



audio  
content  
fund

# Annual Report 2020-2021



## About this document

This report summarises the activities of the Audio Content Fund from April 2020 – March 2021. It breaks down the bids received, and details the successful projects and their intended outcomes.

This edition is labelled an Interim Report since, at the time of writing, several of the later projects have not yet entered production or been broadcast. It will be superseded by a Final Report once the final project has been broadcast.

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**Date:** 15 June 2021



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# Executive Summary

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1. The Audio Content Fund (ACF) exists to finance the creation of original, high quality, crafted, public-service material for broadcast on commercial and community radio. It is part of a pilot Contestable Fund, funded by the UK Government.
2. The industry trade bodies AudioUK and Radiocentre set up the ACF in 2018, and it distributed grant funding totalling £655,898 in financial year 2019-2020. For financial year 2020-21, it was set to distribute a further £1,000,000.
3. Bidding in 2020-21 was due to take place in three equally-funded bidding rounds (April, September and January) but in April, £400,000 of funding was brought forward to a special round to support audiences during coronavirus restrictions. Later in the year this funding was replaced by DCMS, who went on to provide an additional £300,000 for content to support audiences experiencing winter loneliness. This took the total grant budget for the year to £1.7m.
4. Across the year, 232 bids were received, representing a total value of £4.46m
5. Bids were assessed by the ACF's Independent Funding Panel, comprised of four people, resulting in a total of 90 projects being selected for funding.
6. The allocated grants range from £5k to £61k and total £1,704,431. The funded projects will collectively generate 420 hours of content, and reach an estimated gross audience of 14.5m listeners on Analogue and DAB radio stations.
7. Building on its work in Year 1, ACF funding has continued to stimulate the independent production sector, growing that market and providing new business opportunities for audio indies. Of the 90 projects, 67 are from new production/broadcaster partnerships – indies and radio stations that have never worked together before.
8. 74% of the funded projects were from suppliers based outside of London. Projects were funded for broadcast on local stations in all four nations of the UK, with content produced in English, Gaelic, Irish and Ulster Scots.
9. All bids are assessed for the diversity of their representation, and 1 in 5 of the funded projects were primarily focused on BAME, LGBT, and disabled narratives or perspectives.
10. The ACF has significantly improved the plurality of crafted, quality, public service content broadcast on radio in the UK in the year 2020-21. Of the 90 funded projects, 55 were broadcast on commercial radio, none of which would have been funded via conventional commercial relationships. 38 of the projects were broadcast on community radio partnerships, adding significant impact to stations that are mostly volunteer-led, charitable or non-profit organisations.
11. During the uncertainty of the coronavirus pandemic, the ACF provided audio production companies with additional revenue opportunities, which in turn led to additional or replacement work for an often-struggling freelance workforce. The broadcasts themselves provided reliable information, support, companionship, escapism, and entertainment for millions of listeners.
12. Year 3 of the ACF has begun, with a planned grant budget of £1m to be distributed in August 2021, November 2021 and March 2022.
13. 2021-22 will be the third and final year of the fund's original pilot scheme. The first two years of the ACF have exceeded all expectations, demonstrating the huge value and impact of contestable funding in the radio and audio sector.

## Sam Bailey, ACF Managing Director

In February 2020, we laid out bold plans to push the Audio Content Fund forward in its second year, by building on what we'd learnt in a fantastic Year 1, with a range of experimental new approaches to distributing grant funding. The next month, as every other organisation across the world had to, we tore up our plans and thought instead about how we could contribute to supporting audiences and businesses struggling as the coronavirus restrictions changed our world overnight.

Our approach was to divert £200,000 of the year's planned £1m grant budget to a rolling funding round, with decisions made weekly, and content made and broadcast within a month. The budget eventually doubled, and £400,000 was spent on 28 different projects across the first 8 weeks of the UK's initial lockdown period. Content covered a range of themes: radio shows replacing things listeners had lost, like live music, arts and comedy; programming building a sense of community, through discussion, family stories and local connections; material to support listeners with their mental health and fitness; and stories celebrating frontline heroes from a range of backgrounds.

We were delighted that, later in the year, DCMS were able to replace those diverted funds with an additional £400,000, meaning we could still fulfil some of the ambition we had back in the heady pre-pandemic days. We were also able to distribute a further £300,000 in an extra funding round to combat loneliness in the Covid Winter of early 2021. Having planned for that annual grant funding budget of £1m, the year ended with us having distributed a total of £1.7m, and reached an estimated 14.5m listeners – in a year when they needed connection more than ever before.

While 2020 will forever be remembered as the year of pandemic lockdowns, I know that many will also remember the incredible content they heard on their radios when they were stuck at home. I'm immensely proud that the UK radio and audio sector were able to mobilise so quickly, enthusiastically and effectively to support audiences with such extraordinary creativity.



## Helen Boaden, Funding Panel Chair

Radio's superpower has always been connection: bringing people together while brilliantly entertaining them. In 2020, we all needed connection like never before, so ACF launched two extra commissioning rounds for Covid-related programmes. We wanted ideas which could inform, amuse, console, uplift and bring humour and entertainment to millions of listeners facing an unprecedented situation. We were not disappointed. Independents and radio stations of every size responded magnificently.



We supported a range of cancelled music and cultural festivals – KISS Fest, for example, delivered 99 hours of DJ sets across 36 hours of continuous broadcasting, on three radio stations. At a time of physical isolation, it connected young people around the country to each other through the music and DJs they love. We commissioned bespoke programmes of practical pandemic tips, like Homeschool Helpers, Don't Worry Be Healthy, and 60 Second Support. We welcomed ideas which helped listeners with their mental health, such as Self-Isolating with Lee and Dean - an innovative short form comedy series, about two builders keeping in touch while keeping their distance.

And of course, we celebrated the heroism of our front-line workers in shows such as Lockdown Love Letters where real letters of appreciation to key-workers in Northern Ireland were voiced by actors and crafted into beautiful soundscapes. The pandemic was a catalyst for some wonderful public service radio content but we've also been delighted with the creativity of our regular commissioning. We've seen great sports ideas, growing numbers of short form dramas, wildly imaginative children's content and community radio stations linking together to make a real impact with their offers.

In marking an extraordinary year, I applaud the ACF team led by Sam Bailey which has worked flat out, and I thank my fellow panellists for their dedication. Choosing the right commissions is getting harder for us as the number and quality goes up but that can only be great news for the listeners.

## Background to the Audio Content Fund

The Audio Content Fund is a scheme that provides funding to support the creation of original radio and audio production in the UK. The ACF is part of a pilot Contestable Fund, financed by the UK Government, to support the provision and plurality of public service content that is traditionally more difficult to produce on a commercial basis (such as documentaries, comedy, drama, events).

In 2018, following their discussions with government on the positive potential for contestable funding for radio content, industry trade bodies AudioUK (for independent audio-led production companies) and Radiocentre (for commercial radio) were tasked by the Department for Digital, Culture, Media and Sport with setting up the pilot fund. Audio Content Fund Ltd. was formed in October 2018, and the company entered into a grant agreement with DCMS to distribute £3million over three years, structured as £800,000 in the first year, £1,100,000 in the second, and £1,100,000 in the third, all inclusive of administrative costs.

ACF appointed a Managing Director, Sam Bailey, to oversee the operation of the fund from April 2019. Funding decisions are made by an Independent Funding Panel, who report to the company directors via the Managing Director. The Audio Content Fund officially launched on 1 April 2019, and distributed £655,898 to 25 successful projects in its first year, to 21 different suppliers, for content estimated to reach 5.6m listeners.

In February 2020, the fund set out its plans to run three funding rounds in 2020, each distributing an equal share of the year's £1m annual grant budget, but in March 2020 this plan was changed to bring forward £400,000 to urgently fund content supporting audiences during the coronavirus pandemic. This £400,000 sum was later replaced by DCMS in an additional grant awarded in November 2020. An additional £300,000 grant was also provided by DCMS and the Office for Civil Society in December 2020, to support audiences who might be experiencing loneliness during the winter period. This took to £1.8m the total grant provided to ACF in financial year 2020-21.

## Summary of Bids Received



## Summary of payments

In financial year 2020-21, the Audio Content Fund administered its awards in five funding rounds – three ‘standard’ funding rounds, and two special rounds:

<b>Supporting Audiences During Coronavirus</b>	<b>£398,149</b>
<b>Standard Round 4</b>	<b>£206,718</b>
<b>Standard Round 5</b>	<b>£400,449</b>
<b>Winter Loneliness Round</b>	<b>£292,250</b>
<b>Standard Round 6</b>	<b>£405,116</b>

An additional £1,750 was provided to support existing projects from Year 1 that needed to adjust their production methods to accommodate remote-recording. Thus, a total of £1,704,431 in grant funding was distributed. The administrative costs for the year were £98,099.

# Summary of successful bids

**90**

**64**

**320**

**420**

**£1.7M**

Total number of successful bids

Number of different suppliers

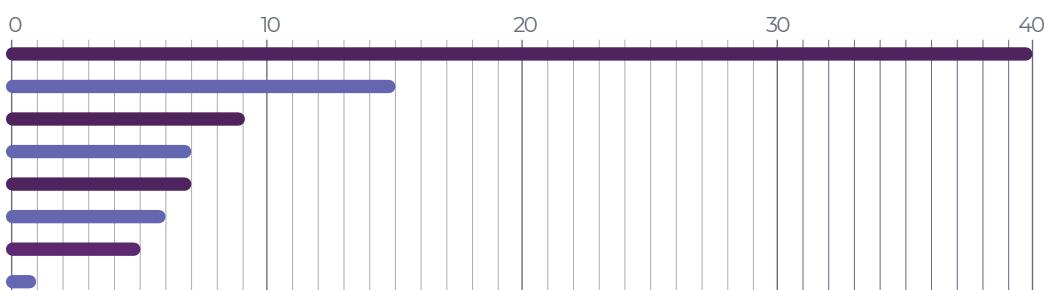
Number of different broadcasters

Total number of hours

Total value of 90 bids

## Breakdown by genre

Factual	40
Discussion/Magazine	15
Arts	9
Childrens	7
Live Music	7
Drama	6
Comedy	5
Sport	1

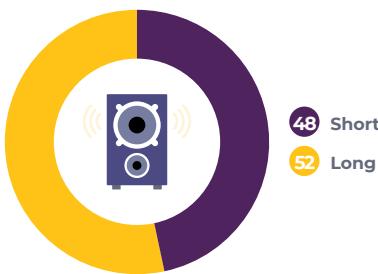


## Breakdown by broadcaster type



35 Community  
52 Commercial  
3 Both

## Breakdown by shortform/longform



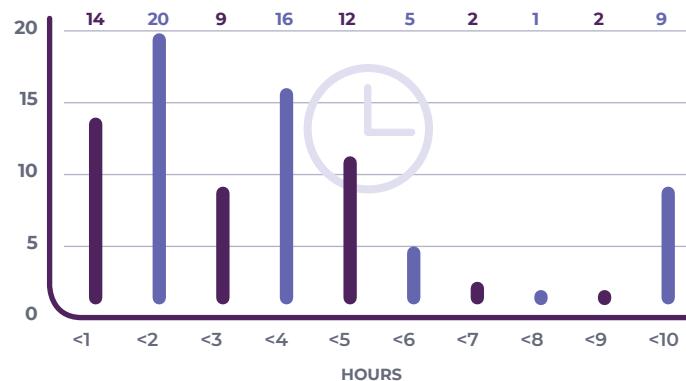
48 Short  
52 Long

## Breakdown by Cost-per-Listener-Hour



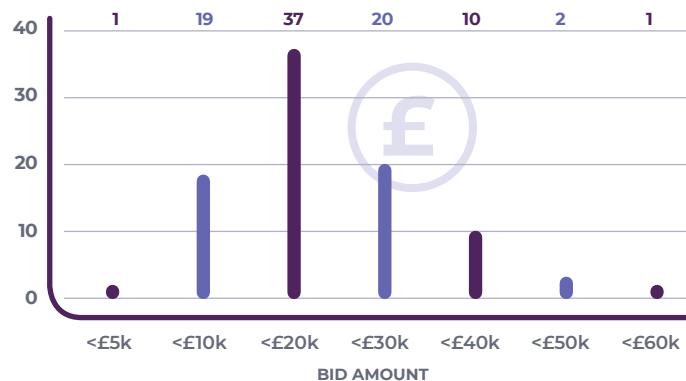
34 <5p  
11 <10p  
7 <15p  
38 15p+

## Breakdown by total hours of content



HOURS

## Breakdown by bid amount size

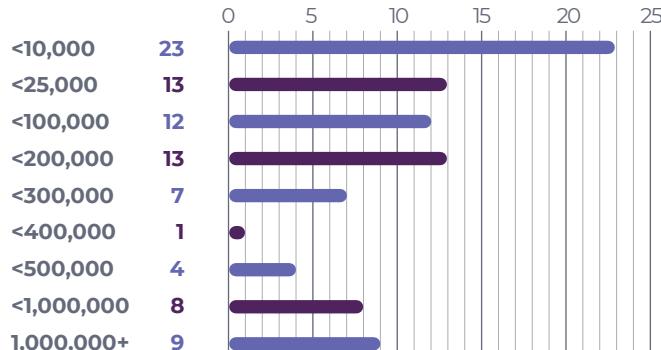


BID AMOUNT

## Breakdown by reach estimate



**NEW  
PARTNERSHIPS**



**EXPECTED  
TO REACH**  
(total gross audience)

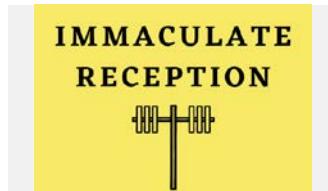
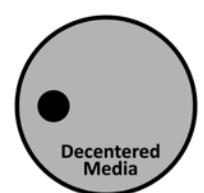
## Companies with successful bids



belle MEDIA



c60media.com



Modus Arts



NO BINDINGS



offside  
productions  
media



OK OPPORTUNITY KNOX ENTERTAINMENT

PEUT-ÊTRE THEATRE

Reduced  
Listening



SMOKE TRAIL



RISING STARS  
PROMOTING NORTH WEST TALENTS  
MUSIC | MEDIA | ART | EVENTS



**SWSW**  
Network



Story|things



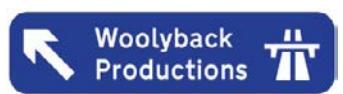
TONGUE TIED PRODUCTIONS



VISIONWORKS  
PRODUCTIONS



grape.



“ Radio's superpower has always been connection: bringing people together while brilliantly entertaining them. In 2020, we all needed connection like never before.

- Helen Boaden

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## Bidding guidelines

The Audio Content Fund bidding guidelines describe the basic funding principles of the ACF – that “the fund will accept applications from production companies, for audio content that is guaranteed to be broadcast on an Ofcom-licensed radio station” – and go on to outline the basic eligibility criteria for a bid, and the detailed assessment criteria that will be used by the independent funding panel to make their decisions.

These assessment criteria are based on the wider priorities of the Contestable Fund Pilot project, outlined in the DCMS policy paper as Quality, Additionality, Audience Reach, Nations and Regions, Diversity, Innovation, New Voices, and Plurality.

The guidelines go on to outline special conditions for certain types of project, and give specific details about the online application process for bidders. The guidelines can be downloaded from [audio.fund/guidelines](https://audio.fund/guidelines)

## Independent funding panel

The ACF funding panel were selected in 2019, and responsible for assessing eligible funding bids against the stated evaluation criteria. The panel is comprised of four exceptionally experienced individuals, all with a background in broadcast radio and audio production. For year 2021-22, two additional panel members will be appointed, in response to the volume of bids being received, and to add further breadth to the team.

- **Helen Boaden (Chair):** former Director of BBC Radio, and Controller of BBC Radio 4, who began her career in commercial radio and BBC Local Radio.
- **Mukti Jain Campion:** independent producer, director of production company Culture Wise with 20+ years' experience producing programmes for BBC Radio.
- **Kate Cocker:** radio presenter coach and podcaster, with a 20-year career in both public service and commercial radio, notably as Programme Director of Manchester's Key 103.
- **David Lloyd:** radio consultant and historian, a former executive at Orion Media, Virgin Radio, and Border Radio Holdings. An active podcaster and presenter, and founder of Boom Radio.



## Assessment process

The Managing Director of the ACF assesses all bids against the basic eligibility criteria laid out in the bidding guidelines, and passes eligible bids to the Funding Panel for consideration. The panel score the bids against the evaluation criteria outlined in the guidelines, each conducting their own independent scoring. Three of these criteria are mandatory (Quality, Additionality, Audience Reach) – bidders are expected to score well in all three of these criteria. Despite being mandatory, these are still subjective criteria and are subject to comparative assessment (i.e. one bidder can score more highly than another).

The other five criteria are supplementary (Nations and Regions, Diversity, Innovation, New Voices, Plurality) – bidders do not have to score well in all of these criteria, but the more criteria they cover, the higher they will score. While there is inevitably some degree of subjectivity in assessing bids, the stated criteria enable members of the Funding Panel to systematically consider the relative merits of competing bids and how they will fulfil the ACF's public service remit.

Following their individual scoring process, the panel then convenes to compare their scores and identify the leading bids. At these meetings, the originality, deliverability and likely audience impact of the various shortlisted projects are discussed and debated. The panel also look at the slate as a whole to ensure there is a range and balance across the ACF's output with regard to, for example, subject matter, genre, audience profile and budget allocation.

## Evaluation Criteria

DCMS's Contestable Fund pilot establishes eight evaluation criteria, which are in turn used by the Audio Content Fund's independent funding panel to assess all bids.

### Quality:



To ensure that productions met the standards and characteristics expected of public service content, funded by public money, the panel ensured all bidding suppliers demonstrated significant experience and expertise in their proposed subjects. They sought to be assured of the necessary levels of editorial oversight from appropriately qualified senior leadership, and to be confident in the production company to deliver on time and on budget. They interrogated each bid's budget breakdown to make sure the project was appropriately resourced, and explored the production and broadcast experience of key named personnel.

### Additionality:



The basic test of this criterion is that the programming must be entirely new to the broadcasting station(s), but the panel also sought to support productions which the market would have deemed a commercial risk, and which were over and above the broadcasting station's core offer. All our successful bidders and their broadcast partners demonstrated their commitment to introducing additional, high public-value content to their schedules, and many indicated that the proposed formats and topics were a significant departure from their existing services.

### Audience Reach:



Our guidelines require ACF-funded projects to be available on free-to-air, Ofcom-licensed platforms, that have significant audience reach. While we did not set a minimum threshold for reach (since regional markets all vary in size), the ACF panel did make judgments about whether they felt proposed broadcast slots represented enough prominence for the genre and format of content. As our data shows, half of our funded projects were expected to reach 200,000 listeners or more, with 23% of them expected to reach more than 500,000.



### Nations and Regions:

This criterion was assessed through consideration of the location of the supplier, the subject matter of the content, and the perspectives and locations of its contributors. Of the 90 funded projects, 67 were from companies based outside of London. We spent 4% of the year's grant budget on content in UK Indigenous languages: *The Adventures of Captain Bobo* was a bilingual English/Gaelic project, and *The 1920s* is a trilingual English/Irish/Ulster Scots project. A further 7% was spent on eight English-language projects broadcast on local stations in Wales, Scotland and Northern Ireland. For the projects broadcasting on national stations, commitments were made to ensure contributors were from a wide range of backgrounds, representative of the whole UK.



### Diversity:

The ACF seeks to promote diversity both on- and off-air, and our assessment process seeks to encourage opportunity for those who are currently under-represented in broadcasting, within production teams and in content. 1-in-5 of our funded projects had diversity at the core of the subject matter, including 12 projects focused on a Black, South Asian or East Asian audience. Three projects focused on the lives of disabled people, and three projects focused on the LGBT+ community. The majority of bidders committed to ensuring the diversity of contributors within all their projects.



### Innovation

Bidders and broadcasters met the challenge of innovation in a number of areas, often resulting in the introduction of novel formats and genres to stations. Continuing a trend from last year, the combination of short-form throughout the day, and long-form in the evening provides a useful way to drive quality and reach on many commercial radio brands. The Coronavirus Support Round led to a number of live music proposals, with many deploying innovative ways to record music from artists' homes and multiple locations. Throughout the year, many more productions were made using remote-recording technology, and those that were able to record in venues took innovative measures to record safely. Of particular note were: *Your Forest*, for pulling together home-recordings from woodlands around the country; *Running Punks*, which recorded eight hour-long shows with two presenters and a guest while running; and *Lightning Birds*, which played 'sonic tag' where each contributor only heard the audio immediately before theirs.



### New Voices

DCMS funding provides opportunities to introduce fresh voices and new ideas, in both on-air talent and through supporting smaller suppliers and new producers. 29% of the projects in this year had New Voices credentials, either by providing opportunities to hear from new talent on the mic, or by virtue of being companies new to radio production. For on-air talent, of particular note were: *Prime Timers* which was tagged as radio for older people, made by older people; *One Voice* which presented the views and culture of the Manchester Chinese community to stations around the UK; and *Connections* which was a radio drama series written and performed by emerging disabled writers and actors. New or smaller companies winning this round included Sixteen Media, The Useful Media Company, podcast producer Anything But Footy, multiplatform company Storythings, and CICs Wild Rumpus and Modus Arts.



### Plurality

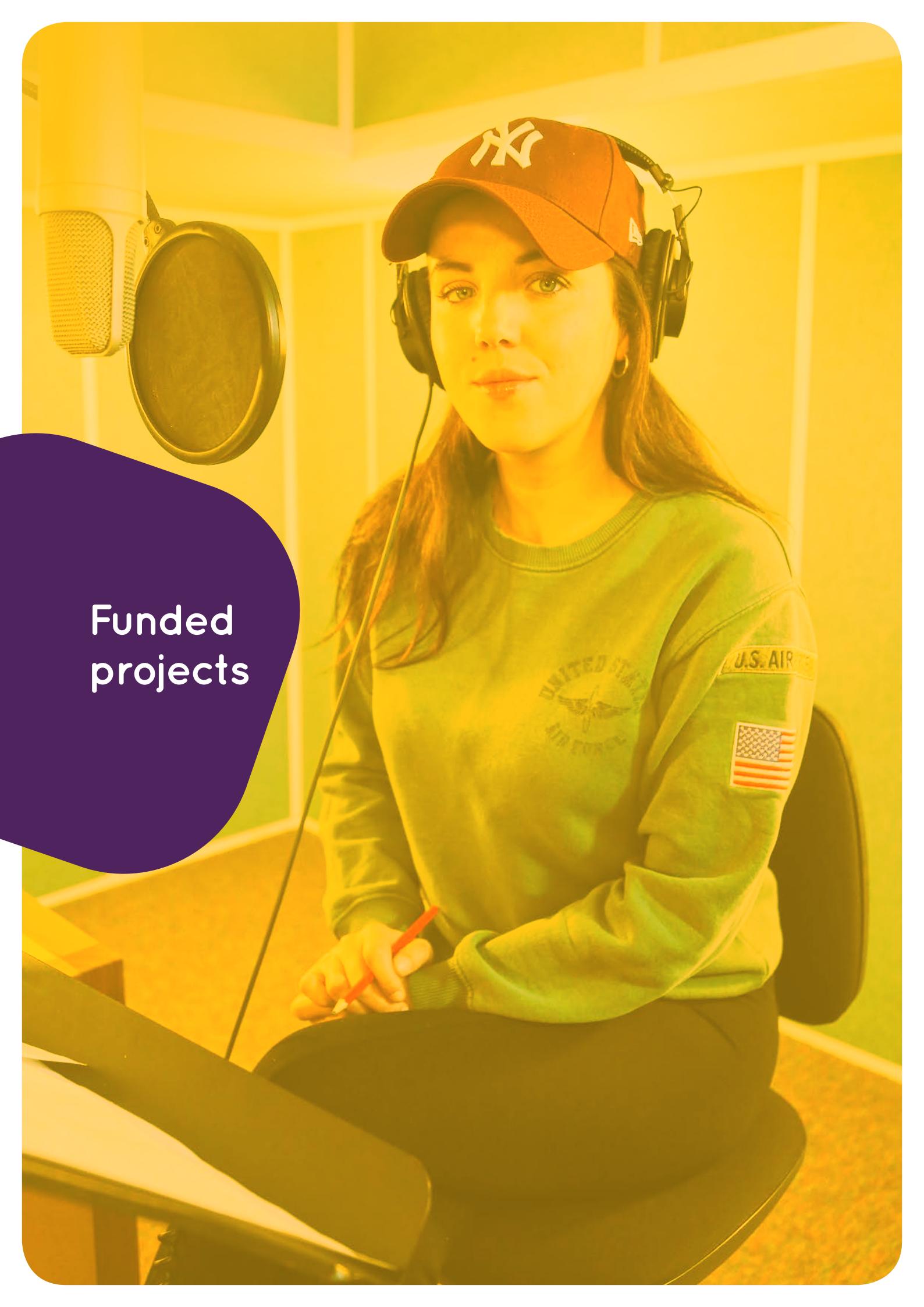
In aiming to increase the amount of public-service programming in UK radio, the ACF panel considered whether projects represented an increase in public service within the wider market place (notably, in addition to BBC and online content). Projects which stood out in this area included: *Absolute Radio 40s*, a pop-up station of 1940s music and news for VE Day; *The Manchester Adventures of Brian Hovis*, a daily comedy drama serial format very rarely heard on mainstream music radio; *The Old Man In The Boat*, a children's series about philosophical thinking which wouldn't fit on any other mainstream stations; and *Greenborne*, a weekly radio soap opera unlike anything heard on community or commercial radio.

