 4,000 to 6,000 characters (including spaces))</i>

Global documentaries for audiences everywhere.

These notes apply to the half hour Documentary and the hour Documentary

Documentaries sharing **stories from around the world** that make you sit up and think. We want the reaction – “I’ve learned something new; I want to tell others about it. “

Making the complicated easier to understand, with audio that flows.

Unique: *I don’t come across these stories anywhere else, only on the BBC World Service.*

What are they about?

Anything, that is for a global audience. Insightful, surprising, building on what's already known and discussed.

They can be topical, linked to current events, explaining and examining the un- or under-reported. Challenging preconceptions.

They can be focused: on a single theme, if it raises thoughts and issues that illuminate a wider picture.

Some may focus on examining and be evidence based, e.g. science, tech, economy, social developments,

If the evidence is found through on the ground trials/innovation, on the ground voices may tell us the most.

The most exciting leads and research may increasingly be in countries away from more established bases in Europe and North America.

Present and future is good. What informs me about now, and my thinking/understanding about what is to come. Exploring the past is welcome if we gain insight into today.

The sound: some documentaries are all about their unforgettable sound. Some will lean towards straighter reporting, where the importance is getting the best on the ground actuality. Many will mix both.

Variety

We are looking for documentaries that reflect this very varied world.

We will be prioritising geographical spread, stories from all continents. Then we are looking for variety in subjects, voices, and between breadth and close focus.

Tonally some may be lighter: humour can be found in difficult circumstances. Hope can be an important component of every story.

Your pitch

In your short pitch, think of what the essence of the doc is that you want to come across. What's the location, subject or voice that make this a must-commission.

What will the Commissioner and audience to be struck by? The unvisited location? The unreported angle or discovery? The unique access? Revelatory journalism? The **unheard voices**, the insight and knowledge of the speakers/new research/bringing together the global strands of a story or issue that have not been brought together before?

Ten pitches per supplier

A reminder that we are restricting pitches from each supplier to a maximum of ten for each category. So you can put in ten half hour pitches, ten hour pitches. This focusses the process for us, and hopefully allows you to hone in on the pitches you believe are strongest.

Why an hour duration?

If you are pitching in The Hour documentary category, tell us why it should be done at that duration rather than in the half hour slot.

How is the storytelling going to build and flow over the hour, bringing the audience with you? What are the new tales or complicated stories that you will develop? What are the voices and surprises and evidence that will carry it through?

The hour is a high-profile monthly slot, and we want these to be documentaries of record, so we are looking for unique stories and storytelling that will stand out for global audiences and that they would find hard to discover elsewhere.

Risk

We don't want to discourage informed and managed risk to make exciting programmes and tell stories from across the world.

We are aware that several types of production risk are increasing.

Here are some things to consider to avoid your best ideas becoming unworkable.

Is this story set somewhere that has a red travel restriction (FCO website travel advisory info). Is there a way to manage that? Is there an alternative location/way of telling if going there is too much?

Is it a country that it's difficult to get into re visas? If so – are there people on the ground who can make it? This has been hugely successful in allowing us to report.

Is it a country that doesn't like people talking about some subjects – and may make finding interviewees difficult? If so, is there a way of telling it with others?

The Commissioner will work with you on risk-based problems, and we don't want to discourage ambition. Very often there are solutions.

Impartiality

We want our audiences to listen and not feel excluded, that the content is “not for them”.

We want to be somewhere where listeners don't feel they "belong" because they know everyone listening thinks the same way. We want them to feel they are sharing in being entertained, informed and challenged.

We expect that some documentaries will reflect opinions that some listeners may disagree with. If they didn't, we wouldn't be accurately reflecting the world.

We always want those that are criticised to be approached for their views, ideally through interviews, rather than the last minute "you have the right to reply to this charge".

This means tough challenging for all opinions, and that statistics and claims are sourced and questioned/put in full context. That the journalism is transparent for the audience.

Artificial Intelligence

In audio production and journalism, we know that there are many AI tools that can help you work – but can carry risks.

The audience needs to know about any use of AI, and we need to know and be transparent with them.