# Details of funded projects

This section provides details of all the projects supported by the Audio Content Fund in 2020-21. Where projects have also been completed within the same time period, a case study is provided with feedback from the producer, broadcaster, and audience. Projects are listed in order of broadcast, as follows:

Project Name	Producer	Broadcaster	First TX	Budget
<b>Projects which have been broadcast or have begun broadcasting, at time of publication:</b>				
<b>Self Isolating with Lee and Dean</b>	Bingo Productions	Fix Radio	01-Apr-20	£4,951
<b>Scala Sessions Live</b>	Listen Entertainment	Scala	11-Apr-20	£11,480
<b>Kerrang! Sessions Live</b>	Listen Entertainment	Kerrang!	11-Apr-20	£9,380
<b>Planet Rock Sessions Live</b>	Listen Entertainment	Planet Rock	11-Apr-20	£9,380
<b>Virtual Jazz Festival</b>	Somethin' Else	Jazz FM	12-Apr-20	£19,043
<b>Front Room Festival</b>	TBI Media	Absolute Radio	13-Apr-20	£14,960
<b>KISS Fest</b>	We Are Grape	The KISS Network	20-Apr-20	£24,740
<b>All Together Now</b>	Want Some Media	Greatest Hits Network	20-Apr-20	£19,320
<b>Sports Squad</b>	Trcksuits	Fun Kids	20-Apr-20	£12,720
<b>Sporting Memories</b>	Tongue Tied Media	talkSPORT	25-Apr-20	£15,750
<b>Heart's Home Town Heroes</b>	Distorted	Heart Yorkshire, Hertfordshire & North Wales	27-Apr-20	£12,210
<b>60 Second Support</b>	Audio Always	173 Commercial & Community Stations	27-Apr-20	£29,993
<b>The Show Must Go On</b>	Offside Productions Media	Union Jack and Jack Radio	01-May-20	£18,783
<b>Caring For Carers</b>	John Dash Media	Community Radio x42	04-May-20	£27,050
<b>The Manchester Adventures of Brian Hovis</b>	Low Fat Radio	XS Manchester	04-May-20	£15,010
<b>Absolute Radio 40s</b>	TBI Media	Absolute Radio	08-May-20	£14,940
<b>Buddyline</b>	Reform Radio CIC	Community Radio x6	17-May-20	£10,406
<b>Prime Timers</b>	SWSW Network	Community Radio x4	18-May-20	£12,769
<b>Essential Voices</b>	TBI Media	Magic and Greatest Hits Networks	18-May-20	£18,078
<b>Lockdown Love Letters</b>	The Foghorn Company	Q Radio and Community Radio x3	18-May-20	£8,101
<b>Virtual Strawberry Fair</b>	Folder & Co	Community Radio x4	06-Jun-20	£5,859
<b>Connections</b>	Naked Productions	Community Radio x17	08-Jun-20	£17,360
<b>Unheard Voices</b>	Sixteen Media	Community Radio x3	15-Jun-20	£5,831
<b>Undiscussable</b>	Old Bill Media	talkRADIO	15-Jun-20	£9,671
<b>Step Up</b>	Sound Communities CIC	Fun Kids	26-Jun-20	£9,950
<b>UK Radio Pride</b>	2ZY	Gaydio, Pride FM, Juice FM	11-Jul-20	£21,900
<b>Monty Panesar in Lockdown with...</b>	Head on Media	Panjab Radio and Asian FX	19-Jul-20	£10,764
<b>Cities of Sound</b>	Birmingham City University	Greatest Hits Radio	29-Jul-20	£7,752
<b>Tough Talks</b>	Reform Radio CIC	Hits Radio and Hits Radio Pride	28-Aug-20	£24,747
<b>Carnival on KISS</b>	The Playmaker Group	KISS Network	30-Aug-20	£10,000
<b>Magic With The Musicals</b>	TBI Media	Magic Radio	23-Sep-20	£20,046
<b>Adventures of Captain Bobo</b>	Belle Media	Fun Kids and Community Radio x5	24-Sep-20	£29,396
<b>Coming In From The Cold</b>	Unedited	talkSPORT network	27-Sep-20	£37,503
<b>Scotland's Greatest Song</b>	Audio Frontier	Greatest Hits Network Scotland	23-Nov-20	£28,182
<b>Can Independent Music Survive Coronavirus?</b>	Reduced Listening	Virgin Radio	27-Dec-20	£32,693
<b>Our Love</b>	Somethin' Else	Magic Network	08-Feb-21	£31,451
<b>We've Got This, with Giovanna Fletcher</b>	EighteenSixty	Magic	15-Feb-21	£12,801
<b>Homeschool Helpers</b>	Listening Dog Media	Community Radio x6	21-Feb-21	£9,510
<b>How'd Ya Get On Last Night?</b>	Bingo Productions	Fix Radio	01-Mar-21	£7,930
<b>Hit The Streets</b>	Audio Always	Hits Radio Network	01-Mar-21	£39,600
<b>House Rules</b>	Opportunity Knox Entertainment	Community Radio x5	01-Mar-21	£10,888
<b>I Have A Dream</b>	Rising Stars NW CIC	Community Radio x6	01-Mar-21	£22,032
<b>Voices of Hope</b>	Visionworks	U105	02-Mar-21	£15,600
<b>BARS</b>	Folded Wing	National Prison Radio and Reprezent Radio	03-Mar-21	£17,100
<b>Call Me Mother</b>	Novel	Gaydio	07-Mar-21	£35,472

Project Name	Producer	Broadcaster	First TX	Budget
<b>Projects which have been broadcast or have begun broadcasting, at time of publication:</b>				
<b>Lightning Birds: A Game of Sonic Tag</b>	Stellaria Media	Community Radio x13	08-Mar-21	£6,980
<b>Don't Worry Be Healthy</b>	Anything But Footy	Smooth Radio North East, North West, East Midlands	15-Mar-21	£11,357
<b>Story Detectives</b>	Woolyback Productions	Fun Kids	15-Mar-21	£13,771
<b>The Wellness Workout</b>	C60 Media	Community Radio x6	15-Mar-21	£19,140
<b>Running Punks</b>	Eatsleep Media	Union JACK network	20-Mar-21	£12,650
<b>If Walls Could Talk</b>	TBI Media	Greatest Hits and Hits Radio Scotland	21-Mar-21	£23,064
<b>Your Forest</b>	Wild Rumpus CIC	Community Radio x11	21-Mar-21	£12,900
<b>Lessons From Lockdown</b>	Loftus Media	Times Radio	21-Mar-21	£26,394
<b>You're Not On Your Own</b>	Bengo Media	Capital Scotland and South Wales	22-Mar-21	£7,999
<b>Companions</b>	Trevor Dann's Company	Community Radio x10	22-Mar-21	£7,271
<b>Year of Kindness</b>	Ultimate Sound and Vision	Magic	23-Mar-21	£10,065
<b>One Year Like This</b>	TBI Media	Absolute Radio Network	23-Mar-21	£19,860
<b>Soundlife</b>	Sound Communities CIC	Community Radio x7	25-Mar-21	£6,300
<b>KISS Fest Stories</b>	We Are Grape	KISS network	29-Mar-21	£15,660
<b>Projects which are in production or still broadcasting, at the time of publication:</b>				
<b>Afrikan Queens</b>	SWSW Network	Community Radio x10	08-Mar-21	£19,549
<b>Greenborne</b>	B7 Productions	Community Radio x50	21-Mar-21	£36,455
<b>King Frank and the Knights of the Eco-Quest</b>	Soundscape Radio Productions	Fun Kids	07-Apr-21	£24,750
<b>KISS Life</b>	The Playmaker Group	KISS, KISS Fresh	11-Apr-21	£30,000
<b>Greatest Brits - Women In Music</b>	Want Some Media	Greatest Hits Network	14-Apr-21	£20,769
<b>Ruck It! Let's Talk</b>	Listening Dog Media	Fix Radio	10-May-21	£11,730
<b>21 for 21</b>	Anything But Footy	CommunicorpUK Network	18-May-21	£28,710
<b>Are You Aware We Care</b>	The Useful Media Company	Community Radio x8	Jun-21	£17,551
<b>One Voice</b>	All Arts & Media	Community Radio x5	Jun-21	£6,600
<b>Still Alive</b>	UpperHurst	Community Radio x8	Jun-21	£12,650
<b>Props</b>	Exeter Phoenix	National Prison Radio and Community Radio x3	Jun-21	£10,000
<b>The Old Man in the Boat</b>	Message Heard Media	Fun Kids	Jun-21	£19,205
<b>Everything You Didn't Know About...</b>	Audio Always	talkSPORT	Jun-21	£28,380
<b>The 1920's: A new history for the centenary of Northern Ireland</b>	The Foghorn Company	Community Radio x3	Jun-21	£34,151
<b>The Scottish Hip Hop Show</b>	Immaculate Reception	Community Radio x4	Jun-21	£8,652
<b>Fighting With Pride</b>	John Dash Media	Community Radio x10	Jun-21	£9,950
<b>Leicester Build Back Better Stories</b>	Decentered Media	Community Radio x3	Jun-21	£6,200
<b>Lost Ones</b>	Unedited	talkSPORT Network	Jul-21	£22,109
<b>Source to Sea</b>	Tandem Productions	Community Radio x9	Jul-21	£27,401
<b>Blind Notes with Ravi Sagoo</b>	Demus Productions	RNIB Connect Radio	Jul-21	£14,794
<b>Tape Letters: Voices from the past</b>	Modus Arts CIC	Community Radio x16	Jul-21	£24,811
<b>Drag Week</b>	Storythings	Gaydio	Aug-21	£33,000
<b>We Can Make!</b>	No Bindings	Community Radio x8	Aug-21	£5,982
<b>In Our Element</b>	Sonderbug Productions	Community Radio x5	Sep-21	£16,086
<b>Stay-Home Safari</b>	Smoke Trail productions	Community Radio x12	Sep-21	£15,318
<b>The Cabinet of Jazz</b>	Loftus Media	Jazz FM	Oct-21	£48,563
<b>Sharewoods</b>	Naked Productions	Community Radio x17	Oct-21	£60,628
<b>Mic Check</b>	Novel	KISS network	Oct-21	£39,996
<b>The Waves</b>	Holy Mountain	Community Radio x14	Oct-21	£43,285
<b>Jazzical</b>	Folded Wing	Jazz FM and Scala Radio	Jan-22	£27,411
<b>Audiomoves</b>	Peut-Être Theatre	Fun Kids	Jan-22	£22,400



A young woman with long brown hair is sitting at a black mixing console in a recording studio. She is wearing a red baseball cap with a white 'NY' logo, large black headphones, and a green sweatshirt with 'UNITED STATES AIR FORCE' and an American flag patch on the sleeve. She is looking directly at the camera with a slight smile. In the background, there are yellow padded panels and a large circular soundproofing panel on the wall.

Funded  
projects

## Self-Isolating with Lee & Dean

Produced by Bingo Films for Fix Radio

**Self-Isolating with Lee & Dean was a 12-part short-form comedy series about two builders keeping in touch while keeping their distance during the coronavirus lockdown**

The series centred itself around the two titular builders from the Channel 4 comedy series 'Lee and Dean'. When Dean coughed in a client's house (after laying loft lagging), and as the clients were away and the house was far



nicer than the flat Lee and Dean share, he decided to stay there to self-isolate. Lee was left to run the building company on his own, but as he couldn't physically go around to the client's house and see Dean, they decided to Skype each other regularly.

Each short chat found Lee and Dean offering their own unique take on various ways to make the most of being cooped up indoors and how to run a building business despite all the obvious obstacles – such as not being able to build. The end result was a series of fun and irreverent chats that gave Fix Radio's audience – made up of builders, tradespeople and the general public - a much-needed comedy boost.

**Chosen because:** A well-targeted proposal that would appeal to Fix Radio's core audience of tradespeople and provide much needed relief through drama and comedy in a relatable way.

**The producer said:** The final episodes as broadcast exceeded our artistic and content aspirations. We were able to devise, develop and deliver a wide variety of comedy episodes reflecting lock-down situations such as Skyping from the toilet, spring cleaning the house, the 'benefits' of mindfulness, entertaining each other with poetry and what happened when a spooky visitor arrived at the house. The narrative structure of these comedy shorts represented a new approach for Fix Radio whose speech output is usually factual or in a DJ style. We were pleased to be able to offer a commercial station like Fix Radio a structured comedy normally found only on BBC stations. – *Mark O'Sullivan, Bingo Films*

**The broadcaster said:** Fix Radio was thrilled with the positive response to the series. Narrative comedy in a short-form, bite-sized way was an effective, engaging and relevant way to entertain a niche audience of tradespeople and builders during the Coronavirus crisis. Although it is difficult to extract audience figures of a feature, we posted two videos on our Tradesmen Banter Facebook page. The first was watched 45,800 times, the second received 44,000 views. The series is featured on the Fix Radio website as a podcast and uploaded to a variety of podcast platforms and has been downloaded more than 500 times so far.  
– *Paul Chantler, Fix Radio*

**The audience said:** "Whooo, that was so funny" (Jeff Ward); "Hahaha. Brilliant as always," (Elena Gyo); "Quality" (Karl Hopkins); "Brilliant. Made me smile" (Mireille McRuid); "Had me in stitches" (Gareth Miller); "Top draw funny" (Penzance builder boy); "Lee and Dean are a much-needed distraction from what is going on in the world" (Simon On The Tools).

### Key facts:

Producer	Bingo Productions
Broadcaster	Fix Radio
First TX	1 Apr 2020
Budget	£4,951
Total Duration	30 mins
Total Reach	19,000 <sup>3</sup>
Cost per Listener Hour	52p

Listen: [audio.fund/leedean](http://audio.fund/leedean)



## Scala Radio Sessions Live

Produced by Listen Entertainment for Scala Radio

**Scala Radio Sessions Live was a series of live classical music performances recorded in the homes of some of Scala Radio's favourite artists at the start of the Coronavirus lockdown.**

Making up for the station's first birthday celebration that never happened, and the concerts their listeners couldn't attend, the live performances were recorded remotely from the homes of the artists taking part. The sessions were then turned into a special 3-hour show, broadcast on Easter Saturday, with a 1-hour highlights show broadcast on Easter Sunday.

Presented by Angellica Bell, Scala Radio Sessions Live featured performances from piano and violin duo AVAWAVES, saxophonist Amy Dickson, harpist Lauren Scott, soprano Elin Manahan Thomas, DJ and record producer MJ Cole and violinist Jack Liebeck.



### Key facts:

Producer	Listen Entertainment
Broadcaster	Scala
First TX	11 Apr 20
Budget	£11,480
Total Duration	4 hrs
Total Reach	47,000 <sup>2</sup>
Cost per Listener Hour	6p

Listen: [audio.fund/scala](http://audio.fund/scala)



**Chosen because:** Serving the dual purpose of bringing live classical music into the homes of audiences when they can't access it in person, whilst supporting specialist musicians at a difficult time for the industry.

**The producer said:** We were extremely happy with how the project turned out. It was quite the challenge to turn around six live sessions in such a short space of time, particularly given the need to record everything remotely. We're proud to have pulled together such a unique line-up to perform tracks – this was a truly standout programme that you would not have heard on any other radio station in the UK. – Adam Uytman, Listen Entertainment

**The broadcaster said:** The Scala Radio Sessions Live brought value on three levels to the station. It enabled us to bring intimate live performance to our listeners in a time when live music and going to gigs/concerts isn't a part of their lives, it strengthened our live music credentials with the access we delivered and the quality of the performances, and it enabled the station to work closely with, and support, an independent production company in creating something really special for our listeners.

– Ric Blaxill, Content Director, Scala Radio

## Kerrang! Radio Lockdown Sessions

Produced by Listen Entertainment for Kerrang! Radio

**The Kerrang! Radio Lockdown Sessions were a series of live performances recorded remotely around the world from the homes of some of the most exciting rock acts around and turned into a 3-hour show for broadcast**

With the live scene having ground to a halt as a result of the Coronavirus crisis, Listen helped Kerrang! Radio listeners get their fix of live music while they were stuck at home, through a series of live performances recorded remotely and compiled for broadcast on Easter Saturday – with a 1-hour highlights show also airing on Easter Sunday.

Presented by Loz Guest, the show featured performances from Frank Turner, Theory of a Deadman vocalist Tyler Connolly, The Gaslight Anthem's Brian Fallon, Jamie Lenman, Dinosaur Pile-Up's Matt Bigland and Welsh rockers The People The Poet.

### Key facts:

Producer	Listen Entertainment
Broadcaster	Kerrang!
First TX	11 Apr 20
Budget	£9,380
Total Duration	4 hrs
Total Reach	45,700 <sup>2</sup>
Cost per Listener Hour	5p

Listen: [audio.fund/kerrang](http://audio.fund/kerrang)



**Chosen because:** Serving the dual purpose of bringing live rock music into the homes of audiences when they can't access it in person, whilst supporting specialist musicians at a difficult time for the industry.

**The producer said:** We were extremely happy with how the project turned out. It was quite the challenge to turn around six live sessions in such a short space of time, particularly given the need to record everything remotely. We're proud to have pulled together such a unique line-up to perform tracks – this was a truly standout programme that you would not have heard on any other radio station in the UK. – Adam Uytman, Listen Entertainment

**The broadcaster said:** The Kerrang! Radio Lockdown Sessions bought value on three levels to the station. It enabled us to bring intimate live performance to our listeners in a time when live music and going to gigs/concerts isn't a part of their lives, it strengthened our live music credentials with the access we delivered and the quality of the performances, and it enabled the station(s) to work closely with, and support, an independent production company in creating something really special for our listeners. – Ric Blaxill, Content Director, Kerrang! Radio

## Planet Rock Lockdown Sessions

Produced by Listen Entertainment for Planet Rock

**The Planet Rock Lockdown Sessions were a series of live performances recorded remotely around the world from the homes of some of Planet Rock's best loved artists and turned into a 3-hour show for broadcast.**

With so many rock acts having had to cancel tours, and festivals either postponed or cancelled, Listen helped Planet Rock listeners get their fix of live music while they were stuck at home through a series of live performances recorded remotely and compiled for Broadcast on Easter Saturday - with a 1-hour highlights show also airing on Easter Sunday.



### Key facts:

Producer	Listen Entertainment
Broadcaster	Planet Rock
First TX	11 Apr 20
Budget	£9,380
Total Duration	4 hrs
Total Reach	93,600 <sup>2</sup>
Cost per Listener Hour	3p

Listen: [audio.fund/rock](http://audio.fund/rock)



Presented by Darren Redick, Paul Anthony and Wyatt Wendalls, the show featured performances from Halestorm's Lizzy Hale and Joe Hottinger, Ricky Warwick from Black Star Riders, Kris Barras, Toby Jepson, Samantha Fish and King King's Alan Nimmo.

**Chosen because:** Serving the dual purpose of bringing live rock music into the homes of audiences when they can't access it in person, whilst supporting specialist musicians at a difficult time for the industry.

**The producer said:** We were extremely happy with how the project turned out. It was quite the challenge to turn around six live sessions in such a short space of time, particularly given the need to record everything remotely. We're proud to have pulled together such a unique line-up to perform tracks – this was a truly standout programme that you would not have heard on any other radio station in the UK. – Adam Uytman, Listen Entertainment

**The broadcaster said:** The Kerrang! Radio Lockdown Sessions bought value on three levels to the station. It enabled us to bring intimate live performance to our listeners in a time when live music and going to gigs/concerts isn't a part of their lives, it strengthened our live music credentials with the access we delivered and the quality of the performances, and it enabled the station(s) to work closely with, and support, an independent production company in creating something really special for our listeners. – Ric Blaxill, Content Director, Planet Rock

# Jazz FM Virtual Jazz Festival

Produced by Somethin' Else for Jazz FM

**The Jazz FM Virtual Jazz Festival was 3-hour extravaganza of exclusive live performances from some of the UK and world's biggest jazz stars.**

With live music venues closed and all events cancelled, jazz artists were hit harder than most. With many earning a living as session musicians, or artists without label backing, the lockdown conditions were particularly difficult for jazz players.



Jazz FM's Virtual Jazz Festival came at the end of a "UK Music Day" which celebrated and raised money for UK jazz musicians, with tracks played throughout the day followed by an extraordinary three-hour virtual jazz festival to end the day, delighting and cheering up jazz fans everywhere. Among the artists that performed were Gary Bartz, Chick Corea & Tim Garland, Kurt Elling, Madeline Peyroux, Comet Is Coming, Gogo Penguin, PP Arnold, Jay Rayner, Gwilym Simcock, Eric Bibb, Jason Rebello, Yazz Ahmed, Theo Crocker, Poppy Ajudha, Dave Douglas, Oscar Jerome, Rob Luft & Elina Duni, Elliot Galvin, Alina Bzhezhinska, Bex Burch and more.

## Key facts:

Producer	Somethin' Else
Broadcaster	Jazz FM
First TX	12 Apr 20
Budget	£19,043
Total Duration	3 hrs
Total Reach	232,300 <sup>2</sup>
Cost per Listener Hour	3p

Listen: [audio.fund/jazz](http://audio.fund/jazz)



**Chosen because:** Serving the dual purpose of bringing live jazz music into the homes of audiences when they can't access it in person, whilst supporting specialist musicians at a difficult time for the industry.

**The producer said:** We found this an exciting, challenging and hugely positive project to be involved in. We found that we were able to over-deliver with the volume of performers, delivering twice as many names, with shorter sets than originally planned. We believe this offered even more for the audience. Our bid stated we wanted to deliver on major names in the world of jazz, so being able to deliver on the likes of Eric Bibb, Madeleine Peyroux and Kurt Elling (among others) was satisfying. The team at Jazz FM were very accommodating to our delivery needs, allowing for a smooth production in the face of an extremely short deadline. – Chris Skinner, Somethin' Else

**The broadcaster said:** Jazz FM's Virtual Jazz Festival was a hit with our audience. We not only delivered on a super-charged international line-up of quality artists – including Grammy winners - supporting our UK Music Day, but we provided content that has lived beyond its sole transmission expectations. On air for the following week, our listeners have continued to be treated to performances from the night, and our streaming numbers show that for that week (w/c 13 April), Jazz FM's Virtual Jazz Festival had more streams from catchup at jazzfm.com than any other single broadcast on the station from the same period. This programme delivered more than we could have dreamed of. – Nick Pitts, Content Director, Jazz FM

## Absolute Radio Front Room Festival

Produced by TBI Media for Absolute Radio

**The Absolute Radio Front Room Festival was a multi-generational live music festival, with tracks played throughout Easter Monday and culminating in a 3-hour live music show.**

Over a dozen artists performed sets recorded in their own homes, from acoustic sets in the kitchen, to full performances in home studios. Presented by Sarah Champion and Danielle Perry, the programme was designed to be reminiscent of the great British music festival and featured 'backstage' interviews, with a focus on mental health and local heroes, delivering an event that brought people together despite being apart.

Amongst the artists performing were Snow Patrol, Elbow, KT Tunstall, Deacon Blue, Blossoms, Tom Walker, Lightning Seeds, Badly Drawn Boy, Kodaline, Declan McKenna and Mystery Jets.



**Chosen because:** Bringing live music from well-known artists into the homes of audiences when they can't access it in person, this proposal offered significant reach and a relatively low cost per listener.

**The producer said:** The production process was undoubtedly challenging, but we knew that was an inherent part of the brief, and off our own proposal's back: to provide completely original content, delivered on a short lead-time in both novel and difficult circumstances. Nevertheless, through a remarkable can-do spirit, both on Absolute Radio's side and from the team gathered by TBI, I genuinely feel every part of our aspiration was delivered. Strong bookings, a poignant track listing, meaningful editorial and a polished but authentic overall sound – *Dave Young, TBI Media*

**The broadcaster said:** Front Room Festival is Absolute Radio's most successful and important piece of event programming to date. From idea to format, ambition to production, amplification to listener engagement it ticked every box and delivered a UK radio first. Given the timescale and logistical hurdles, the end-result is nothing short of a triumph  
- *Paul Sylvester, Content Director, Absolute Radio*

### Key facts:

Producer	TBI Media
Broadcaster	Absolute Radio
First TX	13 Apr 20
Budget	£14,960
Total Duration	3.7 hrs
Total Reach	754,400 <sup>2</sup>
Cost per Listener Hour	1p

Listen: [audio.fund/frontroom](http://audio.fund/frontroom)

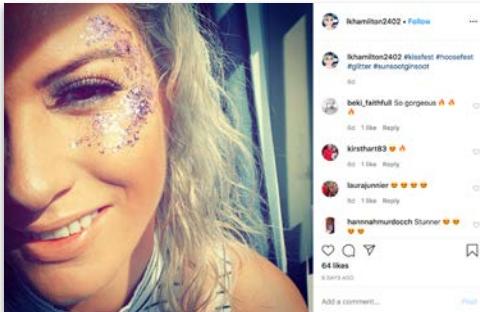


## KISS Fest

Produced by We Are Grape for KISS FM, KISS Fresh and KISSTORY

**KISS Fest was billed as “the world’s biggest radio rave”, featuring 99 hours of DJ sets across 36 hours of continuous radio, on the three radio stations that make up the KISS network. KISS Fest took place over Easter Weekend, traditionally one of the biggest raving weekends of the year.**

KISS FM and KISSTORY featured big names from their different dance music worlds, while KISS Fresh gave an opportunity for listeners to submit their own mixes and take part alongside their favourite DJs. Big name DJs on the line-up included Calvin Harris, Fatboy Slim, Major Lazer, Camelphat, Hannah Wants, DJ EZ, Majestic, Gorgon City, Joel Corry, Sam Divine and Matt Jam Lamont. The project brought listeners and DJs together in a moment of celebration and escapism, with a total of 99 hours of DJ sets across the three stations.



**Chosen because:** An ambitious idea offering significant coverage across three youth-focused networks over a sustained period of time, with the number of committed broadcast hours giving the project a low cost per listener.

**The producer said:** We were delighted by the success of the project - it all came together exactly as we had planned. We had a crack team of excellent producers, all working seamlessly together to deliver a whopping 99 hours of radio. The KISS team were brilliant, and it felt like working as one big team, rather than two separate ones. The project did exactly what we had planned, providing a big feel-good moment for a lot of young audiences who were at home during the COVID-19 pandemic. Seeing the reaction of the audience - the way that we really cheered people up and brought them together was really moving.  
– Chloe Straw, We Are Grape.

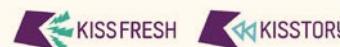
**The broadcaster said:** This was hugely impactful for KISS and will be remembered as a moment in time in our recent history. We doubled our reach for online streaming across the weekend to just under 700,000 listeners, gained just under 4,000 new social followers, and had engagement levels never seen before. It has ignited our relationship with certain sections of the music industry and has helped formed the basis of our development of future event radio moments. When we saw listeners making their own lanyards and shed clubs we knew it had connected how we wanted it to. At the right time, we were able to react to our listeners’ mood. – Rebecca Frank, Content Director, KISS.

**The audience said:** “Absolutely loving #KISS Fest, keep it going KISS! Even had to make myself some passes to make it real” (Rhyley); “If you haven’t got @KISSFMUK you’re missing out big time. Get in the garden or, if you’re in a flat open the windows and get raving!” #KISS Fest (Rachel Nsofor); “KISS Fest best thing to come out of lockdown yet” (Lauren Forward).

### Key facts:

Producer	We Are Grape
Broadcaster	The KISS Network
First TX	20-Apr-20
Budget	£24,740
Total Duration	33 hrs
Total Reach	2,412,100 <sup>2</sup>
Cost per Listener Hour	3p

Listen: [audio.fund/KISS Fest](http://audio.fund/KISS Fest)



## All Together Now

Produced by Want Some Media for Greatest Hits Radio

**All Together Now was a 2-hour live evening show for older listeners which ran for eight weeks Monday-Thursday on Greatest Hits Radio - 32 programmes were broadcast in total.**

The aim of the programming was to provide essential live listening for those who may have been feeling isolated and vulnerable because of the lockdown and with social distancing measures in place. As a regular fixture during this period of uncertainty, All Together Now created a sense of old-fashioned community spirit.



With a regular community of live callers supporting each other and talking about how they were feeling, All Together Now was a special live nightly programme targeted at a slightly older demographic – with 40% speech, 50% music and 10% adverts. Hosted by Alex Lester, it featured feel-good humorous stories, life hacks, and experts from medicine, fitness, psychology, and cookery.

### Key facts:

Producer	Want Some Media
Broadcaster	Greatest Hits Network
First TX	20 Apr 20
Budget	£19,320
Total Duration	64 hrs
Total Reach	230,000 <sup>2</sup>
Cost per Listener Hour	1p

Listen: [audio.fund/together](http://audio.fund/together)



**Chosen because:** With content specifically targeted at a slightly older audience, this offered significant coverage and value for money through its commitment to daily programmes over a sustained period.

**The producer said:** Our aspiration with All Together Now was to create a nightly radio programme that reflected the mood of the nation during the coronavirus lockdown. We wanted to focus on older audiences who may have been feeling lonely or isolated and use Alex Lester's considerable national heritage and experience to bring people together from across the UK. The programme reflected the highs and lows of the country being in lockdown with callers from all over the country from NHS workers telling how tough it was on the frontline, to people making the most of VE day in a different way to what was planned.  
– Des Paul, Want Some Media

**The broadcaster said:** It has been a wonderful benefit to the listeners of Greatest Hits Radio for the network to have had investment in content delivering quality and comfort at night through the lockdown. The 'All Together Now' show quickly established itself in the schedule as a 'must listen' and with the high standard of daily guests and content delivered by the production company the show not only started well but went from strength to strength. The work and support of the Fund itself and Want Some Media's handling of the content and guests and various recording schedules was second to none.

- Andy Ashton, Content Director, Greatest Hits Radio

**The audience said:** "I'm sitting in the garden with my fiancée Charlotte who is an A&E nurse on a night off. We are enjoying the music and chilling out while she has some time off. Great to hear a familiar voice in tough times like this. We are definitely all in this together" (Shaun in Tamworth); "I just wanted to give a shout out across the UK to absolutely everyone out there still working and those heeding the lockdown rules. I'm lucky enough to live in a beautiful place where I can exercise daily, and I really feel for those that are not." (Alan in the far North of Scotland)

## Sports Squad

Produced by Trcksuits Ltd for Fun Kids

**Sports Squad** was an entertaining, inspiring and educational sports show, hosted by former Blue Peter presenter Ayo Akinwolere and teenage YouTuber Chanel Kakareko.



In each episode, Ayo and Chanel were joined by a sporting star, who gave advice on staying fit and healthy during the lockdown. The guests also shared inspirational stories from their career, as well as setting a sporty or healthy challenge, which listeners could complete at home. The shows were rounded up with the most interesting and uplifting news from the world of sport.

Guests included hockey player Maddie Hinch (pictured), footballer Jill Scott, cyclist Sir Chris Hoy, tennis coach Judy Murray, swimmer Rebecca Adlington, cricketer Ebony Rainford-Brent, football freestyler Liv Cooke, netballer Tracey Neville, footballer Christian Fuchs, wheelchair racer Hannah Cockroft, footballer Danny Welbeck, rugby coach Ben Ryan, boxer Carl Froch, cricketer Liam Plunkett, rower Moe Sbihi, skeleton racer Lizzy Yarnold and racing driver Nic Hamilton.

### Key facts:

Producer	Trcksuits
Broadcaster	Fun Kids
First TX	20 Apr 20
Budget	£12,720
Total Duration	2.7 hrs
Total Reach	90,000 <sup>5</sup>
Cost per Listener Hour	5p

Listen: [audio.fund/squad](http://audio.fund/squad)



**Chosen because:** Well-targeted content, designed to help and inspire kids during lockdown. A simple yet effective idea with relevant presenters and guests.

**The producer said:** We were exceptionally pleased with how the final Sports Squad series met the aspirations of the original brief. We attracted a line-up of stellar guests to every episode of the show - the very best in their field, who shared truly inspirational stories from their careers, how they made it in their respective sports, adversities they may have had to overcome, tips for kids to keep fit in lockdown, and how children can pursue sport once lockdown is over. All in all, we thoroughly enjoyed making the show. We hope we made a tangible difference and provided a really helpful resource for kids and their families during lockdown. – Robert Smith, Trcksuits Ltd

**The broadcaster said:** As a station with an audience of primary school-aged children, this series allowed us to underline the benefits of an active lifestyle with the hook of great guests who were well known in their particular sport. During the course of broadcasting these shows, our presenters were given another angle on talking about lockdown, were able to use clips from some of the guests and we were able to talk more about sport than we had done as a radio station previously. For us, it reinforced that sport is an important part of children's lives which is something that hasn't always been fully explored by Fun Kids in some time.  
– James Lloyd, Content Controller, Fun Kids

## Sporting Memories

Produced by Tongue Tied Media for talkSPORT

**Sporting Memories was a series of conversations recorded in partnership with the Sporting Memories Foundation tackling dementia, depression and loneliness through the power of sports reminiscence.**

With face-to-face meetings not an option during the pandemic, the Foundation was faced with finding new ways to engage and support its members. With the support of the Audio Content Fund, members were able to continue their weekly conversations with facilitators, bringing their often incredible first-person accounts of sporting moments to millions of listeners on talkSPORT. These conversations were broadcast in weekend morning shows.

Members from over 120 groups across the UK put forward the stories and ideas, with regional co-ordinators from the Foundation compiling the strongest for broadcast. The series brought funny, moving and heart-warming football-loving stories from all over the UK, with contributors from Glasgow to Exeter and Ipswich.



**Chosen because:** A strong and simple idea that supported the important work of the Sporting Memories Foundation and broadcast content to a sizeable audience on a sport focused station.

**The producer said:** During the ten-week series we enabled sessions for more than 20 participants who would otherwise have missed their weekly contact with the Sporting Memories charity. Their stories were shared with hundreds of thousands of football fans who may also have been experiencing loneliness during the pandemic. We felt very supported by the station throughout and had direct lines of communication to the management team and also the producers on the day. We feel the series was not only great content but that it actually did some good beyond just entertaining during a very challenging time for many. We loved working on it and are missing it already! – Jo Tongue, Tongue Tied Media

**The broadcaster said:** It was fantastic for talkSPORT to team up with Sporting Memories and Tongue Tied Media over the Covid-19 pandemic and be able to bring a small amount of connection between those participants who engage with the charity during normal times and our listeners. The feature worked on many levels to connect people throughout this challenging time. Working with Tongue Tied was incredibly straightforward. The quality of the audio supplied was fantastic, with real thought and care put into how they were crafted from the interview, archive commentary and music to suit each interviewee. - Kathryn Anastasi, Head of Live Sport

### Key facts:

Producer	Tongue Tied Media
Broadcaster	talkSPORT
First TX	25 Apr 20
Budget	£15,750
Total Duration	3.33 hrs
Total Reach	513,500 <sup>2</sup>
Cost per Listener Hour	1p

Listen: [audio.fund/memories](http://audio.fund/memories)

TONGUE TIED PRODUCTIONS

talkSPORT

## Heart's Hometown Heroes

Produced by This Is Distorted for Heart in Yorkshire, Hertfordshire and North Wales

**Heart's Hometown Heroes was a series of short daily audio blogs from local keyworkers in Yorkshire, Hertfordshire, and North Wales - a total of 60 packages were produced.**



### Key facts:

Producer	Distorted
Broadcaster	Heart Yorkshire, Hertfordshire & North Wales
First TX	27 Apr 20
Budget	£12,210
Total Duration	30 mins
Total Reach	466,100 <sup>2</sup>
Cost per Listener Hour	5p

Listen: [audio.fund/heroes](http://audio.fund/heroes)



These short pieces were each two minutes long, and aired during local drive shows, with shorter versions placed throughout the day in advertising slots. The 'audio blogs' shone a light on the ordinary people doing extraordinary things as they went about their daily lives while the rest of the country stayed safe at home. They highlighted the challenges but focused on the positive stories. The packages were upbeat, warm and real. Hometown Heroes celebrated the incredible people risking their lives and making huge sacrifices to keep the NHS running, the supermarket shelves stacked, the bins emptied and the trains running. In total there were 60 contributors (20 for each station) covering all of the key worker categories from medicine to transport, food, vets, police, social workers, teachers, MPs, utilities, and delivery drivers.

**Chosen because:** Important, timely content with a local focus, that offered good audience reach across the broadcast areas through very prominent scheduling.

**The producer said:** We're extremely happy with how the finished product was planned, produced and edited. We managed to get a brilliant cross section of key workers from all three areas and had a glimpse into their daily lives from the personal to the professional. Their stories and personalities shone in the content we created and despite the challenges of remote recording, everyone was up for the job. There is not much we'd change about the final packages if we had our time over again although a bit more time would always have been better, but that's the beauty of audio and how quickly content can be created to reflect what the nation was going through. – Alex Jungius, *This Is Distorted*

**The broadcaster said:** It was a pleasure to work with Alex and the team at This Is Distorted on Heart's Hometown Heroes. From the moment the fund was granted they worked collaboratively with us to ensure the content was appropriate for Heart. We requested some changes to suggested contributors for editorial reasons and This Is Distorted were able to re-record and provide replacements at short notice and of high quality. This was a timely project for the Communicorp UK Heart audiences, and we know that the listeners in North and Mid Wales, Hertfordshire and Yorkshire will have appreciated hearing the feel-good stories from their local key workers helping society keep moving. – Neil Sloan, *Communicorp UK*

## 60 Second Support

Produced by Audio Always & Somethin' Else with Radiocentre, for all UK commercial and community radio

**60 Second Support was a series of daily advice packages, helping listeners deal with a range of mental health challenges being amplified by the coronavirus crisis. Working with leading mental health charities, the project brought UK leading charities together to offer audiences advice, tips and activities for looking after their personal wellbeing.**

The packages were offered for broadcast to any commercial and community radio station that wanted them, with the project eventually reaching 173 stations across the country. Packages were on-air less than seven days after funding was approved, with daily content running across a four-week period from the end of April to the end of May, at the height of the UK's coronavirus lockdown. The campaign ended in Mental Health Awareness Week which added additional topical relevance to the activity.



60 Second Support was presented by Professor Green, whose personal mental health journey brought an authoritative, yet friendly tone to the content. He introduced a variety of doctors, psychologists and other medical professionals, as well as well-known authors and mental health advocates. Each package covered a different theme, with a range of expert contributors.

**Chosen because:** An opportunity to bring a large section of commercial and community radio together for a moment of reflection, strengthened by the support of Radiocentre.

**The producer said:** "In a project with unprecedented reach for the Audio Content Fund, 60 Second Support was heard in every nation of the UK, across national brands, regional networks, local radio, community radio and more. We were delighted with the number of stations who joined this campaign, and it's a great example of how radio can come together for the benefit of listeners." – George Butler, Radiocentre. "Having teams in both London and Manchester really amplified our ambitions to make this a campaign for the whole of the UK" – Stuart Morgan, Audio Always. "We drew on our individual strengths as two indies, and identified how we could work together to deliver results for the Audio Content Fund..." Darby Dorras – Somethin' Else

**The broadcaster said:** "Helping our audiences navigate the challenges of life in lockdown was really important, so when we were approached to take part in this campaign, we knew it was something we had to be a part of" - Steve Parkinson, Bauer Media; "Having different production styles to run across all our brands meant that the audio fitted in well on each station, plus having versions in Welsh really helped localise the powerful messaging" – Neil Sloan, Communicorp UK. "The audio was wonderfully produced and having topical coronavirus audio updating on a daily basis was very welcome on our stations" – Keith Briggs, Lincs FM Group.

**The audience said:** Today marks the end of #MentalHealthAwarenessWeek and what a great note to end on as @DrRanj gives us some tips on how to practise mindfulness in Lockdown as part of the @heads\_together #60secondsupport campaign. Something relevant for us all at the moment" (Melissa Davis, Twitter); "Some great tips from Dr Walter Bussatil on how to cope and combat stress during lockdown in episode 4 of #60secondsupport. Really good advice @NWSSP @heads\_together" (Kerry Flower-Fitzpatrick, Twitter).

### Key facts:

Producer	Audio Always
Broadcaster	173 Commercial & Community Stations
First TX	27 Apr 20
Budget	£29,993
Total Duration	20 mins
Total Reach	4,509,800 <sup>2</sup>
Cost per Listener Hour	2p

Listen: [audio.fund/support](http://audio.fund/support)

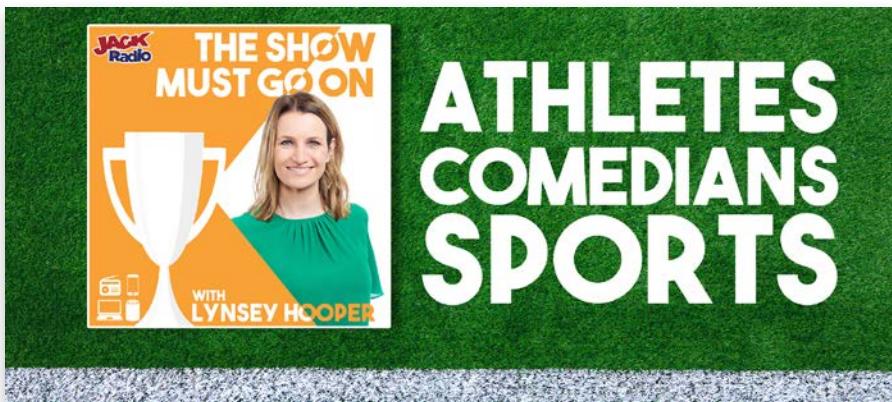


## The Show Must Go On

Produced by Offside Productions Media Ltd for Union Jack and Jack Radio

**The Show Must Go On brought together stars of sport and comedy to explore how some of the country's biggest sporting names were managing their time during isolation.**

Addressing the big void in people's lives due to sporting events being cancelled or postponed in 2020, Lynsey Hooper presented an uplifting and entertaining weekly show, bringing together stars of sport and comedy. Guests shared their motivational songs, discussed the live sport that has helped shape them, and took part in fun challenge.



Guests included comedians Justin Moorhouse, Patrick Monahan, Tom Deacon and Zoe Lyons, alongside sporting stars such as team GB legend Luke Patience, Olympic champion Asha Phillips, runner Eilish McColgan and rower Moe Sbihi.

**Chosen because:** Offering a longer run of programming through a 10-week period, this relatively simple proposal fused comedy and sport together to help listeners switch off during lockdown.

**The producer said:** As per our pitch we delivered ten weekly episodes that reflected a range of Olympic Sports, Paralympics, Wimbledon, Motorsport and Boxing to provide some much-needed entertainment during a testing time for the nation. This was the first time Jack Radio had ventured in to providing sports output on the station and having heard many attempts at fusing sport and comedy on other networks over the years we believe we struck just the right tone and balance, making it an easy, fun, engaging listen. As well as providing light relief the shows also generated some news lines and got coverage in national press.  
– Lynsey Hooper, Offside Productions Media

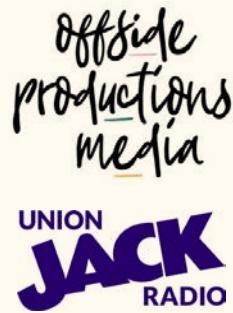
**The broadcaster said:** Prior to this show airing, the JACK network of stations (three locals and two nationals) had zero sports coverage. This show added immense value, offering informative and entertaining sport / comedy content at least once a week across the network. Listeners were offered candid interviews with sports stars, and light relief from comedy co-hosts. It highlighted to management how sport, when done in a "JACK" way, can be a future pillar of the programming. – Giles Gear, Union Jack Radio

**The audience said:** "Superb host, excellent topics, great discussions. A must listen"; "I've really enjoyed this show – fabulous mix of sport, comedy, conversation and fun. By the end of each show I feel like I've made new friends and interestingly I always learn something new. Great fun, easy to listen to and a superb host bringing it together"

### Key facts:

Producer	Offside Productions Media
Broadcaster	Union Jack and Jack Radio
First TX	01 May 20
Budget	£18,783
Total Duration	10 hrs
Total Reach	62,300 <sup>2</sup>
Cost per Listener Hour	3p

Listen: [audio.fund/show](http://audio.fund/show)



## Caring for Carers

Produced by John Dash Media for 92 community stations across the UK

**There are approximately 8.8 million unpaid Carers in the UK - 13% of the population). Caring for Carers was a series of short-form interviews with carers and those they care for, hosted by Gyles Brandreth.**

Caring for Carers featured uplifting, insightful and sometimes emotional stories from Carers across the UK. Experts shared their knowledge and expertise to help listeners through the difficulty of lockdown and beyond. The content was broadcast on a total of 92 community radio stations across the UK – from Alive Radio in Dumfries and Bishop FM in South West Durham to Winchester Radio and Zetland FM in Redcar.

### Key facts:

Producer	John Dash Media
Broadcaster	Community Radio x42
First TX	04 May 20
Budget	£27,050
Total Duration	1 hr
Total Reach	100,000 <sup>1</sup>
Cost per Listener Hour	27p

Listen: [audio.fund/caring](http://audio.fund/caring)



**Chosen because:** With placement on a large number of community stations, these features offered to shine a light on an important part of society during lockdown.

**The producer said:** The series exceeded our original expectations. The openness of the interviewees was extremely impactful. The stories broadcast were a mixture of sadness and celebration. It became apparent that many Carers do not see themselves as Carers. They view their role as simply doing something that comes naturally, a mixture of compassion and caring. We know that radio builds communities of listeners with a shared goal and interests. This is exactly what Caring for Carers achieved. The series built and shared stories from, and for, a community of Carers from right across the UK. – *John Dash, John Dash Media*

**The broadcaster said:** Comments from a selection of stations: The professional way the series was packaged was exceptional; The production team were relentless in their determination to get 'Caring for Carers' on-air.; Having down to earth Carers giving first hand stories was amazing and broadcast just at the right time when many people needed stories of hope.; The use of a well-known voice like Gyles Brandreth added to the impact of the features we broadcast.; The features provided a lot of reassurance to our audience, many of whom rely on the radio station for information.; Caring for Carers didn't just give a voice to one person who was being interviewed but gave a voice to many people with shared experiences and helped support our listeners.; Caring for Carers was a superb series, with professionally produced and supportive features which were well received.; features professionally produced such as Caring for Carers are an absolute must, and we need more.

## The Manchester Adventures of Brian Hovis

Produced by Low Fat Radio for XS Manchester

**The Manchester Adventures of Brian Hovis was a daily comedy-drama that transformed the empty streets of the ten boroughs of Manchester into a thrilling virtual adventure for a hapless treasure hunter.**

The lead character of the series, Brian Hovis, was best described as being like Indiana Jones, if Indiana Jones was useless. With a classic 'gung-ho' British spirit, Brian set sail on a locked-down Mancunian adventure to find the Supernova Champagne – a drink that allows people ultimate relaxation and happiness. Voiced by professional character and voice over actor Ian Cunningham (who has starred in many things from Doctor Who to The Muppets Most Wanted), the character could best be compared to a classic Goon Show type voice, reminiscent of post-war comedy.

The series was imaginative and adventurous but always with a comedic failure. Each episode featured a different scene, with a different challenge, puzzle, or difficulty to be overcome.

The Manchester Adventures of Brian Hovis was true theatre of the mind, at a time when theatre of any kind – from gigs to stand up – couldn't be a reality.



### Key facts:

Producer	Low Fat Radio
Broadcaster	XS Manchester
First TX	04 May 20
Budget	£15,010
Total Duration	40 mins
Total Reach	56,600 <sup>2</sup>
Cost per Listener Hour	40p

Listen: [audio.fund/brian](http://audio.fund/brian)



**Chosen because:** A fun, creative idea designed to produce relevant comedy-drama content for a relatively small station with a specific local focus that otherwise couldn't have made it.

**The producer said:** A really intense and fun process that meant producing 15 three act comedies in around ten days, made remotely due to Corona crises. The quality was something we are very proud of and the work goes down as an all-time favourite achievement' for all involved. – *Hywel Evans, Low Fat Radio*

**The broadcaster said:** Hywel was professional to work with and delivered high quality audio and social videos as part of the project with tight deadlines, along with cue sheets and info on each episode. It was a complete project delivery, including an independent compliance check pre-delivery, which ensured the content was suitable for broadcast in the timeslots. The XS team loved this project and were proud to broadcast it. We hope to enter it for awards later in the year when we can reflect on the output during the crisis. *Well done - great work.*  
– *Neil Sloan, Group Content Director, Communicorp UK.*

**The audience said:** 'Britain needs more Brian', 'Absolutely hilarious reminds me of Monty Python and The Goons... excellent work', 'This is so funny - made my day', 'I think I'm in love with Brian'.

## Absolute Radio 40s

Produced by TBI Media for Absolute Radio

**Absolute Radio 40s was a 24-hour pop-up radio station that joined the Absolute Radio network to commemorate the 75th anniversary of VE Day, as a service dedicated to 1940s music and historical content.**



Content included archive interviews, news bulletins, and first-hand accounts of VE Day from veterans and their families. In addition, the main Absolute Radio station played re-imagined news bulletins every hour. Music on the station included Vera Lynn, Billie Holliday, The Andrews Sisters, Judy Garland, Glenn Miller, Bing Crosby, Doris Day, Gracie Fields, Benny Goodman, and Tommy Dorsey. Features were presented by Absolute Radio presenters Dave Berry, Jason Manford, Leona Graham, Claire Sturgess and more.

### Key facts:

Producer	TBI Media
Broadcaster	Absolute Radio
First TX	08 May 20
Budget	£14,940
Total Duration	4.5 hrs
Total Reach	960,500 <sup>2</sup>
Cost per Listener Hour	3p

Listen: [audio.fund/40s](http://audio.fund/40s)



**Chosen because:** An ambitious idea in line with the Absolute decades brand values, whilst providing completely unique content and a potentially large audience, supporting an important anniversary at a difficult time.

**The producer said:** Absolute Radio 40s was a triumph of production in the face of adversity. The balance of songs and speech, triumph and tragedy, education and entertainment was key to this project. Judging by the feedback we achieved a rare thing - a day of programming that completely captured the mood of the nation and engaged with a hugely diverse audience in terms of age and location. This was an incredibly rewarding production to be part of. The passion that was poured into it from the whole team was evident in the finished product. Public service broadcasting on radio at its very best. - Geoff Jein, *TBI Media*

**The broadcaster said:** It is rare that any radio show, project or initiative receives such universal acclaim, but we believe that Absolute Radio 40s has achieved just that. It tapped into a moment where the UK wanted to celebrate our war heroes but were unable to organise street parties or events because of lockdown. If the aim was to create a virtual street party, then mission accomplished. The content was perfectly textured to be uplifting and reflective, balanced and honest, emotional and entertaining. The reaction from listeners (old and new) was overwhelming. This is public service broadcasting, the Absolute Radio way..." – Paul Sylvester, *Content Director, Absolute Radio*.

**The audience said:** "Listening to @absoluteradio #AbsoluteRadio40s remembering those who fought for us. This is my husband's Great-uncle Roy Duncalfe who was fighting in Middle East on #VEDay didn't know war had ended for a week after! Richard Attenborough's character in Sea of Sand is based on him" (@KateRose79); "Brilliant listening. Thanks @leonagraham and @absoluteradio 40s. We're busy baking, drinking tea, gardening, drinking tea, celebrating VE Day and drinking tea." (@MrJeremyBearimy); Listening to @absoluteradio 40s feeling proud, nostalgic, and invested in those stories... in 75 years kids are gonna have to listen to TikTok songs to feel the same way about us" (@yougottaseeher).

## Buddyline

Produced by Reform Radio CIC, for six community stations in the North West of England

**Buddyline was a series of intergenerational telephone conversations between people from the Sonder Radio Community of over-60s and the Reform Radio Community of under-28s.**

Through these honest conversations recorded from homes during isolation, listeners eavesdropped on intimate and genuine meetings between two people who would not otherwise interact in everyday society.