Our BBC Editorial Policy guidelines set out the BBC's policy on AI and issues around accuracy, human oversight and judgement, and not presenting something as real that isn't (or could be misinterpreted as real) by listeners when it's AI generated.

Please read the guidelines and ask us any questions.

As well as the latest on AI, there's a lot around fairness, safety, impartiality, offence – have a look:

<https://www.bbc.co.uk/editorialguidelines/>

Impact

We want all our documentaries to have the greatest possible impact; including on social, online, working with our language services and other networks and all areas of the BBC to get your work to more people. We will work with you to achieve this.

Trust your best ideas.

Slot Titles	Witness History Batch Sporting Witness Batch
Commissioning Editor	Simon Pitts
Duration	08'58" x batches of 5
Transmission period	April 2027-March 2028
TX	Daily
Price per episode	£1,550.00 per episode
Proteus submission	Slot: Witness History Batch Slot: Sporting Witness Batch The first stage requires use of the SHORT SYNOPSIS box <u>only</u> . At this stage Commissioning Editors require UP TO TWO PARAGRAPHS ONLY . The second stage requires a fully written proposal in the FULL SYNOPSIS box. <i>No more than 2 sides of A4 (approx. 4,000 to 6,000 characters (including spaces))</i>

DESCRIPTION

These programmes are history told by the people who were there.

Witness History is a daily programme with a 9 minute duration, and each episode features a key witness to a moment of historic importance. We define history as at least 10 years ago. Sporting Witness is a weekly programme and features a moment of historic sporting importance.

Both programmes are built around a strong interview with someone who took part in, or was caught up in, a moment of consequence such as a cultural event or a scientific discovery or a natural disaster or a sporting triumph or a quirky moment of social change... an assassination, protest movement, war, or anything else of international significance and interest.

Witness and Sporting Witness episodes usually include archive audio, production music, sound effects and a light touch script voiced by a presenter, who gives the historical context. The writing style of the script is short and punchy.

The presenter should respond to what they hear and this strand isn't for a series of links and clips.

The best Witness History and Sporting Witness episodes focus the interview not just on the facts or analysis, but on colour - the things that only a witness – or only this witness - can reveal.... what the people were wearing, eating, seeing, or what the weather was like, or what the room looked like.

Batches:

We are offering 5 batches of five episodes.

You are invited to submit offers in any configuration of five episodes.

They could be five themed episodes to be spread across a week of Witness History, (successful themes are broad as well as more tightly focused and have recently centered on toys, on writers and on Nigeria)

Or they could be a number of strong Witness History episodes combined with a balance of Sporting Witness episodes for a total of five. These need not necessarily have a thematic focus.

Or you may wish to offer five episodes of Sporting Witness. Again, some of these may pair satisfyingly over two weekends but it is not necessary to theme all offers.

Please visit the programme website or your podcast provider and engage deeply with the programmes' archives prior to submission.

For initial offers please identify the Witness, the story and the presenter in a very few lines (three maximum) for each of the five proposed episodes.

Following the second-round commissions will be conditional on confirmation of all guest contributions.

Slot Title	Heart and Soul
Commissioning Editor	Simon Pitts
Duration	26'29"
Transmission period	April 2027-March 2028
TX	Weekly, Friday
Guide Price per episode	£8,500 per episode
Proteus Submission	Slot: Heart and Soul The first stage requires use of the SHORT SYNOPSIS box <u>only</u>. At this stage Commissioning Editors require UP TO TWO PARAGRAPHS ONLY. The second stage requires a fully written proposal in the Full Synopsis box. <i>No more than 2 sides of A4 (approx. 4,000 to 6,000 characters (including spaces))</i>

Personal approaches to faith and spirituality.

Each week Heart and Soul explores the personal experiences of spirituality and faith. Episodes address the major traditions as well as the lesser known, the local, mystical, pagan, agnostic and atheist. Listeners gain deep knowledge and understanding of faiths in diverse cultures and geographies, and some episodes offer historical perspectives which provide context to today's realities. Heart and Soul addresses the profound experience of what it means to be human.

Editorial Pointers:

Most commissions are for single episodes although there may be scope for a short mini-series. Programmes are typically on-the-ground documentary recordings, though single-subject interview treatments have also been highly successful. Stories that are rooted in the community are prized. Key is a powerful sense of place with lavish location sound. We welcome collaborations across platforms, language services and with external partners.

Notes on Delivery:

Programmes feature BBC branding at the intro, mid-point and ending delivered by the partner. Heart and Soul goes into the Documentary Podcast feed and there is sometimes a need to deliver a separate file for podcast. Restrictions on the use of commercial music apply for the podcast versions.

Other Thoughts:

Heart and Soul producers are regularly nominated, and win prizes, for exceptional craftwork together with sharp and inquiring journalism. It is a slot for prestigious programming where early discussion with the Commissioner about accompanying social materials pays great dividends in social shares and episode profile.

Slot Title	In the Studio
Commissioning Editor	Simon Pitts
Duration	26'29"
Transmission period	April 2027-March 2028
TX	Weekly, Tuesday
Guide Price per episode	£8,000 per episode
Proteus Submission	Slot: In the Studio The first stage requires use of the SHORT SYNOPSIS box <u>only</u>. At this stage Commissioning Editors require UP TO TWO PARAGRAPHS ONLY. The second stage requires a fully written proposal in the Full Synopsis box. <i>No more than 2 sides of A4 (approx. 4,000 to 6,000 characters (including spaces)</i>

Writers Thomas Keneally and Karin Slaughter, musicians Patti Lapone and Wynton Marsalis a leading Bollywood film intimacy coordinator, world famous chefs, fireworks designers, video game legends The Romeros and designers and artists of all kinds have recently appeared In the Studio. Featuring renowned cultural leaders, In the Studio brings audiences up close to the creative approaches of the acclaimed.

Each episode brings multiple encounters with a single character. These are designers, or visual artists, architects, showrunners, directors, writers, and musicians.

We meet the subject while they work on a specific project and come back to them to learn how they develop their work, and sometimes even as they complete them. We learn of their biography and the inspiration, context, and subject of their work.

Further Notes:

This is not a strand featuring emerging talent.

In the Studio is aimed the widest general audiences. The strand showcases original, and creative production styles. Tonally inclusive treatments may include reporter-led single editions, specialist/celebrity-led encounters, longitudinal production over months and a year, and more.

We continue to develop the editorial ambition of In the Studio and welcome pitches featuring the world's creative elite in the widest lateral senses.

In the Studio is never focused on the end cultural product (e.g., the finished book, the completed film or released album) and interviews always take place during the process of creative production. Bids should not feel as if they are PR-ed or promoting a release or product.

Each programme bid should indicate the potential for related social and web content suitable for the BBC WSE platforms.

Slot Title	Solutions Journalism
Commissioning Editor	Tamsin Barber
Duration	22'59"
Transmission period	April 2027-March 2028
TX	Weekly, Tuesday
Guide Price per episode	£8,000 per episode
Proteus Submission	Slot: Solutions Journalism The first stage requires use of the SHORT SYNOPSIS box <u>only</u>. At this stage Commissioning Editors require UP TO TWO PARAGRAPHS ONLY. The second stage requires a fully written proposal in the Full Synopsis box. <i>No more than 2 sides of A4 (approx. 4,000 to 6,000 characters (including spaces)</i>

Exploring solutions to global problems.

We are looking for original and thought-provoking documentaries that hear directly from the people working to find solutions to global issues.

These are hopeful, practical and analytical. Following the documentary style and fact-based evaluation, these stories can be investigative as well as entertaining- with innovative approaches welcome.

It is vital that the programme hears the voices of those implementing the solutions on the ground- with strong location recordings capturing the experiences of those living with the realities of the problems. These can be big scale ideas or smaller projects.

Clarity is also key for our audience - how is the issue being approached and what is its impact on the country/community where it is being tackled? If it is a global problem, how may it vary across the world in an impactful way? We also want to hear the positive impacts and possibilities alongside the potential drawbacks and limitations of the solutions.