The project matched people with stories that enlightened both listeners and each other, demonstrating that isolation does not have to be isolating and can create long-lasting friendships.

The project was broadcast on Salford City Radio, Sheffield Live 93.2, Canalside Radio 102.8, Wythenshawe FM, North Manchester FM, Bolton FM, as well as the bidder's own online stations Reform Radio and Sonder Radio.

**Chosen because:** A unique concept bringing together audiences from different generations, with content strategically placed on stations that would match the aspiration of the idea.

**The producer said:** BuddyLine has to be one of the most important and impactful programmes we have ever made. Both the process and the final product exceeded the original aspirations of BuddyLine. We had hoped to reduce isolation in our young and older participants and help to form a connection between two unlikely strangers. We definitely accomplished that, and the range of topics covered in the recorded conversations were more than we had expected.

We feel listeners got a glimpse into the distinct friendships formed and hear a great mix of both emotive and entertaining conversations. – Jemma Tanswell, Reform Radio CIC

**The broadcaster said:** Those who received/ broadcast these as hour long programmes as opposed to individual calls seemed to have a better experience presenting the content to their audiences, noting that they felt it was important content at the time. For some, because of the Covid-19 situation, they had no live programming and presenters producing content remotely. So far, we have continued BuddyLine with over 20 pairs, with a dedicated team finding new participants and getting new pairs chatting. We even continued this over Christmas and New Year to ensure elders weren't left lonely during this time.

### Key facts:

Producer	Reform Radio CIC
Broadcaster	Community Radio x6
First TX	17 May 20
Budget	£10,406
Total Duration	3.3 hrs
Total Reach	10,000 <sup>1</sup>
Cost per Listener Hour	31p

Listen: [audio.fund/buddyline](http://audio.fund/buddyline)



**Canalside Radio**  
102.8fm  
Community Media for North East Cheshire

**96.5 BOLTON FM**  
*The voice of the Bolton family*

**nmfm106.6**

**wfm**  
wythenshawe fm 97.2

**sheffield LIVE!**  
93.2 fm

**Salford City Radio**  
94.4 FM

## Prime Timers

Produced by SWSW Network for 22 community stations across the UK

**Prime Timers was a series of programmes for the over-70s, produced by the over-70s, and broadcast weekly on community stations across England during lockdown.**

Providing information and advice on what to do when self-isolating and in lockdown, Prime Timers was co-produced and presented by older people to deliver content that was relevant to and enjoyed by this demographic. Features included Tech Savvy Seniors with a “how-to guide” on using technology, health and well-being, plus vox pops and messages from older people around the UK talking about their experiences of self-isolation and advice on staying safe.

Prime Timers was broadcast on a total of 22 community radio stations across the UK - ALL FM, Soundart Radio, Radio Veralum, Ujima Radio, Radio Tyneside, Winchester Radio, Unity 101FM, Lionheart Radio, Swindon 105.5, Daventry Radio, Radio Northwich, Sonder Radio, GTfm, Penistone FM, Frome FM, Radio West Middlesex, Royal Hampshire County Hospital, Canalside Community Radio, Hospital Radio Hillingdon, Radio Tunbridge, Bay Trust Radio, Tarka Radio, Tameside Radio, Radio Broadgreen and Wrightington Radio.



**Chosen because:** Programmes made by an older audience, for an older audience, offering a unique perspective unlikely to be found elsewhere, on a significant community network.

**The producer said:** Initially we had eight supporting radio stations, and once the series was produced this went up to 22, plus nine hospital radio stations. AgeUK also promoted it to all of their service-users via their monthly newsletters and website. It was a privilege and an honour to produce Prime Timers and work with a very specific group of older people. Producing a radio series during lockdown created some huge challenges to overcome. We had to find a way for our contributors to record at home and this in itself produced a number of issues as they all had varying degrees of experience and completely different equipment.  
– Miranda Rae, SWSW Network

**The audience said:** “So happy to hear Prime Timers back on again today, I have so enjoyed listening to it all week, it has become a real comfort” (unknown texter); “Just wanted to say thank you for the wonderful programme I heard on the radio today” (Robin Hargreaves).

### Key facts:

Producer	SWSW Network
Broadcaster	Community Radio x4
First TX	18 May 20
Budget	£12,769
Total Duration	3 hrs
Total Reach	8,000 <sup>1</sup>
Cost per Listener Hour	53p

Listen: [audio.fund/prime](http://audio.fund/prime)



## Essential Voices

Produced by TBI Media for Magic Radio and the Greatest Hits Network

**Essential Voices was a series of powerful, emotional and revealing short stories, that shone a light on key workers around the country.**



### Key facts:

Producer	TBI Media
Broadcaster	Magic and Greatest Hits Networks
First TX	18 May 20
Budget	£18,078
Total Duration	42 mins
Total Reach	2,629,800 <sup>2</sup>
Cost per Listener Hour	1p

Listen: [audio.fund/essential](http://audio.fund/essential)



Giving key workers a platform to talk about the work they do, Essential Voices looked at the impact of COVID-19 on their lives. The packages brought a human perspective to a national crisis, offering listeners a completely unique view of the individuals who were keeping the country going.

Broadcast daily at 12pm on Magic and 2.10pm on Greatest Hits, the stories were emotional, revealing, but ultimately uplifting, celebrating the best that humanity has to offer.

**Chosen because:** Highlighting and celebrating the important work that key workers do at a difficult time, offering a significant reach figure due to daily placement on a sizeable network of stations.

**The producer said:** From a bin man in Scotland to a prison officer on the Isle of Wight, a fruit picker on the Wirral and a supermarket worker in Somerset, the series saw a total of 42 new voices on air from a diverse range of job roles and geographical locations. Of course, the series also played special homage to those working on the front lines of the NHS - to GPs, Speech and Language Therapists, Junior Doctors, Cleaners and on the final day the Intensive Care Consultant on a "corona ward". I am proud to have got the stories of our contributors on air; they each have contributed massively to the national efforts during this pandemic and highlighting their work and the shared gratitude we all feel towards them was my main messaging target. – *Sera Baker, TBI Media*

**The broadcaster said:** "As a brand that proudly broadcasts 'The Good Times' it's been our job to keep the spirits of the nation up at a time when our audience really needed our help to keep them going - the daily 'Essential Voices' feature has been a pivotal part of this allowing us to broadcast uplifting, positive and heart-warming stories in a way that simply would not have been possible without the support of the Audio Content Fund and the production of Sera and the guys at TBI" – *Andy Ashton, Greatest Hits*. "With a lot of focus on how the majority of the public was working from home, we wanted to pay tribute to the essential workers who didn't have that luxury. Essential voices really brought the experiences of these workers to life, to a depth that we could not have achieved without the Audio Content Fund and TBI Media's expertise" – *Tony Moorey, Magic Radio*

## Lockdown Love Letters

Produced by The Foghorn Company for Q Radio, Lisburn FM, Down Community Radio, and Bangor FM.

**Lockdown Love Letters turned letters of appreciation between key workers and their families into beautiful soundscapes, voiced by actors.**

NHS staff, key workers, people in hospital and homes, and families unable to see and touch loved ones, sent letters of love and appreciation to each other from all over Northern Ireland.



### Key facts:

Producer	The Foghorn Company
Broadcaster	Q Radio and Community Radio x3
First TX	18 May 20
Budget	£8,101
Total Duration	1 hrs
Total Reach	13,000 <sup>1</sup>
Cost per Listener Hour	62p

Listen: [audio.fund/lockdown](http://audio.fund/lockdown)



The letters were narrated by well-known actors/celebrity voices, accompanied by a special song or piece of music, and mixed into a beautiful soundscape. Each letter was a thoughtful message and an engaging personal story, designed to sustain and inspire the recipients and listeners across the generations in a communal but intimate way. Performers included Marie-Louise Muir, Adrian Dunbar, Dr Ian Walsh, Julieann Campbell, and Lloyd Hutchinson.

**Chosen because:** A combination of a creative, well thought-out idea with high production values and a specific focus on Northern Ireland made this proposal standout.

**The producer said:** Mixing the sounds, places and atmospheres people across NI were missing during Lockdown with letters from NHS staff, including senior surgeons, porters, nurses and consultants was a privilege. Many of the listener contributions were more short dedications that 'letters', so to add depth and texture to the series, we also commissioned some well-known local writers and poets to contribute. We were happy with the job of producing this effective and distinctive new content and style for music-based commercial and community Radio in Northern Ireland, and discussions are ongoing with both to develop ideas for the future. – Peter Curran, *The Foghorn Company*

**The broadcaster said:** 'The Lockdown Love Letters were very well done. They were such a worthy addition to our schedule and thank you again for considering us.' - Paul Cromie, Station Manager Bangor FM. 'Everything is good on our Lockdown Love Letters. Thanks all, I think it's 100%.' – Gareth Stewart, Programme Manager Q Radio Network.

**The audience said:** 'I cannot tell you how much it meant to hear Adrian Dunbar reading my letter to my nephew David. The loss of his father weighs heavy on his shoulders and I wanted a way to make him feel that life and happiness would one day return to him. The voices and sounds of the Cliftonville FC crowd on match day and our lovely Bangor seafront were tremendous things to hear in there too and would have made him delighted.' (Mr Arthur Magee, Crawfordsburn); 'On behalf of all at City Hospital Belfast and The Queen's Centre, thanks for the beautiful way you presented letters from staff, our patients and consultants.' (Dr Ian Walsh, Senior Consultant Surgeon, Belfast)

## Virtual Strawberry Fair

Produced by Folder & Co for Cambridge 105, Star, Biggles FM and Future Radio

**Virtual Strawberry Fair was a 12-hour virtual festival to replace East Anglia's annual, free arts and music event, which normally attracts up to 50,000 people.**



With the annual event cancelled due to the pandemic, Cambridge 105 Radio partnered with other East Anglian commercial and community

stations (Star, Biggles FM, Future), to celebrate the spirit of the iconic Strawberry Fair. Programming ran between 12 noon, when the virtual event was "opened" by the Mayor of Cambridge, and 11pm, with each hour dedicated to one of the activities which normally takes place at the traditional site, Midsummer Common.

Each of the 12 hours represented a different facet of the Strawberry Fair, including the Parade, the Kids Park, the Arts Area, the Hatters Cafe, and Scarecrow Corner. From singer-songwriters to dance DJs, local rock bands to drama groups and poets, the content reflected the wide diversity of performance art which is the hallmark of the festival.

**Chosen because:** Locally-targeted content that brought together a set of stations to reflect an important community event at a relatively low cost.

**The producer said:** We are immensely proud of the energy and commitment which went into this project. The volunteers from Cambridge 105 Radio who produced and presented most of the shows were challenged to work outside their comfort zone and came up with some ambitious and memorable work. As producers we were able to advise and guide the process and add some professional fairy dust to the end product. This was a wholly satisfactory endeavour which pleased listeners in five areas of the East of England and allowed one small commercial station and four community stations to broadcast programmes which would have been otherwise unaffordable. – Trevor Dann, Folder & Co.

**The broadcaster said:** Virtual Strawberry Fair was a great addition to the schedules and benefitted Cambridge and Cambridge 105 Radio on a number of levels. The fair has been running for over 40 years and has a strong following locally and across the East. This was reflected through the demand placed on our web stream, and subsequent Listen Again, and social media chatter. For the station itself it opened up a world outside our own stage that will hopefully be reflected with better coverage of Strawberry Fair itself when it returns next year. The production process also gave insight and discipline to those more used to presenting a regular music show - Julian Clover, editorial lead, Cambridge 105 Radio.

**The audience said:** "I've really enjoyed #VSF2020 :) I haven't had to carry instruments around all day, get sun burnt, queue for bars / toilets / veggie burgers. I've managed to stay much later than I normally would at S Fair cos of work or heat stroke! Many thanks @cambridge105 - top day!" (Liz, via Twitter); "Been listening non-stop since 11 this morning. Will carry on, but I will miss crawling into the van on Midsummer Common at the end..." (Peter, via Facebook).

### Key facts:

Producer	Folder & Co
Broadcaster	Community Radio x4
First TX	06 Jun 20
Budget	£5,859
Total Duration	12 hrs
Total Reach	19,000 <sup>1</sup>
Cost per Listener Hour	3p

Listen: [audio.fund/strawberry](http://audio.fund/strawberry)



## Connections

Produced by Naked Productions for 17 community stations across the UK

**Connections was an engaging radio drama series written by new writers with disabilities and performed by a mainly disabled cast.**

The feeling of isolation during lockdown - that most of us don't normally encounter - meant we had to make tough choices. However, this is a regular daily occurrence for those with disabilities. Each of the Connections dramas looked at a different example of isolation, connected to 'disability' within the widest definition of the word - physical or mental or emotional - and explores how to connect. The series was a lively sequence of dramas that offered entertainment, provoked thought and encouraged optimism. Each play stood alone, with subtle connections between each play for the listener to enjoy finding. The writers were from across the UK – Manchester, Wolverhampton, London, Bristol and Birmingham. Sarah Daniels, leading radio writer, provided the series overview and script support, with script consultancy from Graeae.



### Key facts:

Producer	Naked Productions
Broadcaster	Community Radio x17
First TX	08 Jun 20
Budget	£17,360
Total Duration	2.5 hrs
Total Reach	12,000 <sup>1</sup>
Cost per Listener Hour	58p

Listen: [audio.fund/connections](http://audio.fund/connections)



**Chosen because:** As a radio drama series broadcast on community radio with a focus on disability, and written by new writers with disabilities, this project stood out as a unique offering with public service values at its core.

**The producer said:** Making Connections was an exciting and rewarding challenge for Naked Productions. We were thrilled by the high calibre of the writing and the end result, even in remote-working conditions. We learnt a great deal about working with community radio stations - many are small operations with volunteer staff, so they do need a fair amount support, as they don't have well-staffed departments. Overall, this was a terrific experience for Naked Productions that surpassed our expectations of the quality of the work and the breadth of broadcast. – *Polly Thomas, Naked Productions*

**The broadcaster said:** 'The plays were very popular across the board; the feedback was positive (Isolation Radio); 'Connections provided something unique and different to Future Radio which was both thought provoking and entertaining in equal measure. (Future Radio); 'Tremendous value to the station, and more than just drama content or something a bit different' (K107FM); 'We were delighted to air this professional radio drama series, which both our station and listeners were able to relate to.' (Fuse FM); 'It is great to have professional audio on the station that our students can hear and be inspired by' (Radio LaB); 'This timely, pertinent and engaging series added to the richness of our content and provided a novel and welcome addition to our schedule.' (Resonance FM); 'We enjoyed the dramas which were well written and performed and with that special 'connection'.' (Radio Verulum); 'To broadcast these plays that not only feature interesting and challenging content but also increase the range of our output is a real positive.' (ALL FM); 'These plays were compelling: brilliantly written and perfect for our audience.' (Chelmer FM).

## Unheard Voices

Produced by Sixteen Media for BRO Radio, GTFM Pontypridd and Rhondda Radio.

**Unheard Voices was a series of features that gave a voice to disabled and visually-impaired people in South Wales.**

Each five-minute profile told a different story of life in lockdown and the different ways that people had been coping. For some, it had come as a relief to have down time with lockdown bringing new opportunities for socialising online, for others it brought loneliness and a desire to get back to meeting friends in the pub and going to music festivals.

All of the people interviewed shared the common feeling of not being defined by their disability and wanting to cope with life in lockdown using the resilience and determination that has made them who they are.



### Key facts:

Producer	Sixteen Media
Broadcaster	Community Radio x3
First TX	15 Jun 20
Budget	£5,831
Total Duration	1.25 hrs
Total Reach	3,000 <sup>1</sup>
Cost per Listener Hour	£1.55

Listen: [audio.fund/unheard](http://audio.fund/unheard)



**Chosen because:** The strength of this proposal was the specific focus of the content on disabled and visually-impaired people in South Wales, something that would not be achieved without funding.

**The producer said:** The Unheard Voices project was one of the most rewarding projects that I've ever had the pleasure to work on. I had the privilege of speaking to some remarkable people who were willing to open up and share their stories. It made me realise that as a nation we don't give enough airtime to people living with disabilities or their families. I heard some incredible stories that pulled on my heart strings and I hope that was conveyed in the pieces that were broadcast. I'm delighted with the outcome and what was more important is that the people contributing were so pleased to be heard and to be part of the project.

– Sara Allen, Sixteen Media

**The broadcaster said:** "The feature went out a couple of times per week during our afternoon programme and had a good reaction from our listeners, who said that they would listen out for the feature and it gave them a great awareness of how people with disabilities were coping with the pandemic and life during lockdown. They're great features, so many thanks for producing them for us" (Gavin Powell, GTFM); "I think this is brilliant" (Nathan Spackman, BRO Radio)

## Undiscussable

Produced by Old Bill Media for talkRADIO

**Undiscussable told stories from survivors of domestic abuse, from often unheard and under-represented voices, with a live follow-up discussion and expert interview.**

Domestic abuse reports rocketed in the UK since coronavirus restrictions were put in place. Killings doubled and calls to helplines increased by 50%. The men's advice line in just the first week of lockdown saw a 17% increase in calls. In Undiscussable, presenter Charlie Webster continued her ground-breaking podcast of the same name on the airwaves of talkRADIO.



Pre-produced stories from survivors of domestic abuse, from a wide range of people of all backgrounds, were followed by live discussions with experts and other survivors. The series included challenging stories from women and men, people from strongly religious cultures, the LGBT+ community, children and adolescents.

### Key facts:

Producer	Old Bill Media
Broadcaster	talkRADIO
First TX	15 Jun 20
Budget	£9,671
Total Duration	4 hrs
Total Reach	20,300 <sup>2</sup>
Cost per Listener Hour	12p

Listen: [audio.fund/undiscussable](http://audio.fund/undiscussable)



**Chosen because:** Focusing on a topic that has become even more important during Lockdown, this proposal offered a national platform to some difficult and hard-hitting content.

**The producer said:** I was determined to represent all voices with Undiscussable, breaking down misconceptions and showcasing communities that are often discounted and underrepresented in the domestic abuse narrative by the media. The final product met all my aspirations in this area, and the engagement of listeners showed that this not only helped victims and survivors, but the general public understand the behaviours of domestic abuse. It has also been commended and the content used by multiple charities: the NSPCC, Barnardo's, Sheffield Women's Aid and SafeLives. – Charlie Webster, Old Bill Media

**The broadcaster said:** Undiscussable brought a unique conversation to talkRADIO, helping listeners understand domestic abuse beyond what we hear in the news. Reports of domestic abuse rocketed during lockdown, and I hope that Charlie Webster's powerful storytelling helped those affected and convinced them that they are not alone. Listeners from Britain and around the world used social media to thank talkRADIO and Charlie for representing previously unheard voices and giving them a sense of belonging. Producers and presenters have conveyed that they have also been affected by the powerful content and praised Charlie's ability to deal with personal stories with sensitivity, and compassionate care.  
– Dennie Morris, Programme Director, talkRADIO

**The audience said:** "Just heard on playback you discuss domestic violence on Talk Radio. Massive respect to you and for giving victims the opportunity to talk about their experiences on the show" (Chris Akers, Twitter); "I know there is nothing I can say or do to show my appreciation but believe me when I say it, it goes a long way to hear other people who have gone through hell, and come out the other side, tell their story xx" (James Bennet, Twitter)

## Step Up

Produced by Sound Communities CIC for Fun Kids

**Step Up provided support for Year 6 pupils transitioning to secondary school, from older kids who had been there and done it before.**

As children across the UK were preparing to leave the comfort of their primary schools to head up into the scary world of secondary schools, the year was to be like no other for pupils making the transition. Without the usual preparation of induction days, and amid the risk of having to say goodbye to their primary schools remotely, many children found the upcoming change extremely daunting. Through Step Up, a team of 15 emerging young audio

producers created a series of playful, supportive and informative content vignettes to support young listeners facing the challenge of life beyond Year 6. Older children shared their experiences, thoughts and concerns around transition with the current cohort, and content was to be a virtual sounding board for conversations they would have historically had with their peers.



As well as Fun Kids, the packages also went on to be broadcast on Bay Trust Radio, Canalside Community Radio, Elastic FM, Chelmer Radio, Liskeard Radio and Ferry FM.

### Key facts:

Producer	Sound Communities CIC
Broadcaster	Fun Kids
First TX	26 Jun 20
Budget	£9,950
Total Duration	3 hrs
Total Reach	215,000 <sup>5</sup>
Cost per Listener Hour	2p

Listen: [audio.fund/stepup](http://audio.fund/stepup)



**Chosen because:** Important content to help support school pupils experiencing a transition that's difficult enough during normal times, this idea was made even more relevant through clever use of aspiring young audio producers.

**The producer said:** Step Up was very successful in getting 27 young people to produce pieces at home reflecting on how they feel/felt during transitioning up to secondary school. Producing these pieces developed their recording skills and enabled them to meaningfully express their feelings during a time when many of them felt isolated. The pieces offered a wide variety of perspectives on how facing transition during lockdown feels, how it felt looking back and coping strategies going forwards. We are very proud of this project and the impact that it has had on the producers and hopefully the listeners too.  
– Kate Rudman, Sound Communities CIC

**The broadcaster said:** Step-up was a hugely valuable series. This piece of programming forced all of our team to think about the situation some of our listeners were facing, and as a result our presenters spoke on air about their experiences as children when they faced this life change and were mindful to remember those who might not get such things as "leavers' assemblies" when preparing content for daily radio shows. As a children's radio station, having young people engage with us is always important. However, having young people produce pieces of audio themselves about an important life change was exceptionally powerful. – Matt Deegan, Fun Kids

## UK Radio Pride

Produced by 2ZY for Gaydio, Pride Radio and Juice Belfast, plus highlights on another 15 community stations across the UK

**UK Pride featured 18 hours of live music, mixes, debate, comedy, community-led profiles and remembrance, to replace LGBT Pride events across the country that were cancelled due to the pandemic.**



Pride events play a key role in uniting and empowering marginalised LGBT+ people; they offer a platform to LGBT+ performers; they allow community support groups to connect with those in need. They are a celebration and a protest. With Pride events across the country cancelled, UK Radio Pride united the country's three LGBT+ radio stations and engaged their listeners through a series of broadcast events. Programmes included The Parade, The Main Stage, The Panel, The Cabaret Tent and The Vigil, with DJ sets from The Shapeshifters, Sigala, Groove Armada and more. As well as a total of 18 hours of original radio, a 1-hour compilation was made available to all of community radio and was ultimately broadcast on 15 additional stations.

### Key facts:

Producer	2ZY
Broadcaster	Gaydio, Pride FM, Juice FM
First TX	11 Jul 20
Budget	£21,900
Total Duration	14 hrs
Total Reach	150,000 <sup>7</sup>
Cost per Listener Hour	1p

Listen: [audio.fund/pride](http://audio.fund/pride)



**Chosen because:** Bringing together the LGBT+ community at a time when in-person Pride celebrations couldn't happen, offering a wide, varied and ambitious selection of programming as an alternative.

**The producer said:** We were delighted to receive this commission and to produce it. With an excess of 100 participants with groups included, these voices were from a diverse range of backgrounds including the full LGBT+ spectrum. Furthermore, production of the shows was heavily influenced by the Black Lives Matter movement, which hadn't been anticipated at the time of bidding. The LGBT+ community has a poor track record for BAME representation, so both in terms of contributors, producers and presenters we specifically worked to address this, including significant editorial contributions around the theme. – *Toby Whitehouse, 2ZY*

**The broadcaster said:** "The balance of high-quality new performances by A-list artists along with emerging LGBT+ talent was equally as impressive as the large amount of speech content tackling some important issues." (Gaydio) "The feedback we've received from local members of the community has been amazing." (Juice); Being involved with UK Radio Pride has had a positive impact on our station and listeners. Working with external producers and sharing ideas and airtime is something we will look to do more in the future." (Pride Radio)

**The audience said:** "OMG how good was Radio Pride? "Woke up craving Pride classics again today"; "Thanks for a great UK Radio Pride. I especially enjoyed the cabaret tent. It was not Pride as we know, but it was still Pride"; "was tuned in from 4 am till 11pm yesterday. What a fantastic day of pride shows felt like the real thing. I appreciate all the presenters for make it feel like the real thing 100 percent."

## Monty Panesar in Lockdown with...

Produced by Head on Media for Panjab Radio, Asian FX, XL Radio, Sunrise Yorkshire and Sabras Radio



**Monty Panesar in Lockdown with... saw the English international cricketer Monty Panesar celebrate and profile inspirational British Asians in a series of 6 one-hour specials.**

Monty spent an hour in “isolation” with each guest, with plenty of time to uncover what makes them tick, find out how they got their big break and how they maintain their chosen careers. The six guests across the series were comedian Paul Chowdhry, businessman Lord Rami Ranger, chef Asma Khan, former England cricketer Mark Ramprakash, actress and comedian Nina Wadia and musician Nitin Sawhney.

### Key facts:

Producer	Head on Media
Broadcaster	Panjab Radio and Asian FX
First TX	19 Jul 20
Budget	£10,764
Total Duration	6 hrs
Total Reach	18,000 <sup>2</sup>
Cost per Listener Hour	10p

Listen: [audio.fund/monty](http://audio.fund/monty)



**Chosen because:** A relatively simple but effective idea, offering content and names specifically appealing to British Asian audiences that the stations wouldn't have otherwise secured.

**The producer said:** In terms of content, I couldn't be happier. We got very big names in the South Asian market, so stations were very happy with that, as they might not have got those names alone. The edit of the interviews and Monty was such a pleasurable experience. I can honestly say that I wouldn't have done anything different throughout the process.

– Sarah Jane Eddon, Head on Media

**The broadcaster said:** “Monty Panesar In Lockdown With....” proved popular with our listeners, and the interviews fitted well in our Sunday night 6pm slot. (Raj Baddhan, Sabras); The calibre of the guest list was second to none and the relaxed, fun interview style with a great mix of high profile British Asian celebrities were a great distraction from the doom and gloom engulfing us during Covid 19 (Surjit S Ghuman, Panjab Radio); This series provided a wonderful boost to our existing schedule. Not only was it popular with our regular listeners, they listened with their parents too, the range of guests had a universal appeal. (Denise Perry, Asian FX); The Monty Panesar Series brought a refreshing programming change to the Wednesday daytime routine. (Radio XL)

## Cities of Sound

Produced by BCU Enterprises for Greatest Hits Radio

**Cities of Sound harnessed the talent of a struggling student community, and the passion of local listeners, to create a series of original music-based programmes targeting a 50+ audience.**



Callum McIlwaine

Each episode related to a city and its surrounding area, giving contributors and audiences the chance to share the pride of where they were from with the nation. Programmes focused on Birmingham, Liverpool, Glasgow, Newcastle, Sheffield, Manchester, Cardiff and Leeds. With each documentary fronted by a different presenter, the stories profiled a cross section of audience members (solicited via social media) who shared memorable moments in their city's music history, reminiscing about their personal connections. Contributions from well-known artists from each city added credibility, with all speech elements shaped around an eclectic soundtrack. Students, graduates and staff from Universities across the UK took part in the production process, providing students with the chance to create real world radio content at a time when employment and freelance opportunities were hard to come by.

**Chosen because:** Offering a good-sized audience and targeting a slightly older listener, this idea was further strengthened by the proposal to offer opportunities for University students to be involved in the production.

**The producer said:** The project realised its ambition to provide "companionship and a sense of civic pride" to UK radio listeners during the pandemic. The overall concept became clearer as the project developed and became more focused on the loss of 'live music' during Covid restrictions. 'Cities of Sound' successfully connected with its intended audience of Greatest Hits Radio listeners. Audience feedback indicated that listeners felt a sense of pride in hearing music and stories from their city showcased, while listeners from other regions learnt more about the UK's musical heritage. Students involved in the project gained valuable new skills and industry experience. - *Sam Coley, Birmingham City University*

**The broadcaster said:** Cities of Sound was the perfect opportunity for a national network to double down on its presence in key cities across the UK and to celebrate our popular musical heritage. It was fantastic to be able to, via the fund, support the student community during lockdown when so many other opportunities had been taken away from them. Cities of Sound will have a long-lasting effect on the network in terms of how important music culture is to the UK - particularly live music. It is something that we will never take for granted again and it's reminded us how powerful the UK is as a player in the world of popular music.  
– *Andy Ashton, Content Director, Greatest Hits Network*

**The audience said:** "Really enjoyed listening to Cities of Sound. Could have made a series out of this episode alone, hope there will be more to come about the Liverpool music scene (Julie Smith, Twitter); "This was such a brilliant 1hr with @rickastley hosting "Cities of Sound" on @greatesthitsradio a great insight into the Manchester music scene. Looking forward to Sunday xx (Marie-Anne Talbot, Twitter)

### Key facts:

Producer	Birmingham City University
Broadcaster	Greatest Hits Radio
First TX	29 Jul 20
Budget	£7,752
Total Duration	8 hrs
Total Reach	141,500 <sup>2</sup>
Cost per Listener Hour	1p

Listen: [audio.fund/cities](http://audio.fund/cities)



## Tough Talks

Produced by Reform Radio CIC for Hits Radio and Hits Radio Pride

**Tough Talks was a series of intimate talks between two people, reflecting on a past, more difficult conversation, with a focus on LGBT+ issues.**

The series looked at some of the difficult conversations that people from the LGBT+ community were forced to have, simply for being themselves. With a mixture of different contributors, from celebrities through to everyday people, Tough Talks took place between the two people who had the original conversation, talking about the moments that lead up to the chat, what happened afterwards and in the time that followed. 90-second versions of the content were played across Hits Radio during a week in summer, pointing to longer versions, heavily repeated over a three-month period on new, pop-up station Hits Radio Pride.

### Key facts:

Producer	Reform Radio CIC
Broadcaster	Hits Radio and Hits Radio Pride
First TX	28 Aug 20
Budget	£24,747
Total Duration	1.3 hrs
Total Reach	99,500 <sup>2</sup>
Cost per Listener Hour	19p

Listen: [audio.fund/tough](http://audio.fund/tough)



**Chosen because:** Unique, focused and important conversations reflected on a network of stations that wouldn't normally cover this subject matter in such a way.

**The producer said:** Through this series we wanted to bring a fresh take on LGBT+ content, showing the range of difficult conversations that members of the community have outside of purely 'coming out' stories. We invested a lot of time in finding contributors who would reflect the experiences of the community as a whole, and that meant not just making sure we included every letter (LGBTQIA) but also representing the unique intersections within the community. We also wanted to represent the society in which we live, so we made sure to include a range of national and regional voices. – *Jemma Tanswell, Reform Radio CIC*

**The broadcaster said:** This was such a valuable project when it came to the launch of Hits Radio Pride. From the original inception of the station, we knew we wanted to be able to reflect on the wider LGBT+ community through a documentary piece, and working with Olivia and the team at Reform Radio on what became 'Tough Talks' was such a brilliant process. They gave such depth to the ambitions of Hits Radio Pride and it was great to be able to reach a wider audience on Hits Radio off the back of National Coming Out Day. The initial pop-up phase of Hits Radio Pride would not have been what it was without 'Tough Talks'. – *Paul Gerrard, Hits Radio Pride*

**The audience said:** "I'm so impressed with this episode - nicely done. Thank you. You've really been able to strip away all the details and capture the heart of the issue: what it's like for someone queer when they have to educate a loved one about their queerness and hold that loved one in their own journey, even though that journey is about whether they are going to be able to accept the queer person. This is such a common dynamic, and very rarely spoken about so I did really want there to be a piece about it." (Kimwei)

## Carnival on KISS

Produced by The Playmaker Group for KISS

**Carnival on KISS was two days of virtual Carnival output, replacing the annual carnival gatherings in London, Bristol, Leeds and Manchester, with live music and DJ sets.**

With young fans of black music and culture across the UK missing out on carnivals, the KISS network launched plans to connect audiences with live music and DJ sets across the August Bank Holiday weekend. The Audio Content Fund added to these plans, with more programming to bring audience voices to the air, and further diversify the musical offer with major artists in the genres of Soca, Dancehall, Reggae, and House.

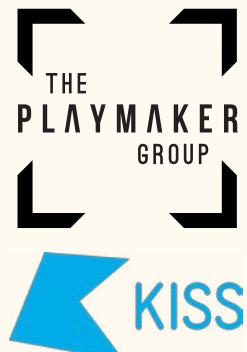


The funded content included a Welcome To Carnival show presented by British artist Shakka, a reggae show hosted by Skip Marley, and nationwide request show YOURStory, bringing together carnival fans from across the UK.

### Key facts:

Producer	The Playmaker Group
Broadcaster	KISS Network
First TX	30 Aug 20
Budget	£10,000
Total Duration	36 hrs
Total Reach	2,170,300 <sup>2</sup>
Cost per Listener Hour	0.5p

Listen: [audio.fund/carnival](http://audio.fund/carnival)



**Chosen because:** A strong proposal offering significant audience reach and value for money, helping bring Carnival content to young audiences missing out because of the pandemic.

**The producer said:** The ambition was to create a public service that was bespoke, to reflect and celebrate a critical time of year for black music and culture. The editorial freedom and support from ACF and KISS allowed this to happen to an amazing degree, and the prominence of the programming in the subsequent discussions about coverage of Carnival have put KISS in the mix for the first time in a decade. As the producer, I am very proud to stand by this piece of work, what it means and what it stands for and as a company we are proud to have worked in close proximity to KISS as a commercial station and to have produced the results we did. – Ray Paul, *Playmaker Group*

**The broadcaster said:** At a time when KISS is consolidating and refreshing its image and impact in the radio and content market, the need for clear music and cultural position is stronger than ever. To be able to authentically focus one of our event-radio moments on black music and culture has been an essential beat in our strategic re-positioning. We could not have achieved this programming nor connections without the specialist network and knowledge of The Playmaker Group. Their credibility with talent both at a grassroots and mainstream level is unparalleled and we hope to work with them on future projects at this crucial time in the evolution of the KISS network. – Rebecca Frank, *Content Director, KISS*

**The audience said:** “finally got home – time to listen to the rest of #carnivalonKISS! thank you to @KISSfmuk for putting this together. it has been so amazing and so many people have enjoyed it. you can just tell there has been so much work put into this and it's 100% paid off!” (@hollxo\_ on Twitter); “there may be no carnival this year but @KISSfmuk are sure doing their best to make up for it. thank you for keeping us uplifted today. here's to next year!” (@rosena allen-khan (MP) on Twitter).

## Magic with the Musicals

Produced by TBI Media for Magic Radio

**Magic with the Musicals explored the real effects of Covid on UK theatre, with a special 3hr show and a full day of activity, that combined a journalistic approach with an ambitious entertainment format to give the sector a voice.**

In 2018, UK theatres sold in excess of 34 million tickets generating £1.28 billion in revenue. But Covid forced the curtain down and box offices closed, a serious situation which has had far-reaching effects on UK arts. Recorded across one day at the London Palladium, Magic with the Musicals featured sensitive profiles of the people on and off the stage across many shows and productions, to give a compelling view of their roles. While interviews were recorded backstage, a fully live ten-piece band were on stage at the theatre, recording exclusive and special live performances throughout the day, by some of the industry's biggest stars, together with leading cast members from current West End shows. Listeners heard from leading creatives, producers, composers and artists from across the UK, with the live band comprising world-class musicians facing financial hardship. This unique event showed support and solidarity, allowing commercial radio to bring much-needed hope to practitioners and audiences alike.



### Key facts:

Producer	TBI Media
Broadcaster	Magic Radio
First TX	23 Sep 20
Budget	£20,046
Total Duration	3 hrs
Total Reach	830,900 <sup>2</sup>
Cost per Listener Hour	1p

Listen: [audio.fund/musicals](http://audio.fund/musicals)



**Chosen because:** A well-timed proposal that will highlight the difficulties faced in the theatre industry because of the pandemic, achieving significant reach through placement on Magic Radio.

**The producer said:** Magic with the Musicals was an incredibly moving piece of programming which focused on the difficult six months experienced by the theatre industry. Featuring just ten performances during a three-hour programme, this speech-heavy format gave some of the biggest and most influential voices in the industry a chance to talk openly about the damage that Covid has done to theatres and gave a voice to those not normally heard. Costumiers, lighting designers and choreographers joined their on-stage colleagues to talk about the effect of months of unplanned closures. Whilst the event itself was funded by Magic, the programme could not have been made without the support of the Audio Content Fund – Geoff Jein, *TBI Media*

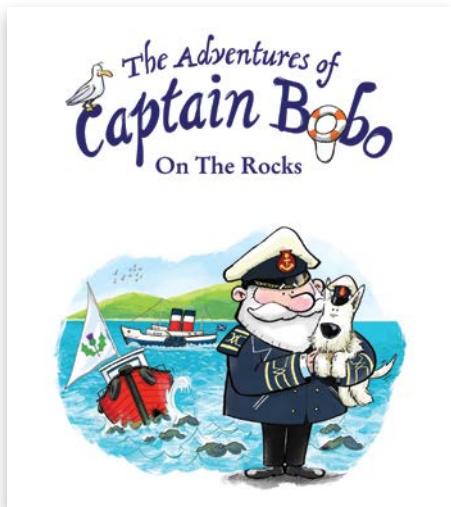
**The broadcaster said:** This was such an achievement all round - what started off as an idea with a couple of performances and interviews, turned into something which would have been amazing in normal times, but with all the conditions we had to deal with just made it more special. The programme gave us record streaming on our Musicals station, increasing listening on that day by approx. 30%. The programme also reinforced Magic Radio's standing within the theatre community. The interaction on social media from listeners and the theatre world generally was huge. The success of the project is in no small part due to the team at TBI Media - Magic Radio wouldn't have been able to do this without their input and thus the support of the Audio Content Fund – Tony Moorey, *Magic Radio*

**The audience said:** "OH. MY. GOD! @MagicAtMusicals DEFYING GRAVITY. 4 ELPHABAS! WOW!" (Joe Bovis, Twitter); "One more day is one day more that we are closer to theatres reopening #MagicWithTheMusicals" (Hollie Savage, Twitter); @johnowenjones singing 'Bring him home'... Seriously... Spine tingling... What a show tonight, much needed evening of musicals... (Claire Nash, Twitter)

## The Adventures of Captain Bobo

Produced by Belle Media for Fun Kids and 13 community stations

**The Adventures of Captain Bobo was a series of fun, nautical, team-building stories for children aged 4-8, told in English and Gaelic. These were more than just uplifting comic tales, they were a celebration of all that is best in Britain's coastal communities, featuring vessels of all shapes and sizes.**



Based on a real captain, and an iconic ship, the stories took us from the far North West of Scotland, right into the heart of London, via Liverpool, Llandudno, the Bristol Channel and the Solent. The characters and storylines were (loosely) inspired by the real-life adventures of one of Scotland's best-known captains, and by an iconic ship, PS Waverley – "the world's last ocean-going paddle steamer". Each episode was a self-contained adventure.

Funny, with engaging characters, and a twist or two along the way. Contemporary, yet also reflecting a time when coastal communities relied on the sea. The stories took us on a journey around the UK, from the remote Scottish lochs to the very heart of London, paralleling the voyage of the real ship as it tours the UK's coastal waters. The stories were narrated in English by John Sessions, in what turned out to be his last work before his untimely death in November 2020.

### Key facts:

Producer	Belle Media
Broadcaster	Fun Kids and Community Radio x13
First TX	24 Sep 20
Budget	£29,396
Total Duration	1.7 hrs
Total Reach	185,000 <sup>1,5</sup>
Cost per Listener Hour	10p

Listen: [audio.fun/bobo](http://audio.fun/bobo)

belle  
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**COAST**



**Chosen because:** A unique, creative content idea that will add value to the stations carrying it, the focus on children aged 4-8 was an important part of the funding decision.

**The producer said:** We delivered what we intended - a fun, dual-language series of short comic stories for children aged 4-8 celebrating the UK's coastal heritage with multi-generational appeal. We used new talent, reached new listeners with children's drama and produced the programmes for indigenous Gaelic-language speaking audiences. The dual language approach enabled us to share production costs across English and Gaelic versions and thus deliver a Gaelic drama series with higher production values and audio soundscape, than might otherwise be the affordable. We also fulfilled our aspirations in terms of working with other 'new voices'. The series prompted positive reaction from listeners, the radio stations as well as the press – *Kay, Belle Media*

**The broadcaster said:** Fun Kids were very happy with the series. The target age group 4-8 is not covered by RAJAR, but Fun Kids tell us that the competition they ran in connection with the series generated over 900 entries, a very high response rate for them, and each episode also featured on their catch-up Story Quest podcast. The opening episode had 7,000 downloads, which they felt was a very good response for a show like this, and overall, the series had over 50,000 downloads. The Community FM stations also reported positive listener feedback and a number of stations have told us it helped them engage more generally with their local communities, and schools. – Matt Deegan, Fun Kids

## Coming In From The Cold

Produced by Unedited for talkSPORT

**Coming In From The Cold was a documentary series that looked at the history of black footballers in the English game, spanning two centuries of injustice and accomplishment.**

This series was billed as the definitive audio documentary about the history and the rise of black footballers in the men's game in England. Broadcast throughout October 2020 to coincide with Black History Month, it told the story of how many individuals overcame adversity to give hope to future generations. It looked back at the heroes that changed our national game and told their incredible stories of hope over adversity.



Narrated by former footballer turned broadcaster Jessica Creighton, with insights from current players, ex-players and managers, it started in the late 19th century and went right up to the present day. The story was told through narration, archive material, interviews with journalists, cultural commentators, football experts and historians, along with current/ex footballers and managers. The series culminated in a live two-hour episode where Jessica was joined by guests to debate and discuss the documentary itself, the cultural impact of these players, and dissect what their contribution was to English football past, present and future.

The series has gone on to win a clutch of trophies, including Gold and Silver at the Audio & Radio Industry Awards, a Bronze at the British Sports Journalism Awards, and (at time of writing) has a nomination for a British Podcast Award.

**Chosen because:** With diversity at its core, the commitment to broadcast from a significant commercial sports broadcaster meant the subject matter would receive a level of exposure not achieved elsewhere.

**The producer said:** This was a challenging time to make a documentary during COVID, but we managed to adapt to the ever-changing situation. The use of new technologies for recording enabled us to deliver a ground-breaking series. As the lead producer I was happy with the content that was delivered, and how the series was received and supported by the industry and the public at large. – Andrew Spence, *Unedited*

**The broadcaster said:** This project was a new horizon for talkSPORT and has helped the station to start to change perceptions, not only of our network, but within football. It was brilliant to work with Unedited, who included us every step of the way and delivered an outstanding product. The listener feedback was very positive and feedback within the media industry was also encouraging. The series won bronze at the Sports Journalism Awards and has recently been nominated for Best Sports Show and Best Factual Series at the ARIAS. All in all, this project was a huge success. – Laurence Palacio, *talkSPORT*

### Key facts:

Producer	Unedited
Broadcaster	talkSPORT network
First TX	27 Sep 20
Budget	£37,503
Total Duration	7 hrs
Total Reach	495,400 <sup>2</sup>
Cost per Listener Hour	1p

Listen: [audio.fund/cold](http://audio.fund/cold)

**we are  
unedited:**



## Scotland's Greatest Song

Produced by Audio Frontier for Greatest Hits Radio Scotland

**Scotland's Greatest Song was a series of mini documentaries profiling the definitive list of music to come out of Scotland, concluding in a special show on St Andrew's Day to determine Scotland's greatest song of all time.**



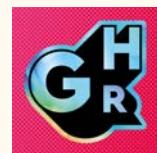
The series heard from the artists, producers, experts and most importantly the fans. Using a roundtable format, it looked at some of the best songs

Scotland has produced, based on listener suggestions. Using industry experts, artists and radio presenters, these songs were narrowed down to a short list followed by a listener vote resulting in a Top Ten which was counted-down on air. The documentaries featured the likes of Amy MacDonald, Charlie Reid from The Proclaimers, Paul Buchanan from The Blue Nile, Johnny McElhone from Texas and legendary producer Steve Lillywhite. Deacon Blue's 'Dignity' was the winner, with Ricky Ross from the band accepting the award on air.

### Key facts:

Producer	Audio Frontier
Broadcaster	Greatest Hits Network Scotland
First TX	23 Nov 20
Budget	£28,182
Total Duration	4 hrs
Total Reach	216,900 <sup>2</sup>
Cost per Listener Hour	3p

Listen: [audio.fund/scotland](http://audio.fund/scotland)



**Chosen because:** With a clear focus on music of Scottish origin and the potential for strong audience interaction, this idea should resonate with the music-loving audience in Scotland.

**The producer said:** As well as accomplishing everything we set out in the initial proposal for Scotland's Greatest Song, I think we actually over-delivered in terms of awareness and content. We received great press at the initial launch, judges announcement and with the final reveal, and went on to provide a bonus podcast. It was great to utilise new talent in producer Mark Thompson and voice over Jorja McAndrew, and we were also very proud of the diversity we had on our panel of judges. - John McInally, Audio Frontier

**The broadcaster said:** We were happy to see these shows feature in our in-house Top Ten chart of on-demand listening during this period, across all our Hits and Greatest Hits stations in Scotland. Once the press found out what we were up too, this also generated national press coverage - in practically every major newspaper in Scotland. Our network gained record streaming peaks and some of the station's social media channels grew by up to 49% with listeners wanting to join in the debate. Paying this off on St Andrew's Day was the icing on the cake – we were really proud to showcase Scotland's musical influence on the world.  
– Michael MacRae, Greatest Hits Scotland

**The audience said:** Reaction to the winning song from Twitter: "Just absolutely love this song. Has a real good feel factor about it. #dignity"; "Loaded is my all-time favourite song but Dignity is also a timeless classic, goosebumps every time I hear it"; "Very well deserved. Priceless masterpiece that's right up there. Congratulations well deserved indeed. All the best".

# Can Independent Music Survive Coronavirus?

Produced by Reduced Listening for Virgin Radio

**Can Independent Music Survive Coronavirus? was the story of how indie changed music forever but may have been devastated by the Covid health crisis. The four-part series asked what the live music world could look like in the future.**

Coronavirus obliterated one of the last reliable sources of income that most musicians had. Many were increasingly only making money through performing, and all of a sudden that revenue stream had been completely destroyed. Asking whether or not the term “independent music” is still fit for purpose, the series looked at what new forms of interdependence will emerge.

It was the story of how UK independent record labels rewrote the history of music. From Joy Division to the Smiths, from Oasis to The Prodigy, to the incredible success of Arctic Monkeys and Adele – the biggest acts came from the smallest labels. Each episode spanned a decade, telling the inside story of the people, the albums and how these labels defined the course of popular music.

## Key facts:

Producer	Reduced Listening
Broadcaster	Virgin Radio
First TX	27 Dec 20
Budget	£32,693
Total Duration	3.8 hrs
Total Reach	122,200 <sup>2</sup>
Cost per Listener Hour	7p

Listen: [audio.fund/indie](http://audio.fund/indie)

## Reduced Listening



**Chosen because:** This felt very timely given the effect the pandemic has had on live music, helping add depth of content to a major music broadcaster.

**The producer said:** The original bid set out our mission to celebrate the best of UK independent music as well capture an industry influx, facing what at the time felt like an impossible moment. Our producers worked hard to pull in a selection of guests that worked well for Virgin - guests ranging from Lulu, to Stephen Morris from New Order, Crispin Hunt, the Mad Professor and KT Tunstall. Across the country we found artists, promoters, tour crew and a wide range of industry insiders expressing their fears and hopes about what needed to happen next. The team worked very well with shifting timelines and Tx dates and I think delivered a multitude of voices and experiences – *Barney, Reduced Listening*

**The broadcaster said:** : “I really enjoyed the shows, particularly part two - the socials worked really well and had a big impact.” – Mick Meadows, Virgin Radio; “I’ve never enjoyed working on a doc more, you have a fantastic bunch of people working for and with you. Jack, in particular, feels like a gem, somebody really special...he blew me away, best scriptwriting I’ve ever seen. What a fantastic producer! Amazing team.” – *Eddy Temple-Morris, Virgin Radio*

## Our Love

Produced by Somethin' Else for Magic Radio

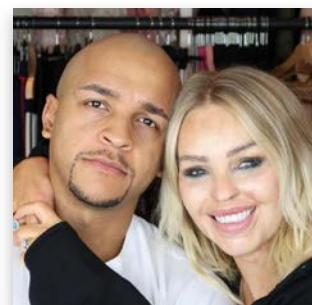
**Our Love was an exploration of interracial and intercultural relationships in the UK, with celebrities and listeners talking about race, religion, and culture.**

Broadcast in the run-up to Valentine's Day, Magic celebrated love like never before in a new and inclusive way. Our Love shone a light on human connection, highlighting the cross-generational challenges faced by those in interracial and cross-cultural relationships. Listener stories were presented as audio vignettes across the schedule, with some stories from special guests. Katie Piper and her husband Richie Sutton then presented a special two-hour show on Valentine's Day itself. The series featured celebrities alongside Magic listeners, amplifying the message and turning headlines into real life stories, with real conversations around race, religion and culture focused on positivity and problem solving.

### Key facts:

Producer	Somethin' Else
Broadcaster	Magic Network
First TX	08 Feb 21
Budget	£31,451
Total Duration	2 hrs
Total Reach	2,443,500 <sup>2</sup>
Cost per Listener Hour	1p

Listen: [audio.fund/love](http://audio.fund/love)



**Chosen because:** A powerful proposal focusing on an important topic, well timed around Valentine's Day and offering significant reach.

**The producer said:** From what we pitched to what was delivered, alongside the feedback from Magic, I feel this project was a huge success and we did what we said we would do in our initial proposal. I'm really proud of the hours the team put in to ensure there were contributors of different ages, races, religion and sexuality. We plotted these through the week to ensure that audiences would get a strong selection as they listened through the week going about their daily business. It was a lot of work to deliver, but I'm really happy with both the standard of content and the creation of something really important and really special for the Magic audience. – *Chris Skinner, Somethin' Else*

**The broadcaster said:** The Our Love series captured the minds of our audience both on-air and in digital media, and was pitched perfectly at a time of unprecedented social turbulence in the world. The mix of personality-led vignettes blended with real-life listener stories enabled Magic to present something truly unique and exclusive to its audience. The project with the Audio Content Fund and the dedicated and passionate team at Somethin' Else highlighted the power that Magic Radio can have in a space that it doesn't traditionally fill – *Tony Moorey, Magic Radio*

**The audience said:** "To both of you, listening and hearing your stories fill my heart with joy, wanting to listen and grow so you can be stronger together is such a positive viewpoint" (Bruce via Twitter)

## We've Got This, with Giovanna Fletcher

Produced by Eighteen Sixty for Magic Radio

**We've Got This was a week of supportive programmes on Magic, scheduled to coincide with the English February half-term, and aimed at parents who might be struggling through a difficult winter.**



Hosted by podcaster, author, mum, and winner of I'm A Celebrity 2020, Giovanna Fletcher, each lunchtime (the new peak for Magic's locked-down audience) she shared advice and support combined with her own personal experiences on being a parent to young children and dealing with the impacts of the pandemic.

In each programme Giovanna heard from other parents, taking the opportunity to encourage, embolden and inspire action with plenty of laughs and smiles along the way.

### Key facts:

Producer	18Sixty
Broadcaster	Magic
First TX	15 Feb 21
Budget	£12,801
Total Duration	5 hrs
Total Reach	769,200 <sup>2</sup>
Cost per Listener Hour	0.3p

Listen: [audio.fund/giovanna](http://audio.fund/giovanna)



**Chosen because:** Magic's commitment to broadcast 1-hour a day for a week in peak time was significant, and it was felt the presenter would bring new audiences to the ACF's commissioned content.