Slot Title	World of Secrets (Podcast, with radio version)
Commissioning Editor	Jon Manel
Number of Episodes	Will vary but probably between 6 and 10
Duration	Podcast episodes can vary in length. As a rule, we'd say between 25 and 45 minutes but they can be longer.
Transmission period	For podcast release and radio TX between May 2027 and May 2028
Guide price per episode	£8,500 to £12,000 per episode. This range is intended to be a guide. Budgets will be agreed based on what's involved in creating the story/investigation, episode length, any travel and other costs etc.
Radio version required	Duration: 26'29"
Proteus Submission	Slot: World of Secrets The first stage requires use of the FULL SYNOPSIS box. At this stage, Commissioning Editors require one side of A4 (<i>approx. 1,500 to 3,000 characters (including spaces)</i>) The second stage requires a fully written proposal in the Full Synopsis box. Length is not limited.

Editorial opportunity

World of Secrets is the BBC's global investigations podcast.

<https://www.bbc.co.uk/programmes/w13xtvs0>

World of Secrets is one of the BBC's highest priority podcasts.

We currently have a pipeline of content which means, by this time next year, we hope to be up to the podcast's sixteenth season.

From this commissioning process, we are looking for new seasons to launch between May 2027 and May 2028.

The BBC aims to have a relatively small number of "go-to" factual storytelling narrative podcast destinations – and one of them is World of Secrets. Audiences know what they

will get and will be given every reason to return season after season. We aim for around four seasons per calendar year.

World of Secrets was the first of the BBC's new "umbrella" podcasts. The BBC's podcast strategy includes concentrating on a number of "always-on" or "near always-on" podcasts.

At the heart of each season of World of Secrets is a global investigation and gripping storytelling.

Some of the phrases we have used about World of Secrets are: *"stories they don't want told"*, *"holding the powerful to account"* and *"exposing scandals around the globe"*.

We are looking for brilliant journalism, uncovering or telling important and significant stories from around the world.

Ideally, it will be an original investigation, or it could be a previously little-known story for which you have a significant new lead and that takes it forward, or a significant new investigation about a scandal that people might already be familiar with.

A story could be based in one particular place or country or several countries – but not solely in the UK.

Past seasons

World of Secrets launched in October 2023 with *The Abercrombie Guys*, the BBC's investigation into claims of sexual exploitation made against the former CEO of fashion giant Abercrombie & Fitch.

The audience of World of Secrets has grown rapidly, making it one of the BBC's most important and priority podcasts. World of Secrets investigations have had significant impacts, including arrests, charges and even family reunions.

These are the World of Secrets seasons so far:

- The Abercrombie Guys
- The Disciples
- The Apartheid Killer
- Al Fayed – Predator at Harrods
- Finding Mr Fox
- The Bad Guru
- Guest Season: The Six Billion Dollar Gold Scam
- The Killing Call
- Death in Dubai
- The Child Cancer Scam
- The Darkest Web
- Searching for Soldier Dad

More investigations are expected to be published in the autumn and early winter of 2026.

Our expectation is that all seasons of World of Secrets will make a significant global impact.

Please familiarise yourselves with the previous seasons, the investigative nature of the podcast, and the style of the storytelling.

Style of storytelling

To be part of World of Secrets, the high standard of original investigative journalism and the strength of the investigation/story isn't enough.

World of Secrets also needs to be known for its exceptional propulsive narrative storytelling. The way these stories are told can't be slow to get into. Your season of World of Secrets will lose listeners if it tries to slowly build up to a moment. The audience needs to feel compelled to listen from the very first moments. Once the totally captivating first minute or so has drawn listeners in, the story needs to be impossible to put down - with a momentum that means your listeners want to know what is going to happen and don't consider switching off. Remember, these can be complicated stories, which makes the storytelling even more important.

We are looking for a small number of key contributors or characters within the storytelling whose stories develop over the season. The story should normally be woven around those key people.

Every episode should usually aim for a key storytelling moment around every six minutes. Think twists and turns, revelations, unexpected developments.

The style of World of Secrets is to be strongly presenter/host led, with exceptionally strong scripting.

There can be one presenter or two, but they need to be taking us on the journey through the story.

Crucially, there must be a really clear narrative story that develops over the course of the season.

Episodes can't stand alone – each must be a chapter that's part of a cleverly woven plot, telling the story of the investigation, over the entire season.

If the story is told in such a way that, in effect, it creates a series of separate documentaries bound together by a theme, that *won't* be suitable for a season of World of Secrets.