**The producer said:** I was so happy with Giovanna's overall warmth and personality, which helped create a real sense of community and togetherness through sharing her own relatable pandemic parenting stories. We wanted these shows to be as interactive as they could, so we recorded as close to the TX date as possible. Overall, we felt it was uplifting, positive and supportive content which seemed to slot neatly into the station's output and complemented the music content that the audience expect. Giovanna absolutely loved it too, which really came across on air. – Gareth Evans, 18Sixty

**The broadcaster said:** From a personality perspective, Giovanna was a great fit for the station, and the subject matter was both timely and relevant. In part, this was due to the massive amount of music passion she brought to the show. By weaving her own favourite tracks into the show, the audience were treated to a side of her and her personal life they may have not been privy to before. Overall, it was an uplifting and timely week of programming, and clearly lifted the spirits of many of our listeners. – Tony Moorey, Magic Radio

**The audience said:** "Hi Mumma Gi, I'll tell you what's made lockdown and home schooling easy - my amazing wife, Kayla. Without her, me and our daughter would be lost. She has two jobs of her own to contend with but has made home schooling a piece of cake. I have been working from home throughout the pandemic & have been able to do so, mostly uninterrupted, because of her amazing knack for winning at life. She's now downstairs baking with our daughter listening to your show. She's been a huge fan of yours for years & it would make her year if she could have a shout out. Keep being amazing Giovanna!" (Carl, via email)

## Homeschool Helpers

Produced by Listening Dog Media for 25 community stations across the UK



**Homeschool Helpers gave a series of home-schooling tips to parents needing a bit of extra advice, from helping their kids get the best out of learning at home, to looking after their own mental health.**

Presenter and mum-of-two Helen Skelton was joined by different education and home-schooling experts, to help parents discover the best ways to manage home schooling their children. The series of features was designed to give very clear, practical help and advice to support home-schooling during lockdown, when many parents were feeling isolated with the challenge of full-time parenting and teaching.

The Home-school helpers included Amanda Ashy-Boyd (Nutritional Therapist), Jill Ritchie (Life Coach), Laura Bacon (Nottinghamshire Wildlife Trust), Sally Maddison (Head Teacher), Maddie Moate (Children's TV Presenter) and Neil Jones (Strictly Come Dancing Professional)

### Key facts:

Producer	Listening Dog Media
Broadcaster	Community Radio x25
First TX	21 Feb 21
Budget	£9,510
Total Duration	45 mins
Total Reach	20,000 <sup>1</sup>
Cost per Listener Hour	63p

Listen: [audio.fund/homeschool](http://audio.fund/homeschool)



**Chosen because:** The bid proposed much needed support to struggling parents, whilst giving a number of community stations high quality content fronted by a well-known presenter.

**The producer said:** We wanted to deliver bitesize information for parents who were juggling home-schooling alongside their work, keeping their children entertained and managing everyday household tasks. We were fully aware that most parents didn't really know where to start with home-schooling and that a major part of this new lockdown would be trying to keep their kids focused on their work. Thanks to the fantastic experts that helped us pull the series together, we believe the series delivered this and more and we were able to help parents across the UK thanks to the support of our broadcast partners.

– Callum Marks, Listening Dog Media

**The broadcaster said:** “We were very happy with the Homeschool Helpers - it received good feedback from both volunteers and the audience. Listening Dog provided a good delivery of everything we needed for both on-air and social media, and we would be very happy to work with them again. It provided vital information and help to our audience of parents across the TSA.” (Alex Healey, Bolton FM); “This has gone down really well, thank you.” (Radio Tamworth); “This series was great for us, we were able to push this even further with some local press coverage, sharing with the local authority education department & promotion across social media.” (K107 FM)

**The audience said:** “One of my favourite people to watch on the box (Helen Skelton) and as a Head Teacher I’m delighted that you are supporting parents and children during this crazy time” (@Educating\_gertrude, Instagram)

## How'd Ya Get On Last Night?

Produced by Bingo Productions for Fix Radio

**How'd Ya Get on Last Night was a short-form comedy sketch and advice strand, supporting tradespeople struggling with loneliness as they remain working through the pandemic.**

Hosted by comedy characters Lee & Dean (who also featured in a previous ACF-funded strand), it focused on Lee supporting Dean through a difficult period of isolation and loneliness. Via their daily chats, Lee gave Dean ideas for coping with his feelings of loneliness. Lee offered his usual brand of help, with additional support drawn from published NHS strategies. Dean's struggle was realistic, as was the help, but heightened for comic effect, with humour used to deliver a vital message to some of the hardest working people in the UK.

### Key facts:

Producer	Bingo Productions
Broadcaster	Fix Radio
First TX	01 Mar 21
Budget	£7,930
Total Duration	48 mins
Total Reach	30,000 <sup>3</sup>
Cost per Listener Hour	33p

Listen: [audio.fund/geton](http://audio.fund/geton)



**Chosen because:** Well-targeted content that listeners to Fix Radio will be able to relate to, funding this idea places improvised comedy on a station that otherwise couldn't fund it.

**The producer said:** We were so happy with the final edited episodes which were all head and shoulders above our original aspirations. From the outset we knew that each episode needed to do two main things: to make people laugh and to educate them. We were able to create, develop and deliver a diverse range of comedy episodes mirroring many of those who are struggling with loneliness. The narrative structure of these comedy shorts represented a new approach for Fix Radio whose speech output is usually factual or in a DJ style. We were pleased to be able to offer a commercial station like Fix Radio a message-based comedy normally found only on BBC stations. - *Mark O'Sullivan, Bingo Films*

**The broadcaster said:** We really loved the way this bite-sized, short-form narrative comedy entertained its audience whilst at the same time putting over important information and advice. The series was engaging and useful for Fix Radio's target audience, helping them in specific scenarios they found relatable. Although many builders and tradespeople have been working during the Coronavirus crisis, many have been self-isolating and feeling the effects of loneliness which, as a particularly social work group, are alien to them. This series delivered re-assurance that they're not on their own, together with strategies and tactics for coping with loneliness through the medium of comedy and laughter. Fix Radio was really happy with the way Bingo presented the series in terms of the content and production. – *Paul Chantler, Fix Radio*

## Hit the Streets

Produced by Audio Always for Hits Radio

**Hit the Streets was a daily running show, broadcast every weekday in March, across the Hits Network, hosted by Gemma Atkinson.**

The show featured a meticulously beat-matched soundtrack mixed with motivational contributions from leading athletes and celebrities. Group physical activity is a great way for those who feel lonely to meet other people, meaning restrictions on social sporting events during the COVID-19 pandemic had exacerbated isolation across the UK.



### Key facts:

Producer	Audio Always
Broadcaster	Hits Radio Network
First TX	01 Mar 21
Budget	£39,600
Total Duration	10 hrs
Total Reach	670,900 <sup>2</sup>
Cost per Listener Hour	1p

Listen: [audio.fund/streets](http://audio.fund/streets)

 **AUDIOALWAYS**



Hit the Streets aimed to be the UK's most inclusive socially-distant running club, so those who were lonely could feel part of a supportive, active community, encouraging listeners of all abilities to put on their headphones and listen as they run or jog. Considerable additional content was eventually provided in the drive-time show building up to the daily 30min mix, with expert contributors discussing physical and mental wellbeing and providing advice. Additional digital activity included a shared running club via the free Strava running app.

**Chosen because:** The number and length of programmes was a significant commitment from a sizeable network, with content produced by a supplier with a proven track record.

**The producer said:** Our aim was to create the UK's most inclusive socially distant running club, and we're proud to have achieved that. Across a month, on 18 radio stations in all four nations, we encouraged listeners of all abilities to put on their headphones and listen in real time as they run or jog. A total of 19 guests, ten hours of high-energy music mixes, 306 local voices, and 291 people signed up to the Hit the Streets club on Strava. Bauer's Cash For Kids also used Hit The Streets as a way to generate funds, launching a 5K exercise challenge across 30 days. – *Stuart Morgan, Audio Always*

**The broadcaster said:** We are really pleased with how Hit The Streets sounded on-air, and the impact it had with the audience. The campaign also helped the Wes and Gemma show achieve its highest ever digital weekly reach and hours across the Hits Radio Network in England. The Hit the Streets music mix featured three times in the top five weekly downloaded content across the Hits Radio app and Audio on Demand. Working with the team from Audio Always was fantastic, and we look forward to our next Audio Content Fund project together. - *Paul Gerrard, Programme Director, Hits Radio Network*

**The audience said:** "One benefit of working from home, Hit the Streets on my lunchbreak" (Lindsey Brown); "I got a shout out! Thanks for that, it got me up the hill I was struggling up" (Catherine Aldridge); "OK... I can see this leader board is going to get very competitive!" (John)

## House Rules

Produced by Opportunity Knock Entertainment for Kemet Radio, New Style Radio, Unity Radio, The Beat London and Gloucester FM

**House Rules highlighted the issues and negative thoughts that might be going through the minds of listeners and responded to them with ideas for ways to cope.**

The series looked at a different topic every morning for a month, giving short, sharp, practical tips, with an underlying message of positivity. The style and format were short, exciting, and motivating, incorporating advice from experts, and success stories from relatable individuals. Topics included sleeping problems, gaining weight, missing friends, home schooling, finding love in lockdown, back problems, home workouts, entertainment and cooking recommendations.



**Chosen because:** Well-targeted across a series of urban-focused community stations, offering a good number of high-quality features across a variety of relevant subjects.

**The producer said:** We feel that the content met the brief by including relatable and actionable material, applicable to the target audience. Ideas on how to keep occupied, fit, and overall engaged while spending so much time alone at home were expressed and we were particularly happy to be able to get support from such an amazing range of guests with quality input. We also felt we were able to react to what was going on, i.e., coming to the end of lockdown, and that was particularly shown by airing episodes that discussed integrating back into social environments through conversations about Covid itself along with the vaccine. – Jay Knox, Opportunity Knox

**The broadcaster said:** “As with many community stations, we don’t have the means to bring all of our ideas to life, so when we were approached to broadcast House Rules, we were glad to be involved in the project, and it was evident that it served our listeners well, so thanks to the ACF for facilitating this.” (Kemet FM); “We were able to add another dimension to our broadcasting when we broadcast House Rules, as there is no way we would have been able to address the number of topics, with the number of guests on our own. Every single day, we received comments from our interactive audience, who made comments on how topical the subjects were.” (New Style)

### Key facts:

Producer	Opportunity Knox Entertainment
Broadcaster	Community Radio x5
First TX	01 Mar 21
Budget	£10,888
Total Duration	4.33 hrs
Total Reach	2,000 <sup>1</sup>
Cost per Listener Hour	£1.26

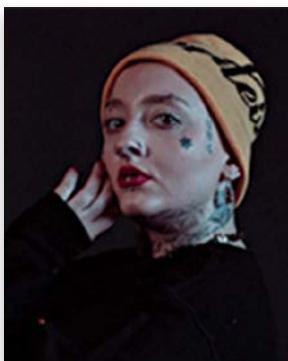
Listen: [audio.fund/houserules](http://audio.fund/houserules)



## I Have a Dream

Produced by Rising Stars North West for The Eye, Oldham Community Radio, Phoenix FM, Tameside Radio, Vixen 101 and Wythenshawe FM

**I Have a Dream was a series of honest and heartfelt conversations with young people sharing their goals, dreams, aspirations, influences and hopes for the future.**



The project connected listeners across long distances, at a time of isolation that challenges livelihoods and mental health. It was aimed at college and university students, musicians, creatives, writers, radio presenters, artist managers, event promoters, DJs, notable figures and personalities across Greater Manchester, the Midlands, and Yorkshire, who all shared what steps they were taking to realise their dreams in challenging conditions. The programme targeted people age 16 and over. They shared their goals, dreams, aspirations, influences and hopes for the future. As part of the conversations, participants shared how COVID and the lockdowns impacted their livelihood, mental health, and coping mechanisms to inform and inspire listeners.

### Key facts:

Producer	Rising Stars NW CIC
Broadcaster	Community Radio x6
First TX	01 Mar 21
Budget	£22,032
Total Duration	1 hr
Total Reach	1,250 <sup>1</sup>
Cost per Listener Hour	£17.63

Listen: [audio.fund/dream](http://audio.fund/dream)



**RISING STARS  
NORTH WEST**



99.7fm  
**Oldham  
Community  
Radio**



phoenix  
96.7fm



**vixen**  
101.8FM

**Chosen because:** Public service content that inspires young people listening to community radio at a difficult time.

**The producer said:** The project was a success with lots of positive feedback and learnings from the production team and participating stations. Although the process was challenging with the fast turnaround, the team pulled together and was able to produce high quality features with guidance from the professional partners engaged. Overall, as a team, we are more equipped and ready to take on similar projects in the future comfortably. Participating radio stations loved the idea of young people talking about their dreams, aspirations, loneliness and how they were coping during the lockdown. - Solomon Onaolapo, Rising Stars NW

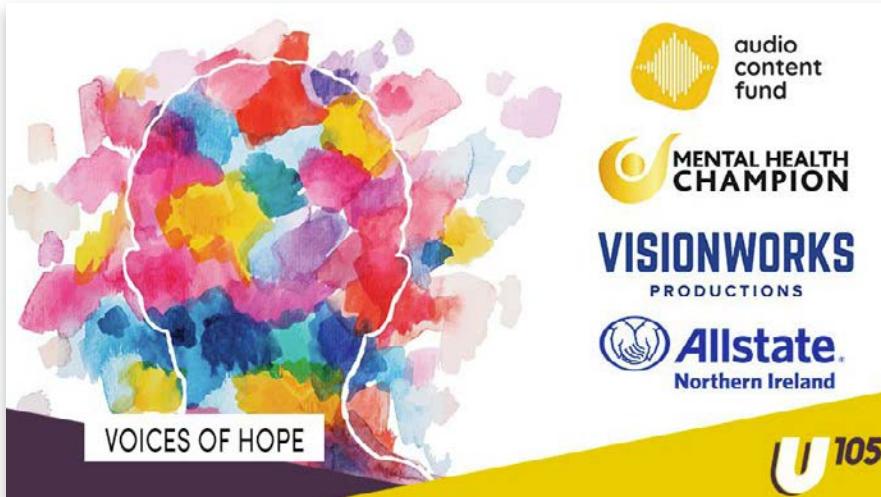
**The broadcaster said:** I was happy their presenters and team were able to take part and contribute by broadcasting the content, and also sharing the stories of our volunteers. It was good that we took part, it had a good impact on the radio station. - Christine Slomkowska - 103 The Eye

**The audience said:** "It's encouraging to hear other people share their stories of COVID and loneliness"; "I think we should do more things like this, I feel happier knowing I wasn't the only one that felt like this"

## Voices of Hope

Produced by Visionworks for U105

**Voices of Hope was an innovative short-form series of perspectives on health, resilience and well-being, offering comfort, support and encouragement to listeners who may otherwise feel isolated and/or lonely in these challenging times.**



### Key facts:

Producer	Visionworks
Broadcaster	U105
First TX	02 Mar 21
Budget	£15,600
Total Duration	20 mins
Total Reach	198,800 <sup>2</sup>
Cost per Listener Hour	24p

Listen: [audio.fund/hope](http://audio.fund/hope)

**VISIONWORKS**  
PRODUCTIONS

**U105**

The project offered a platform for a variety of personal experiences which reflected cultural and community diversity, as well as the urban and rural characteristics of Northern Ireland.

The series gave listeners practical tips and techniques to build resilience during Covid19 restrictions. The project was aligned to the objectives of the Northern Ireland Mental Health strategy.

**Chosen because:** The focus on Northern Ireland and tie in with NI Mental Health strategy made this a strong public service proposal.

**The producer said:** The Voices of Hope project was an attempt to offer hope and support to a Northern Ireland public who were becoming weary with the pandemic restrictions. We wanted to give airtime to everyday folk from all walks of life and allow them to describe the simple little things that made a real difference to their mental health during the 'lockdown'. We were delighted to work in conjunction the Mental Health Champion for Northern Ireland and Peter from U105. It was an easy and productive relationship.... real teamwork. – Alan Morton, Visionworks

**The broadcaster said:** This superb initiative worked fantastically well for U105. It was very positively received, not only by our listeners but also by our presenters, staff team and across Wireless Group. On-air, how the project sounded exceeded our expectations and covered a wider cross-section of the Northern Ireland community than we had thought possible; this is a tribute to the team at Visionworks. Voices of Hope was an exemplary project for U105, allowing us to use real voices from our community to deliver a message of positivity and solidarity in the toughest of times, showing how commercial radio can connect with its audiences and encourage social responsibility and interaction in an engaging way. – Peter McVerry, Station Manager, U105

## Bars

Produced by Folded Wing for National Prison Radio

**Music therapy for prisoners, offering up instrumentals for inmates to rap, sing or talk over whilst in their cells.**

With prisoners suffering disproportionately during the Coronavirus outbreak, Bars is an opportunity for prisoners to vent some of their frustrations and thoughts and exercise their creative muscles.

Presented by former prisoner Lady Unchained (a former prisoner) and with lyrical inspiration and beats from the likes of Hak Baker, Ragz Originale and Otis Mensah, Bars entertains whilst providing musical therapy.



### Key facts:

Producer	Folded Wing
Broadcaster	National Prison Radio and Represent Radio
First TX	03 Mar 21
Budget	£17,100
Total Duration	10.2 hrs
Total Reach	20,000 <sup>1,4</sup>
Cost per Listener Hour	8p

Listen: [audio.fund/bars](http://audio.fund/bars)



**Chosen because:** A creative proposal from an experienced production company that will support prisoner's wellbeing through relatable content.

**The producer said:** We feel that Bars on National Prison Radio with Lady Unchained has been a massive success. The resulting 12 programmes have become some of the proudest content we have produced in our 11 years as a company. The production of BARS gave artists a chance to tell their story in a way they have never done before, to an audience that genuinely need, want and can put into practice their advice and that understand and reflect their experiences. It provided an opportunity for the audience to learn about creative processes and potentially provide them a platform for something they can use in practice in their day to day life and potentially provide a career after prison.

**The broadcaster said:** Bars was undoubtedly an enormous success that made an immediate and profound impact on NPR listeners. This is evidenced by the constant feedback we received on the show via National Prison Radio's Freephone line and the digital channels at those prisons where on-demand playback was available. Over the course of the 12-episode run, NPR received dozens of freestyles, poems and other lyrics from listeners that felt inspired to contribute and flex their own creativity. Many took on the feedback Lady Unchained provided and returned in the weeks ahead to fine tune their craft. The only downside is that we don't have more episodes to broadcast!

**The audience said:** I just listened to something very good on NPR, Joshua, the spoken word guy. I took down some notes like you said. It's good everyone has their own way of writing out their forms. It just comes out on the page. So whatever works for you, just keep at it. Thank you for some good content, appreciate it. (HMP Wandsworth). Nice show today, hearing that collaboration, your interview, it was inspiring. I've got an Xbox but you can start to lose focus if you play Xbox all the time, if you stop creating lyrics, so it was nice to hear the interview and to hear about using your time to write. Nice inspiration, big up yourself and keep doing what you're doing. (HMP Bristol)

## Call Me Mother

Produced by Novel for Gaydio

**Call Me Mother was a series of conversations with LGBTQ+ elders, designed to foster a sense of community across generational lines.**

Each episode told the fascinating story of a remarkable, unsung queer pioneer, giving younger listeners in particular a tangible sense of the history and richness of queer culture. Coronavirus



restrictions isolated many of us, and with the physical aspects of the queer scene set to remain shuttered for the foreseeable future, many LGBTQ+ people have been untethered from the community that is a vital part of their identity.

Each episode also invited candid observations about the queer experience and fascinating anecdotes about how the LGBTQ+ community has evolved over the decades. The series was hosted by Shona Faye, and contributors included Kate Bornstein, Brad Becker, Caroline Paige, Marc Thompson, Sandra Caldwell, Siobhan Fahey, Stephen Whittle and Lord Michael Cashman.

### Key facts:

Producer	Novel
Broadcaster	Gaydio
First TX	07 Mar 21
Budget	£35,472
Total Duration	4 hrs
Total Reach	20,000 <sup>7</sup>
Cost per Listener Hour	44p

Listen: [audio.fund/mother](http://audio.fund/mother)



**Chosen because:** A strong, unique idea that would resonate with the target audience of the station, produced by a company with a reputation for high quality speech content.

**The producer said:** We wanted to create a series that fostered conversations across generational lines and showed that despite members of the LGBTQ+ community being increasingly isolated during coronavirus restrictions, they really belonged to a rich community and history. We assembled a diverse range of high profile and inspirational guests who really resonated with the mission of the series and offered up their stories and words of wisdom with incredible warmth and honesty. Overall, working on a very tight turnaround we were pleased to be able produce a batch of programmes of exceedingly high quality, which were well-received by the audience and addressed a kind of loneliness often overlooked when we think about the impact of pandemic restrictions. – Sean Glynn, Novel

**The broadcaster said:** We were thrilled with the content created by Novel and the compelling stories they brought to Gaydio on Call Me Mother. It was storytelling at its finest, the contributors shared stories that impacted our LGBTQ audience and the feedback we've received has been overwhelmingly positive. It was particularly great to hear experiences of people who identify as Transgender and what it was like for those people at a time when LGBTQ rights were even more lacking. – Matt Crabb, Gaydio

**The audience said:** "As a transgender man, I was so moved by Call Me Mother this morning, thank you so much for sharing these stories." (Mark, Brighton); "So great to hear Marc's story this morning on your Call Me Mother show. I identified with his story and great to hear someone like me on the Radio!" (Paul, London); "As a young queer person, I've found Call Me Mother fascinating. I've learnt things from the people taking part and makes me so grateful for the rights I have." (Jacob, Birmingham)

## Lightning Birds: A Game of Sonic Tag

Produced by Stellaria Media for 16 community radio stations across the UK



**Lightning Birds: A Game of Sonic Tag was a unique, fast-paced radio production challenge, responding to the 2021 International Women's Day theme of 'Choose to Challenge'.**

30 artists from around the UK made a short radio feature in a day. Creating meaningful connections through remote, artistic collaborations, the format was designed to fit with women's overstretched lives and the increased pressures of being isolated at home during lockdown.

The format asked 30 women from a network of artists and community radio practitioners to make a two-minute, original piece from their own home. Each had heard only the piece that came before hers – and wouldn't hear the others until the broadcast. Artists participating included Megan Murphy, Sammy Weaver, Jodie Saunders, Annemaria Bala, Lisa Redford, Emma Welton, and Magda Crace.

### Key facts:

Producer	<b>Stellaria Media</b>
Broadcaster	<b>Community Radio x16</b>
First TX	<b>08 Mar 21</b>
Budget	<b>£6,980</b>
Total Duration	<b>1 hr</b>
Total Reach	<b>3,000<sup>1</sup></b>
Cost per Listener Hour	<b>£2.33</b>

Listen: [audio.fund/lightning](http://audio.fund/lightning)



**Chosen because:** A very unique and creative arts project that wouldn't normally find its way on to community radio without funding.

**The producer said:** To our surprise and delight, this complicated project went very smoothly. As we hoped, this quick and creative production method fits well with women's busy lives. It highlighted for us the importance of women who make radio having opportunities to collaborate and network. It was a prescriptive format in terms of duration and timing, but each woman had total creative freedom to create a piece in her own style. Although each woman had only heard the previous piece, it was fascinating to hear the project unfold with its recurring themes and connections. - Alice Armstrong & Lucinda Guy, Exec Producers

**The broadcaster said:** This was an inspiring 55 minutes and such an imaginative and novel idea, so well-suited to lockdown too (Bob Bate, Islands FM); Thank you and it was a pleasure to take part. (Bob Wylde, Radio St Austell Bay); The content was challenging, it was really new for us but that's why we were interested in it. It was really well received. (Rob Watson, Leicester Community Radio); Thanks for the excellent Lightning Birds! (Andy Coote, Source FM); International Women's Day is very important to Radio Verulam, we mark it every year and Lightning Birds really fitted into our IWD programming. (Clive Glover, Radio Verulam)

**The audience said:** "So moving, so powerful" (Annemarie Bala, Twitter); "It's amazing, I'm in tears, this is so moving" (Dr Sherezade Garcia Rangel, Twitter)

## Don't Worry Be Healthy

Produced by Anything But Footy for Smooth Radio North-East, North-West and East Midlands

**Don't Worry Be Healthy was a short-form series providing advice from local athletes, sports stars, gym instructors and performance directors on how to keep body and mind fit and healthy on your own, with easy-to-follow hints to stay active.**

Never before had the need to keep fit and healthy at home been more needed than during successive lockdowns. The series helped people maintain personal fitness and well-being, as getting physical can reduce levels of anxiety and distress by more than a quarter. Contributors included Georgia Taylor-Brown (reigning world champion triathlete), Mark Rose (head coach of the City of Manchester swim team), Dame Sarah Storey (Cycling Commissioner and 14-time Paralympic champion), Declan Brooks (GB BMX rider) and Stephen Miller (three-time Paralympic champion).

### Key facts:

Producer	Anything But Footy
Broadcaster	Smooth Radio North East, North West, East Midlands
First TX	15 Mar 21
Budget	£11,357
Total Duration	15 mins
Total Reach	560,000 <sup>2</sup>
Cost per Listener Hour	8p

Listen: [audio.fund/healthy](http://audio.fund/healthy)



**Chosen because:** The proposal offered good overall coverage and audience with a strong public service idea at its core.

**The producer said:** We feel we really delivered on what we promised and more, with a strong local line up that reflected the size of the three Smooth Radio regions. Each person was a strong speaker and had something interesting to say, and they all offered something different to enhance mental and physical health via something that was personal to them. We feel the line-up of athletes, coaches and instructors was better than we hoped for, from World Champions, Commonwealth Games medallists, to cycling and walking commissioners and superstar Olympic and Paralympic champions. The guests also reflected the diverse nature of sport with a good mixture of Paralympic voices too. – John Cushing, Anything But Footy

**The broadcaster said:** The Don't Worry, Be Healthy series allowed us to share relatable, valuable tools and inspiration with our listeners. The breadth of guests that Anything But Footy supplied for this gave us a variety of content, and this was amplified with a lot of regionality. As a broadcaster we are incredibly sensitive to what our listeners have gone through these past twelve months, and the importance of this advice wasn't lost on us. The guests were carefully selected to reflect our diverse audience, offering practical advice for all ages and abilities. To have this relatable advice tailored to each of our regions was also really important. – Neil Sloan, CommunicorpUK

## Story Detectives

Produced by Woolyback Productions for Fun Kids

**Story Detectives saw listeners of Fun Kids take part in the loneliness-busting activity of gathering and sharing stories that helped illustrate the multi-cultural landscape of the UK.**



### Key facts:

Producer	Woolyback Productions
Broadcaster	Fun Kids
First TX	15 Mar 21
Budget	£13,771
Total Duration	1.33 hrs
Total Reach	324,000 <sup>5</sup>
Cost per Listener Hour	3p

Listen: [audio.fund/detectives](http://audio.fund/detectives)



Coached in interviewing their parents and grandparents, and with the help of professional producers, storytellers and musicians, young listeners interviewed and gleaned stories from their relatives, helping them to explore and share their own heritage, and alleviate the loneliness that particularly older family members may be feeling.

Children aged 6 to 11 were helped by the project team to gather stories, songs, recipes and music from their families, sharing them with other listeners via 20 short episodes feature across the week of programming.

**Chosen because:** Coaching kids to interview grandparents proposed a unique production technique and an interesting way to gather content aimed at children.

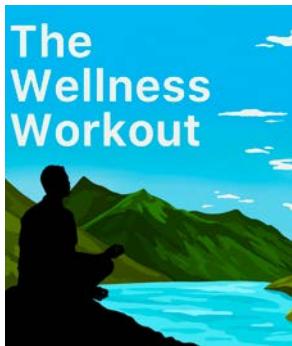
**The producer said:** We ran workshops during February, with the root aim to encourage children to contact their older relatives or anyone who may be lonely. Several grandparents and great grandparents were involved in the resultant storytelling. The grandparents palpably enjoyed recounting memories and being celebrated in such a way by their grandchildren and seemed highly amused to be taking part in a radio show using new technology. Really heart-warming results and exactly what we'd hoped to achieve.  
– Sally Harrison, Woolyback Productions

**The broadcaster said:** The value of these features cannot be understated for us. As a children's radio station, getting young voices on air is common, but getting young people engaged and inspiring each other is several steps up from that. During lockdown, this enabled us to connect our listeners to their families and to give voice to interesting stories. Content-wise, these were well produced and engaging but this was not simply great content; it also had a wider social value. As we move forward as a station, we have reflected on how we might use workshops and other face to face engagement sessions to generate content and engage our listeners and are already making plans to do that more regularly.  
– Matt Deegan, Fun Kids

## The Wellness Workout

Produced by C60 Media for Westside, The Beat London, Eava FM, Kane FM, Hillz FM and Ujima Radio

**The Wellness Workout was a two-week series of twice-daily features with mindfulness experts, at breakfast and in an evening or weekend spot.**



It aspired to be a Joe Wicks Workout for the mind – 2 mins in the morning, with longer interview style programmes later in the day. Rising influencers from partner stations conducted the interviews, each programme having a consistent approach and branding.

These highly produced packages were designed to absorb the attention and focus the mind for a few minutes each day, acting as a talking point for presenters to bring mindfulness, mental health and wellbeing into the soul of the stations.

### Key facts:

Producer	C60 Media
Broadcaster	Community Radio x6
First TX	15 Mar 21
Budget	£19,140
Total Duration	1.6 hrs
Total Reach	2,500 <sup>1</sup>
Cost per Listener Hour	£4.79

Listen: [audio.fund/wellness](http://audio.fund/wellness)



**Chosen because:** This series proposed a set of focused features designed to help people during lockdown, in an original and creative format with highly crafted production.

**The producer said:** In the original bid we had six stations taking the content, and this expanded to 14 stations in the end. Recordings were made using a mixture of USB mics, studio interview and remote recordings - quality was very good and the USB microphones over Squadcast were a winning mix for most of the interviews. The score was produced by Bhav, a talented musician from Abeo Music in Leicester. We used presenters and producers from the Community radio stations, all were BAME and 75% of the contributors were from a non-white background. – Peter Shevlin, C60 Media

**The broadcaster said:** “The combination of the interview first to understand about the person and then the workout was a great format.” (Westside); “The information was easily digestible and give our listeners a sense of being understood” (The Beat); “A new and exciting theme – it uplifted everybody.” (Ujima); “A great way to start the day for our listeners.” (Eava); “Hearing other people talking about issues that affect so many in the community was refreshing” (Kane); “The workouts were of great value to listeners and staff alike.” (Hillz); “Interesting and very well produced.” (Radio Wymondham); “Well produced very clear and concise content.” (Chelmer Radio); “The Wellness Workouts were a fantastic addition to Seahaven.” (Seahaven FM)

**The audience said:** “Thanks Westside for these workout reports on your morning show. As a long-time fan of the station, I am really enjoying this feature. Lakhi locked in Hayes”; “I really enjoyed listening to the workout programme because it gave me something to look forward to everyday. I found myself engaging and relating to the instructors’ experiences on life.”

## The Running Punks Radio Show

Produced by Eatsleep Media for Union Jack

**Running Punks was a twice-weekly radio show that brought people together to exercise and have a laugh, without all the pretence of exercise that often puts people off.**

Imagine a running club: slender people, expensive training gear and hi-tech watches. Now forget all of that! Running Punks is the counterculture running club for anyone who feels like a running club isn't for them. You may be out of shape, hairy, tattooed, or not able to run – it doesn't matter.



The Running Punks Radio Show paired group founders Jimmy or Rhodri with a different club member for a safe run as they present the show and talk about how they've been coping with the pandemic, and the biggest challenges in their lives. With supporting material online, and packages broadcast across the week to involve as many listeners as possible.

**Chosen because:** With a creative format at its heart, this was a unique idea designed to inspire and help people exercise during the pandemic.

**The producer said:** Running shows and podcasts can be a little dry, nerdy and a little too much about the running. With Union Jack Radio and the Audio Content Fund support, we were able to include great music (including Welsh language), a huge variety of chat, and still keep running at the front and centre of the show. The series is unique. It was recorded, literally, on the run with the guests. We wanted to bring the feel and atmosphere of the running experience to the listeners - to hear the breathing, the pounding of the feet, the environment around them and their voices as they chatted. We wanted to create an immersive experience which took the listener on the run with the hosts.  
– Alex Feeney, Co-Founder and Director of Operations, Eat Sleep Media

**The broadcaster said:** In terms of listener impact and value to the station, this cannot be understated. The Punks ethos – their attitude to running, community feel, and subversive approach to the mainstream – is the exact same attitude Union JACK applies to commercial radio. Commercial radio is boring, bland, stuck in its ways – we try and throw that out every day. And so, to have a radio show that embraces that attitude and translates it into the behemoth of the running industry was ideal. The guests, the banter between the presenters, and the music, all typify what Union JACK is about. Out of all our ACF projects, this one felt the most at home by a country mile.

– Giles Gear, Programme Manager and Creative Lead, Union JACK Radio

**The audience said:** Very sad that this is not continued. Enjoyed it lots - been great hosts, interesting guests and a unique concept - @RunswithaCoypu on Twitter

### Key facts:

Producer	Eatsleep Media
Broadcaster	Union JACK network
First TX	20 Mar 21
Budget	£12,650
Total Duration	6 hrs
Total Reach	54,100 <sup>2</sup>
Cost per Listener Hour	4p

Listen: [audio.fund/punks](http://audio.fund/punks)

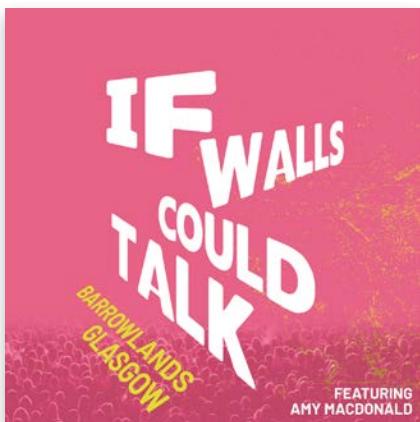
**EAT SLEEP  
MEDIA**

**UNION  
JACK  
RADIO**

## If Walls Could Talk

Produced by TBI Media for Hits Radio Scotland and Greatest Hits Scotland

**If Walls Could Talk was a documentary series celebrating Scotland's incredible live music venues and the contribution they've made to some of the biggest bands in the world.**



Nirvana, Simple Minds, Blur - all bands with a huge impact on music history, but what fans might not know is that their rise to success was launched in some of Scotland's great music venues. From the night at King Tut's that landed Oasis their record deal, to the Apollo audience that had Ozzy Osbourne hiding in a toilet shaking with fright, these venues have no shortage of amazing stories to tell.

### Key facts:

Producer	TBI Media
Broadcaster	Greatest Hits and Hits Radio Scotland
First TX	21 Mar 21
Budget	£23,064
Total Duration	8 hrs
Total Reach	1,117,700 <sup>2</sup>
Cost per Listener Hour	0.3p

Listen: [audio.fund/walls](http://audio.fund/walls)



**Chosen because:** A clear focus on the historical live music scene in Scotland that offers a sizable audience across a network of stations.

**The producer said:** It was a privilege to share the stories, memories, and heritage of so many iconic venues during a time that has been tough for so many of them. Feedback from the networks, contributors and listeners leave me confident that the stories we told hit the jackpot amongst the gig-going community in terms of relevance and importance. In every episode we had an exclusive interview from a significant big artist – Amy McDonald, Tom Grennan, The Fratellis, Travis, Nina Nesbit, Big Country and The View – which I think is evidence of the buzz that the series caused. Plus the decision to place Gordon Smart as the host really helped validate the series and his knowledge of the venues and music scene was integral. – Sera Baker, TBI Media

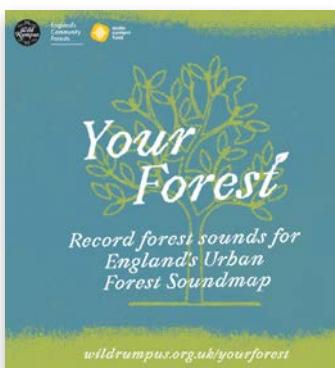
**The broadcaster said:** If Walls Could Talk was a series that really captured the mood of the nation and tapped into how much we miss live music and the venues that helped launch so many careers and inspire generations of Scots. Scottish voices 'just like me' telling us about their passion and love for some of our towns or cities most famous locations, sharing stories from behind the stage helped give so many 'did you know moments'. This series was the perfect show at the right time and has helped build the excitement for things opening again across Scotland. – Michael McRae, Regional Content Director GHR

**The audience said:** "Loved the show about the Barrowland in Glasgow. I had good fortune to see Simple Minds there in February 2018. Fantastic venue. Great show!" "Making me miss the Barras so much. The atmosphere is awesome. Really needing venues to reopen ASAP."

## Your Forest

Produced by Wild Rumpus CIC for 10 community stations across the UK

**Your Forest transported listeners to a network of Community Radio Stations into the heart of ten urban forest areas of England, through audio recorded by the communities who live in and around them.**



Launched on International Day of Forests, Your Forest was a mass participation audio project inviting listeners in ten forested areas of the country to visit their local woodlands and record the harmonies of nature and their surroundings. The audio was uploaded to a sound map, the sounds then used to create unique content using guests and audio to explore the value of trees and forests to diverse urban communities.

The series highlighted the trees, woodlands and forests that play such a crucial role in providing green spaces for communities in and around our towns and cities, and how accessing green spaces like these forests and woodlands isn't easy for some people or communities. The series was designed to encourage people to think about their local tree-lined park or woodland in a slightly different way – whether that be through better understanding the wildlife they might see or hear, appreciating how being around trees has been proven to improve health and well-being or feeling re-assured by conversations about the importance of access to green spaces for everyone, and the work that's being done across the country to achieve that.

### Key facts:

Producer	Wild Rumpus CIC
Broadcaster	Community Radio x11
First TX	21 Mar 21
Budget	£12,900
Total Duration	1.3 hrs
Total Reach	9,000 <sup>1</sup>
Cost per Listener Hour	£1.08

Listen: [audio.fund/forest](http://audio.fund/forest)



**Chosen because:** A unique and creative idea that encourages audience participation and focuses on the local areas the community stations broadcast in.

**The producer said:** We feel that the series met all our aspirations and gave audiences the chance to hear from a range of individuals discussing themes which directly related to the woodlands, parks and forests around their towns and cities. Through partnering with England's Community Forests, we were able to get to the heart of the communities we were speaking to, to find out how local projects, tree planting schemes and activities are benefitting people across the country and providing growing areas for them to enjoy. We are so happy with the wonderful pieces created by the three commissioned artists; the resulting poems and song were wonderful and felt like a fitting conclusion to the project.

– Hayley Ashby, Wild Rumpus

**The broadcaster said:** The series was well received and has definitely encouraged people to get out and about more and be more interactive with their environment.” (BCfm); “This project gave Tameside Radio some quality speech content that we wouldn’t have been able to do otherwise.” (Tameside Radio); “We believe this entire project opens a new chapter in radio broadcasting.” (Radio Faza); “An excellent effort and a good model for future ACF proposals (Verulam); “A good addition to our schedule, and it’s been especially appropriate for our listeners at this time with ongoing effects of the pandemic.” (Salford City Radio)

**The audience said:** I really enjoyed getting out to do the recordings after listening to the show content”; “The interviews were really interesting”; “I’m hoping to do an overnight recording and upload it soon”; “It was amazing”

## Lessons from Lockdown

Produced by Loftus Media for Times Radio

**Lessons from Lockdown was a series of rich audio montages broadcast across one week, as Times Radio focused on what we'd learnt from the lockdowns of the pandemic.**



Lockdown may have taught us that we miss pubs more than people, family more than friends, that we have a gift for making things, or a gift for doing nothing.

In this series, listeners shared their stories about isolation, community and creativity, while personal stories from the worlds of entertainment, the environment, religion, business, politics and comedy delivered jumping-off points for presenter and audience interaction.

### Key facts:

Producer	Loftus Media
Broadcaster	Times Radio
First TX	21 Mar 21
Budget	£26,394
Total Duration	1 hrs
Total Reach	199,000 <sup>6</sup>
Cost per Listener Hour	13p

Listen: [audio.fund/lessons](http://audio.fund/lessons)



**Chosen because:** A strong idea from a company known for high quality audio production, this was the ACF's first commission for Times Radio.

**The producer said:** The aspiration was to capture strong, diverse personal stories from across the UK which would both surprise and resonate with the audience. Both Loftus Media and Times Radio are proud of what we delivered which, in many respects, exceeded our expectations. The voices in Lessons from Lockdown gave the series a genuine four nations sound. We also reflected diversity in age, sex, race, disability, and socio-economics. The collaboration between Loftus and Times Radio was very successful and smooth. The producers and presenters really embraced the content, and programmes built discussions off the back of some features. - Louise Cotton, series producer

**The broadcaster said:** Thank you so much for the wonderful Lessons from Lockdown pieces programme. I thought they worked so well, and I got a lot of good feedback on them from presenters, who really appreciated having them in their show. It genuinely lifted our coverage and the sound of the station. And the scheduling worked so well. It was a pleasure to work with Loftus and the process was very smooth. I was particularly pleased that we built additional content around the terrific audio. - Tim Levell, Programme Director, Times Radio

## You're Not on Your Own

Produced by Bengo Media for Capital Scotland and Capital South Wales

**You're Not On Your Own was a week-long, short-form series to help Capital listeners in Scotland and South Wales understand and tackle the loneliness they were experiencing during the Covid pandemic.**

Loneliness has been a huge issue for the 15-24s. Remote learning, social media anxiety and separation from family, friends and colleagues had a corrosive impact on young people's mental health.

This week-long series, contained within the drive-time shows, provided information and support based around five daily interviews on both stations, where local experts provided context and helped build listeners' resilience to loneliness. Subjects included loss of social life, separation from work colleagues, the impracticality of dating, getting the most out of remote working and learning, and how to keep domestic relationships cordial. Contributing experts included therapists, coaches and counsellors.

### Key facts:

Producer	Bengo Media
Broadcaster	Capital Scotland and South Wales
First TX	22 Mar 21
Budget	£7,999
Total Duration	50 mins
Total Reach	105,400 <sup>2</sup>
Cost per Listener Hour	9p

Listen: [audio.fund/yourown](http://audio.fund/yourown)



**Chosen because:** Well-targeted loneliness content for a younger demographic in Scotland and South Wales, the proposal offered prominent placement of features in drive time.

**The producer said:** We produced a series of ten interviews (five for Scotland, five for South Wales) to help Capital listeners understand and tackle different aspects of loneliness experienced during the pandemic. Experts based within each station's region helped to provide context and help build listeners' resilience to loneliness. The series, which ran on the anniversary week of the first lockdown, also looked ahead to the gradual easing of restrictions and the anxiety involved in returning to "normality". We were really pleased with the results and felt we achieved a mix of topicality and practical advice for listeners across both stations.  
– Steve Austin, Bengo Media

**The broadcaster said:** A great selection of guest speakers, all with something tangible our audience could action to mitigate feelings on loneliness and anxiety. Bengo Media were very helpful when it came to listening to what we needed to make the piece work for the brand and worked hard to ensure the guest speakers were appropriately set up for remote recordings. - Matt Lissack, Content Director, Capital South Wales and Capital Scotland

## Companions

Produced by Trevor Dann's Company for ten community and commercial stations in East Anglia.

**Companions was a 7-day audio campaign to reach local people suffering from loneliness during the pandemic, including short-form advice capsules and longer features about community groups.**



### Key facts:

Producer	Trevor Dann's Company
Broadcaster	Community Radio x10
First TX	22-Mar-21
Budget	£7,271
Total Duration	3.7 hrs
Total Reach	2,500 <sup>1</sup>
Cost per Listener Hour	79p

Listen: [audio.fund/companions](http://audio.fund/companions)



The Project was built around short-form interstitial advice fronted by well-known national and local names, and supporting bodies which can offer help and support. Companions worked with local organisations including Samaritans, schools, colleges, universities, faith groups, GPs, hospitals, care homes, arts groups, and music groups. Subjects included coping with loneliness, Humanist perspectives, dog-walking, geo-caching, poetry, staying connected, prayer, and advice from organisations such as The Alzheimer's Society, CALMtown St Ives, British Red Cross, AgeUK, COPE, Mind, and more.

**Chosen because:** Well-targeted content focused on a very specific area of the country underserved by public service content for a relatively small budget.

**The producer said:** Companions was designed to draw attention to the issues surrounding loneliness and isolation during lockdown and offer a variety of both reflections and solutions. The volunteers from Cambridge 105 Radio who produced and presented most of the features came up with some ambitious and memorable work. As producers we were able to advise and guide the process and add some professional fairy dust to the end product. Following the success of our ACF-funded Virtual Strawberry Fair we were able to put together a consortium of nine outlets across the East of England, one regional commercial station and eight community stations to broadcast programmes which would have been otherwise unaffordable. – Trevor Dann, TDC

**The broadcaster said:** "Cambridge Companions was a great addition to our schedules and benefitted our listeners. We were proud of the material developed and will be re-running the campaign later in 2021." (Julian Clover, Cambridge 105 Radio); "This mirrored our ethos of community so sat perfectly" (Freddie Scherer, Star Radio); "Raising awareness of mental health resources is something we put a great deal of importance on and this campaign's focus on loneliness was relevant to this aim." (Ellie Bladon, Cam FM); "It has been a pleasure to work with TDC, Cambridge 105 and the other stations to bring something different to Future Radio. A very valuable initiative." (Dean Tucker, Future Radio)

## Our Year of Kindness

Produced by Ultimate Sound & Vision for Magic Radio

**The 23rd of March 2021 marked the one-year anniversary of the UK entering its first period of national lockdown, bringing unprecedented challenges and new experiences for every single person in the country. Through Our Year of Kindness, Magic looked back and marked this one-year anniversary.**



### Key facts:

Producer	Ultimate Sound and Vision
Broadcaster	Magic
First TX	23 Mar 21
Budget	£10,065
Total Duration	26 mins
Total Reach	982,800 <sup>2</sup>
Cost per Listener Hour	2p

Listen: [audio.fund/kindness](http://audio.fund/kindness)



With loneliness affecting people of all backgrounds, Our Year of Kindness offered a chance to unite listeners through the power of the human voice. The day featured a series of hourly features broadcast across the entire day, with stories from recognisable names and listeners reflecting on the year gone by and what the year had taught them about everyday life, alongside a national moment of reflection at 11am.

**Chosen because:** Hourly content across a day on Magic gave this substantial reach and value for money, with the tone of the proposal feeling right for the audience.

**The producer said:** We were delighted to be able to successfully deliver a full day of programming from 6am through to 8pm. The stories offered a broad spectrum of experiences and challenges, each with a heart-warming or uplifting outcome. Magic presenters, as trusted station voices, fully engaged in the day, reflecting on their own thoughts of the past year, and commenting on the feature stories. Listeners were also prompted to get in touch with their experiences of personal challenges, acts of kindness and memorable moments. In all cases, there was a sense of hope in the face of adversity and the stories showcased the essence of our human spirit and the kindness shown by both friends and strangers. – Rob Jones, *Ultimate Sound & Vision*

**The broadcaster said:** It was very important for the station to be able to reflect on the last year, but also with a sense of optimism for the future. It was good to be able to hear stories of kindness, resilience, and loss as a reflection of not only the year but also our listener's lives as well. Magic didn't have the resource at that time to be able to cover this content without the help of the ACF. Having the content from our news presenter also brought in other voices from the site of the bell-ringing, and gave another, different perspective on it as well.

– Tony Moorey, *Magic Radio*

## One Year Like This

Produced by TBI Media for Absolute Radio



**23rd March 2021 marked the anniversary of the Prime Minister, Boris Johnson, instructing us all to stay home and save lives.**

One Year Like This celebrated our lockdown heroes – from vaccine researchers to viral entertainers. Whether they'd helped keep our spirits up or been busy saving the world... for one night the Absolute Radio Network presented an uplifting two-hour programme looking back on the positivity that pulled us through the pandemic.

With a mixture of interviews, remote live performances and uplifting stories, this was the perfect way to reflect and pause as we looked back on a difficult 12 months. Hosted by Sarah Champion and Danielle Perry, One Year Like This featured chats and live music from Maximo Park, Arlo Parks, Tom Grennan, Travis, Jake Bugg, Tom Odell, Texas & Amy MacDonald. There was also a very special archive performance from Elbow.

**Chosen because:** An ambitious proposal from an experienced production company that demonstrated sensitivity around the topic and an understanding of the audience.

**The producer said:** One Year Like This was an uplifting celebration of our lockdown heroes – looking back on the positivity that's pulled us through the pandemic. With a mixture of interviews, remote live performances, and uplifting stories, this was the perfect way to reflect and pause as we looked back on a difficult year. A specially curated playlist of exclusive remote performances set the tone for the programme weaving between interviews with artists, lockdown heroes and community stories. This was a very special reflection of the year we came together - it was a privilege to produce and be part of a show that contained so many stories of positivity at the time the national mood seemed to be shifting from gloom to hope. – Geoff Jein, *TBI Media*

**The broadcaster said:** This was an incredibly impactful programme which perfectly encapsulated Absolute Radio's personality in terms of being warm, inclusive, and positive about mental health and music's power to uplift in the darkest times. It provided a perfect conclusion to a year of programming which aimed to provide a realistic, honest, authentic, and escapist take on the most difficult of years for our audience. – Paul Sylvester, *Absolute Radio*

**The audience said:** "Beautiful and moving show tonight. Absolute Radio, you are absolutely fabulous. Thank you so much for making everyone's year complete. You are all incredible. We love you so much. So bloody proud to support such an amazing radio station. #OneYearLikeThis" (Megan-Katie Lyall, Twitter)

### Key facts:

Producer	TBI Media
Broadcaster	Absolute Radio Network
First TX	23 Mar 21
Budget	£19,860
Total Duration	2 hrs
Total Reach	296,200 <sup>2</sup>
Cost per Listener Hour	3p

Listen: [audio.fund/oneyear](http://audio.fund/oneyear)



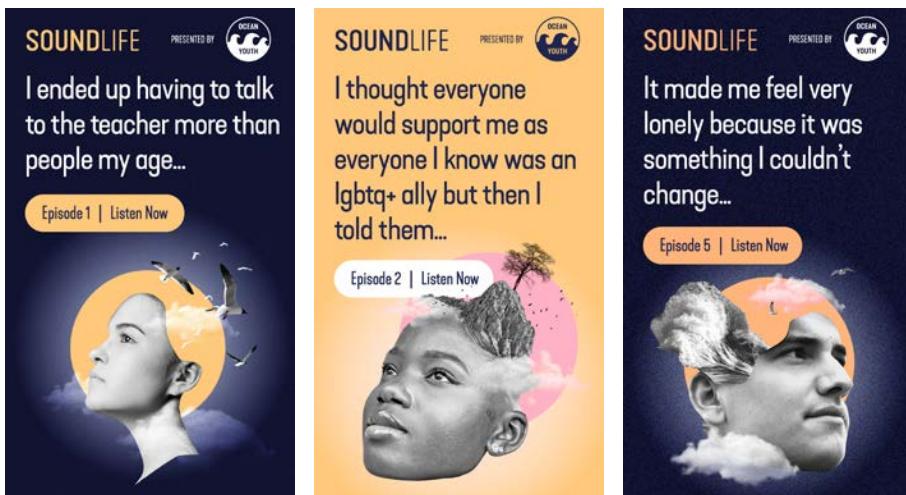
## Soundlife

Produced by Sound Communities CIC for Riviera FM, shmu FM, Youthcomm Radio, Soundart Radio

**Soundlife was a six-part series of short radio features, made for and by young people about youth loneliness.**

The aim of the features was to connect young people, encourage the expression of feelings and vulnerability, reduce the stigma around loneliness, help young listeners to recognise if and when they are lonely, and to develop coping strategies to help them if they are. The features supported creativity, inspired social action, entertained and helped young people to feel part of a community of listeners across the UK.