World of Secrets needs brilliant soundscaping. Every episode of every season should be an immersive experience.

Consistency across seasons

All seasons need to sound like they belong to the same podcast. They all use the same theme music for the titles at the start (at the end of the pre-titles sequence) and at the end – and at various points during episodes. Although most seasons will have different presenters and will be made by different teams, all seasons will be based on first-class investigative journalism and important global stories, and they will have propulsive “unputdownable” brilliant narrative multi-chapter storytelling, as described above.

This helps to create the desired continuity and consistency.

Midrolls and “cliffhangers”

Every episode needs to contain a midroll point – where adverts will be dynamically inserted outside the UK. Trails for other BBC podcasts will also be inserted in that space – both in the UK and outside the UK. This should also be a big moment in your storytelling. We see it as being a fabulous production opportunity, to build in a cliffhanger type moment midway through your episode.

Likewise, we want listeners who are consuming the story via weekly release, to be counting the sleeps to the next one. It's expected that there will be big "cliffhanger" type moments in the storytelling at the end of every episode.

How many episodes?

On average, we expect most seasons will be 6 to 10 episodes. But it can vary. A number of seasons have had 5 episodes, and that's fine. A season of World of Secrets must never sound like it is being stretched out unnecessarily. Like an elastic band when too stretched, we don't want it to get thin in the middle.

Episode length

Podcast episodes can vary in length. As a rule, we'd say between 25 and 45 minutes, but they can be longer. Ultimately, the length should be driven by what works in order to deliver gripping, propulsive storytelling that keeps the listener listening. Don't forget the elastic band – don't stretch it out.

Radio versions

We are likely to want the same number of episodes for World Service radio. These are largely cutdowns of the podcast versions, but each radio episode requires some extra curation for the radio listeners. You will need to factor that into your production schedule, if commissioned. The radio duration is 26'29".

Appetite for more

Investigations often develop further after publication. We will always be interested in hearing more. If there is a follow-up or development, let us know. We may well want to commission further episodes of your season.

Collaborative process

We are waiting to be swept away by your idea. Podcast commissioning at BBC World Service English is a collaborative process. As these are often complicated investigations, and we are looking for top-class storytelling and in a particular style to fit the podcast, there will be an expectation of a number of rounds of feedback, with script and audio drafts of episodes.

Promotion

If commissioned, we would want you to engage with the BBC World Service teams responsible for publicity, promotional trails and social assets, to help your journalism and the podcast season to reach as many people around the world as possible.

Depending on circumstances, funding for development work may be considered.

What we are looking for from your stage one submission for World of Secrets

Our preference would be to receive a small number of really well-thought-out proposals from suppliers, rather than large numbers of more speculative ideas.

Up to one page of A4. Please make the most of that space to give us as much information as possible. We will be looking for a very clearly set out and easy to understand summary of your story.

Please make it clear where you are with your investigation/story. We need to know which parts of your pitch are, at this stage, speculative, and what has been confirmed.

Please avoid “over-writing” your pitch – the strength of the story should speak for itself.

We are keen for you to provide us with a brief episode structure/breakdown. Who do you envisage will be the key people in the story and how will their stories develop during the course of the storytelling?

Which, if any, of your contributors have already confirmed their willingness to participate? Please let us know.

If you are proposing a particular presenter or presenters, have they been approached and confirmed that they are interested in taking part?

5. CONTACTS

Jon Zilkha	Controller	jon.zilkha@bbc.co.uk
Gwenan Roberts	Commissioning Editor	gwenan.roberts@bbc.co.uk
Simon Pitts	Commissioning Editor	simon.pitts@bbc.co.uk
Jon Manel	Podcast Commissioning Editor	jon.manel@bbc.co.uk
Anna Doble	Digital Editor & Commissioning Editor, Sport	anna.doble@bbc.co.uk
Tamsin Barber	Commissioning Executive	tamsin.barber01@bbc.co.uk
Paul Blythe	Head of Planning & Scheduling	paul.blythe@bbc.co.uk
Vanessa Morris & Karen Howe	Commissioning Coordinators	vanessamorris&karenhowe@bbc.co.uk