Soundlife included predominantly young voices and was produced



by a team of 12 young producers from Ocean Youth Radio. Three of the episodes were targeted at older teens and three at younger teens, to ensure that the content was able to engage a wide range of young people between 10-18 yrs.

**Chosen because:** Clearly articulated proposal, for a well-targeted demographic of young people, for a relatively small budget.

**The producer said:** Many of these young people's experiences are rarely heard at all, but this series enabled their stories to be told nationally. A very empowering experience for the producers and hopefully the listeners too. The process of producing the series has really helped us to revisit and hone many of our production skills - mainly scriptwriting, research techniques, interview technique, editing and social media sharing. It was challenging producing this series remotely and we are extremely proud of the results.

– Kate Rudman, Sound Communities

**The broadcaster said:** “The professionalism of the young people and the topics themselves have been commented on favourably by our listeners, your series slotted in perfectly, as we were unable to produce anything local due to the restrictions.” (Ferry FM); “This programme showed how important this subject is and we found it to be of great benefit to our audience. Thanks to the Audio Content Fund and Sound Communities for bringing this programming to us” (Chelmer Radio); “Loved the info in the shows, I'd like to think it helped our listeners. Everything was perfect, ideal for our schedule” (Brumside Radio)

### Key facts:

Producer	Sound Communities CIC
Broadcaster	Community Radio x4
First TX	25 Mar 21
Budget	£6,300
Total Duration	1 hr
Total Reach	1,000 <sup>1</sup>
Cost per Listener Hour	£6.30

Listen: [audio.fund/soundlife](http://audio.fund/soundlife)



## KISS Fest Stories

Produced by We Are Grape for KISS

**With the ACF having funded the original KISS Fest project in April 2020, the festival returned in spring 2021 with a commercial sponsor. The station wanted to massively increase the level of public service speech content broadcast in the run up to the festival, which led to the KISS Fest Stories project.**

KISS Fest Stories was short-form speech content, with listeners celebrating the power of friendship of togetherness, in the run up to KISS Fest over the Easter Weekend. It was broadcast every hour for a week (approx 06.00-18.00) across all three KISS networks (KISS, KISS Fresh and KISStory). Listeners talked honestly about how COVID restrictions have affected them, reminisced about sharing fun times and, importantly, looked to the future to leave the listener on a positive note. The series pointed to the return of KISS Fest over the Easter weekend, which aimed to create a shared dancefloor and connect listeners who cannot physically be together.



### Key facts:

Producer	We Are Grape
Broadcaster	KISS network
First TX	29 Mar 21
Budget	£15,660
Total Duration	52 mins
Total Reach	3,277,100 <sup>2</sup>
Cost per Listener Hour	1p

Listen: [audio.fund/stories](http://audio.fund/stories)

**grape.**

**KISS**

**Chosen because:** Offering significant reach and value for money, this proposal provided the networks with public service speech content to complement their music-based Easter weekend programming.

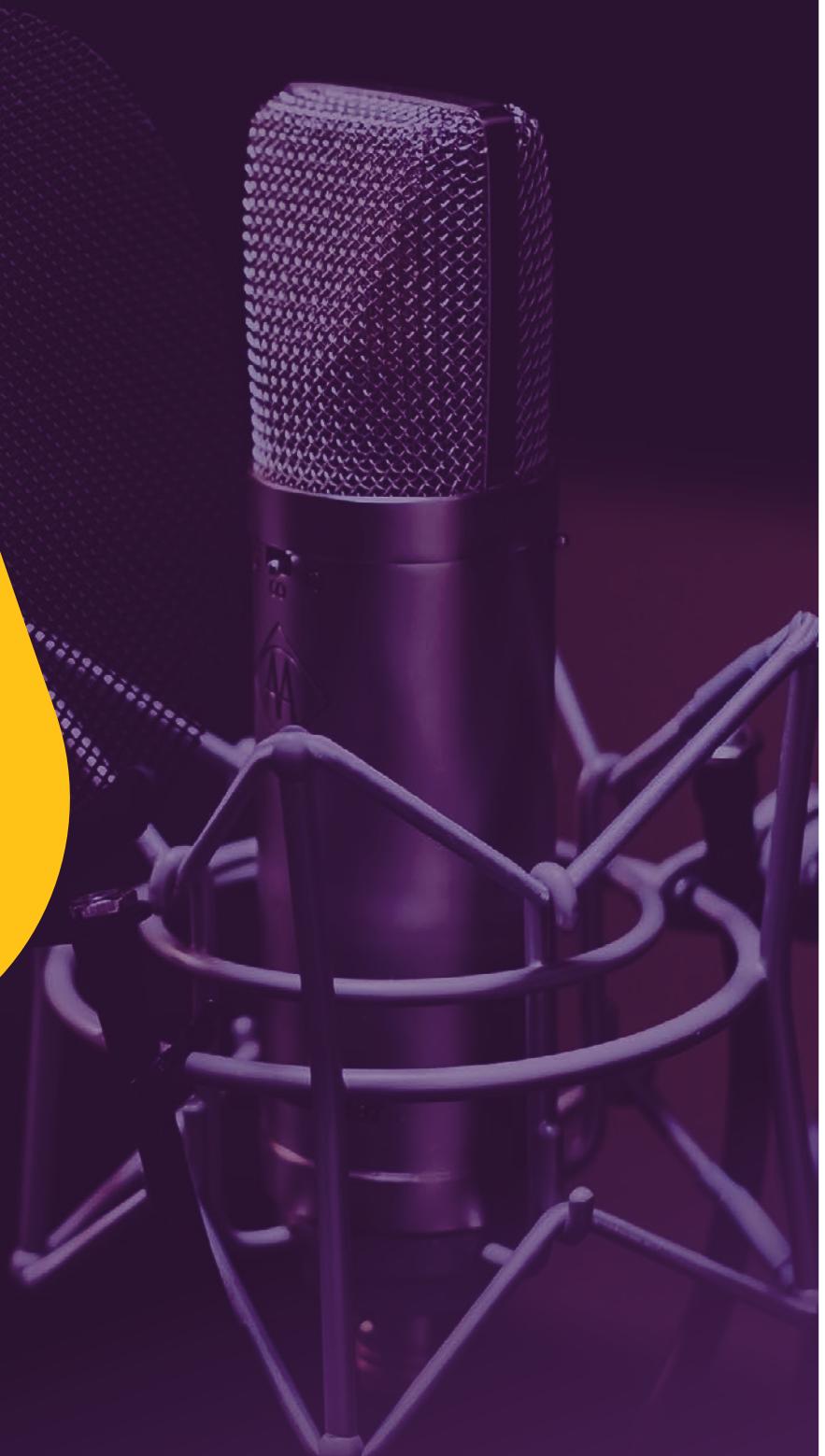
**The producer said:** We were delighted with the quality and diversity of the final packages. We felt it was a truly insightful and inspiring reflection from a wide range of young people, as they shared their thoughts and experiences around friendship and connection during the pandemic. Hearing the packages on air, with the presenters commenting off the back with their personal thoughts around friendship and connection, it felt that we had really delivered the concept. It made space for the KISS audience and presenters to share their reflections on a difficult year, but ultimately gave a message of positivity and hope for what comes next.

– Rachel Barton, We Are Grape

**The broadcaster said:** After last year's ACF funded KISS Fest, our build was to include more audience-voice reflection to hammer home the “bringing people together” aspect at a time of loneliness and missing out on normal life for young people. The packages allowed the run-up to this year’s event to be 100% audience-centric, regionally diverse and for KISS to sound three dimensional in bringing the audience into the shared experience of the event that weekend. It was very powerful to hear authentic stories which would resonate with listeners. Due to the nature of the campaign, I’d say the whole fabric of the hourly packages was powerful and successful. Hearing listeners talking about events they were looking forward to going to and being reunited with friends brought the human touch we were after. - Rebecca Frank, KISS Content Director



**Projects still to  
be completed**



## Afrikan Queens

Produced by SWSW for 10 community stations across the UK

A documentary series honouring our African ancestors through sharing their fascinating stories mixed with passion, intrigue, violence, hardship and leadership. Subjects include Amina the Queen of Zaria Nigeria, Kandake – the empress of Ethiopia, Nehanda Mbuya Nyahbinghi, Nefertiti – Queen of Ancient Kemet, Solitude, Empress Menen Asfaw and the modern Queen of Africa – H.I.M Queen Shebah.

**Chosen because:** Unique, public service content that wouldn't normally be produced for these community stations.

### Key facts:

Producer	SWSW Network
Broadcaster	Community Radio x10
First TX	08 Mar 21
Budget	£19,549
Total Duration	2.5 hrs
Total Reach	8,000 <sup>1</sup>
Cost per Listener Hour	98p

Info: [audio.fund/queens](http://audio.fund/queens)

## Greenborne

Produced by B7 Productions for 50 community radio stations across the UK

A positive, inclusive and upbeat radio soap opera set in the near future, offering listeners intriguing and affecting stories about a life that we are all currently striving to return to beyond the localised lockdowns and restrictions. Confirmed cast include John Altman (EastEnders' 'Nasty' Nick and 'The Real Marigold Hotel' on BBC One in May 2020) and Corrinne Wicks (Doctors, Emmerdale). Also starring Amy Rockson, Bhav Parmar, Louise Jameson, Pal Aron, Rebecca Yeo, Shash Hira.

**Chosen because:** An ambitious idea that will place high quality drama content on community stations that couldn't otherwise fund it.

### Key facts:

Producer	B7 Productions
Broadcaster	Community Radio x50
First TX	21 Mar 21
Budget	£36,455
Total Duration	3 hrs
Total Reach	12,500 <sup>1</sup>
Cost per Listener Hour	97p

Info: [audio.fund/greenborne](http://audio.fund/greenborne)

## King Frank and the Knights of the Ecoquest

Produced by Soundscape Productions for Fun Kids

The world's first eco-quest-epic-poem-comedy-radio-drama written by 'green-poet' Martin Kiszko. The poem tells the story of a fictional kingdom on Earth, in which the royal family and its subjects live their lives as if they were in the times of knights, quests, princesses and monsters, but are submerged by their own (and the rest of Earth's) plastic and chemical trash which has poisoned their water supply. When the princess returns ill from a journey, she forces her parents to hire three young knights to go on an eco-quest in search of a lost source of pure clean water.

**Chosen because:** A creative and unique proposal that will reach a significant number of young people through Fun Kids.

### Key facts:

Producer	Soundscape Radio Productions
Broadcaster	Fun Kids
First TX	07 Apr 21
Budget	£24,750
Total Duration	1.75 hrs
Total Reach	492,600 <sup>5</sup>
Cost per Listener Hour	3p

Info: [audio.fund/frank](http://audio.fund/frank)

## KISS Life

Produced by The Playmaker Group for KISS

A talk show aimed at a youth audience, tackling the issues of the day head on. A collective forum to talk, celebrate, question and probe, KISS Life will be a safe space to be yourself, voice your view, listen to your peer group's opinion, learn and react. Agenda-setting in its outlook, it will reflect the KISS listenership across the UK and give them a chance to connect and talk, a much-needed link that commercial radio doesn't currently have at local or national level.

**Chosen because:** A unique public service proposition for younger-skewed commercial radio, offering significant audience reach.

### Key facts:

Producer	The Playmaker Group
Broadcaster	KISS, KISS Fresh
First TX	11 Apr 21
Budget	£30,000
Total Duration	12 hrs
Total Reach	1,049,000 <sup>2</sup>
Cost per Listener Hour	0.2p
<b>Info:</b> <a href="http://audio.fund/KISSlife">audio.fund/KISSlife</a>	

## Greatest Brits – Women in Music

Produced by Want Some Media for Greatest Hits Radio

A series of four radio documentaries that examine and celebrate the revolution of female empowerment in the British music industry in the 80's and 90's, which broke down the barriers of sexism and misogyny, and paved the way for the diverse musical landscape we love and enjoy today. Fronted by broadcaster and journalist Jackie Brambles.

**Chosen because:** A simple yet effective idea that explores an important topic in a way that fits with the format of the broadcast network.

### Key facts:

Producer	Want Some Media
Broadcaster	Greatest Hits Network
First TX	14 Apr 21
Budget	£20,769
Total Duration	4 hrs
Total Reach	170,100 <sup>2</sup>
Cost per Listener Hour	3p
<b>Info:</b> <a href="http://audio.fund/brits">audio.fund/brits</a>	

## Ruck It! Let's Talk

Produced by Listening Dog Media for Fix Radio

Former England Rugby Union internationals Kyran Bracken & Nick Easter will be joined by a host of sporting stars to discuss mental health issues, and share their experiences of issues ranging from anxiety, depression and OCD.

The series will also discuss the effects of Covid-19 on the mental health of the nation and will be used as a vehicle to encourage Fix Radio's male audience to talk about their mental health.

**Chosen because:** With mental health such an important topic particularly following the pandemic, this proposal is well targeted at a male audience.

### Key facts:

Producer	Listening Dog Media
Broadcaster	Fix Radio
First TX	10 May 21
Budget	£11,730
Total Duration	4.2 hrs
Total Reach	10,000 <sup>3</sup>
Cost per Listener Hour	28p
<b>Info:</b> <a href="http://audio.fund/ruckit">audio.fund/ruckit</a>	

## 21 For 21

Produced by Anything but Footy for XS Manchester, Capital Scotland, Heart Yorkshire, Heart Hertfordshire, Capital South Wales and Heart North Wales

21 features on local and diverse Olympic and Paralympic athletes from Team GB and Para GB – both new and familiar – ahead of the postponed Tokyo Olympic and Paralympic Games. Focusing on how easy it is to participate in sport, the features will highlight both women's sport and disability sport, using elite names to promote the importance of local sport.

**Chosen because:** Relevant and timely Olympic and Paralympic content strengthened by the proposal to create bespoke packages for each broadcast area.

### Key facts:

Producer	Anything But Footy
Broadcaster	Communicorp UK Network
First TX	18 May 21
Budget	£28,710
Total Duration	3.5 hrs
Total Reach	251,900 <sup>2</sup>
Cost per Listener Hour	3p

Info: [audio.fund/21for21](http://audio.fund/21for21)

## Are You Aware We Care?

Produced by The Useful Media Company, for Andover Radio, Radio Newquay, Hot Radio, Express FM, Awaaz FM, Kennet Radio, Crystal FM and Sedgemoor FM

A six-part series profiling the work of six young and young-adult carers through a day, hearing their stories, giving them a voice and learning about the daily challenges at different stages of life. The series will uncover their feelings and find out what help they need, hearing from the people around them to see how different their lives are compared to peers, looking at what additional support they may or may not receive and discovering how well known and understood their situation is.

**Chosen because:** The focus on young carers covers an important area, the tie in with the Children's Society and Young Carers Festival giving the proposal added credibility.

### Key facts:

Producer	The Useful Media Company
Broadcaster	Community Radio x8
First TX	Jun 21
Budget	£17,551
Total Duration	3 hrs
Total Reach	10,000 <sup>1</sup>
Cost per Listener Hour	59p

Info: [audio.fund/wecare](http://audio.fund/wecare)

## One Voice

Produced by All FM for LCR FM, Salford City Radio, Sunny G Radio and Unity 101

A series from the Manchester Chinese community, exploring Chinese identity and culture and what it means to be British Chinese in a post Covid-19 environment - produced in both Cantonese and English. Shows will explore Chinese culture and how it differs between generations of British Chinese people, Covid-19 and the effect on British Chinese communities, Chinese languages and how living in the UK affects the way people communicate and behave, and British Chinese identity and how important Chinese customs and celebrations are to different generations of Chinese people living in the UK.

**Chosen because:** Placing content about the Manchester Chinese community on relevant community stations around the UK gives this proposal a clear and unique focus.

### Key facts:

Producer	All Arts & Media
Broadcaster	Community Radio x5
First TX	Jun-21
Budget	£6,600
Total Duration	4 hrs
Total Reach	5,500 <sup>1</sup>
Cost per Listener Hour	59p

Info: [audio.fund/onevoice](http://audio.fund/onevoice)

## Still Alive

Produced by Upperhurstdotcom for Beverley FM, Penistone FM, Redroad FM, Sheffield Live!, Sine FM, TMCR and Vixen 101

A series of documentaries immersing the listener into the worlds of five 'makers', each practising a craft which many would think had long-since disappeared. Reminiscent of Charles Parker's Radio Ballads, Clare Jenkins' Apprentice to the Past and Kate Bissell's Living National Treasures, Still Alive will be rich in actuality voice and actuality sound, and each episode will present a piece of a past which is very much 'still alive'.

**Chosen because:** A unique and interesting idea, focused on a well-defined geographical area, with a commitment to high quality storytelling, which wouldn't make it to air without funding

### Key facts:

Producer	UpperHurst
Broadcaster	Community Radio x8
First TX	Jun 21
Budget	£12,650
Total Duration	2.5 hrs
Total Reach	3,500 <sup>1</sup>
Cost per Listener Hour	£1.45

Info: [audio.fund/alive](http://audio.fund/alive)

## Props

Produced by Exeter Phoenix for National Prison Radio, Phonic Radio, Sound Art Radio, BCFM, Radio Tyneside, Crediton Radio, Bath Radio, 2 Lochs Radio & Lochbroom FM and Cando FM

A series of compelling dramas about characters living isolated lives to support loved ones, long before Covid-19. Episodes will centre around people such as the spouse of a prisoner, a carer approaching 75, and the lover of someone facing deportation. The distinctive thing about this series will be the starting point of the scripts: archives of domestic objects and quotidian lists gathered by contributors in these situations. These objects will inspire foley in the design and become motifs in the stories.

**Chosen because:** High quality drama content with creativity at its heart on an important topic for NPR and community radio audiences.

### Key facts:

Producer	Exeter Phoenix
Broadcaster	National Prison Radio and Community Radio x9
First TX	Jun 21
Budget	£10,000
Total Duration	45 mins
Total Reach	19,000 <sup>1,4</sup>
Cost per Listener Hour	70p

Info: [audio.fund/props](http://audio.fund/props)

## The Old Man in a Boat

Produced by Message Heard for Fun Kids

A fictional comedy series introducing kids to philosophical thinking. With fictional characters, atmospheric audio elements and witty dialogue, this series will provide an entertaining introduction to big ideas - like freedom, intelligence and religion - to a younger audience.

**Chosen because:** The combination of fiction, comedy and philosophy will result in an entertaining, engaging and educative set of programmes aimed at children.

### Key facts:

Producer	Message Heard Media
Broadcaster	Fun Kids
First TX	Jun 21
Budget	£19,205
Total Duration	1.7 hrs
Total Reach	412,000 <sup>5</sup>
Cost per Listener Hour	3p

Info: [audio.fund/oldman](http://audio.fund/oldman)

## Everything You Didn't Know About...

Produced by Audio Always for talkSPORT

Everything You Didn't Know About... will be a series of features, each focused on a different country taking part in Euro 2020. They'll be scripted by a group of comedy writers and delivered by a diverse and regionally varied collection of voices, as talkSPORT passes the mic to the many pockets of Europe across England, Wales, Scotland and Northern Ireland.

**Chosen because:** A fun, irreverent format that will put a different spin on a big talking point for a network that will be covering the Euros in a big way.

### Key facts:

Producer	<b>Audio Always</b>
Broadcaster	<b>talkSPORT</b>
First TX	<b>Jun 21</b>
Budget	<b>£28,380</b>
Total Duration	<b>48 mins</b>
Total Reach	<b>2,120,100<sup>2</sup></b>
Cost per Listener Hour	<b>2p</b>

Info: [audio.fund/everything](http://audio.fund/everything)

## The 1920's: A new Audio history for the centenary of Northern Ireland

Produced by The Foghorn Company for Drive 105, fUSe FM and Radio Failte

On the centenary of the province Northern Ireland being formed in 1921, a landmark domestic history series in the Irish, Ulster Scots and English languages. It will focus on the social, cultural, industrial and family impact of the partition of Ireland in the daily life of both Nationalist and Unionist communities in each year of that momentous decade, and also feature the entertaining and imaginative creation of a 1920's commercial radio station in content and sound.

**Chosen because:** High quality, important content focused on Northern Ireland and broadcast in three UK indigenous languages.

### Key facts:

Producer	<b>The Foghorn Company</b>
Broadcaster	<b>Community Radio x3</b>
First TX	<b>Jun 21</b>
Budget	<b>£34,151</b>
Total Duration	<b>5 hrs</b>
Total Reach	<b>2,000<sup>1</sup></b>
Cost per Listener Hour	<b>£3.42</b>

Info: [audio.fund/1920s](http://audio.fund/1920s)

## The Scottish Hip Hop Show

Produced by Immaculate Reception for Sunny Govan Radio, 3TFM Community Radio, K107 FM and shmu Radio

This six-part series will introduce listeners to artists who represent the diverse people and styles of hip hop currently being made in Scotland: Mistah Bohze & NC Epik, Becca Starr, Bigg Taj & Spee Six Nine, Empress, CRPNTR and Vagrant Real Estate. Through intimate conversations about their careers and music, this series will challenge the idea that Scottish people can't rap and explore why Scottish hip hop is marginalised despite a 40-year contribution to the world's most popular genre.

**Chosen because:** Showing expertise and understanding of a subject matter not well covered, this proposal will bring unique documentary style content to community radio in Scotland.

### Key facts:

Producer	<b>Immaculate Reception</b>
Broadcaster	<b>Community Radio x4</b>
First TX	<b>Jun 21</b>
Budget	<b>£8,652</b>
Total Duration	<b>3 hrs</b>
Total Reach	<b>1,000<sup>1</sup></b>
Cost per Listener Hour	<b>£2.88</b>

Info: [audio.fund/scottish](http://audio.fund/scottish)

## Fighting with Pride

Produced by John Dash Media for Gaydio, Black Country Radio, East Coast FM, Koast Radio, Crystal FM, Radio Tyneside, Pride FM, Phoenix FM and K107 FM

The story of those who epitomise the senseless ban on LGBT+ personnel serving in our Armed Forces - those arrested, interrogated, subjected to degrading medical examinations or court martial. The series will hear moving narratives from service personnel and commanders, who did extraordinary things, each a story of loyalty and courage. They include a holder of the Military Cross, a dismissed airman later Lord Mayor of Manchester and a former First Sea Lord who prevented investigations.

**Chosen because:** A passionate and knowledgeable proposal demonstrating how impactful the content will be, with a good range of community stations on board.

### Key facts:

Producer	John Dash Media
Broadcaster	Community Radio x10
First TX	Jun 21
Budget	£9,950
Total Duration	1.7 hrs
Total Reach	60,000 <sup>1</sup>
Cost per Listener Hour	10p

Info: [audio.fund/fighting](http://audio.fund/fighting)

## Leicester Build Back Stories

Produced by Decentred Media for Leicester Community Radio, Radio Seerah and Kohinoor FM

Leicester Build Back Better Stories will be a series of programmes highlighting urgent post-Covid-19 community projects that are being developed across Leicester as part of the Build Back Better project. The programmes will report the experiences of charities and community groups serving the residents of Leicester, demonstrating how they are overcoming the social obstacles made evident during the extended lockdown. The programmes will demonstrate how civic groups, charities, mutual aid groups and public authorities are working together to bring about improved community wellbeing, social cohesion, economic resilience and civic participation.

**Chosen because:** A clear focus on an area disproportionately affected by the pandemic, for a relatively low budget, made this a strong proposal.

### Key facts:

Producer	Decentred Media
Broadcaster	Community Radio x3
First TX	Jun 21
Budget	£6,200
Total Duration	3 hrs
Total Reach	500 <sup>1</sup>
Cost per Listener Hour	£4.13

Info: [audio.fund/leicester](http://audio.fund/leicester)

## Lost Ones

Produced by Unedited for talkSPORT

A series examining one of sport's biggest issues. Narrated by Troy Townsend, it looks at the mental and emotional impacts on young men and women aged 16-18, who are dealt with the rejection and subsequent release from the current industrialised football academy system.

**Chosen because:** Well-placed content on a sizable commercial sports network, on subject matter not well covered previously.

### Key facts:

Producer	Unedited
Broadcaster	talkSPORT Network
First TX	Jul 21
Budget	£22,109
Total Duration	3 hrs
Total Reach	163,500 <sup>2</sup>
Cost per Listener Hour	5p

Info: [audio.fund/lostones](http://audio.fund/lostones)

## Source to Sea

Produced by Tandem Productions for 3TFM Community Radio, Alive Radio, Crystal FM, Deveron FM, K107 FM, Speysound Radio, TD1 Radio, East Coast FM, Bute Island Radio

Follow adventurers Lee Craigie and Jenny Graham as they explore four major Scottish rivers from source to sea by bike and canoe, accompanied by music specially written to reflect each river by award-winning Gaelic singer-songwriter Julie Fowlis. Endurance cyclists and leaders in community activity, Lee and Jenny will be adventuring along the course of the Tay, Tweed, Dee and Clyde. Listeners can be similarly active and 'match the miles' they travel, or simply immerse themselves in the stories and landscapes Lee and Jenny discover.

**Chosen because:** A bold, creative idea that will produce high quality content focused on a specific audience that otherwise couldn't have been made without funding.

### Key facts:

Producer	Tandem Productions
Broadcaster	Community Radio x9
First TX	Jul 21
Budget	£27,401
Total Duration	4.8 hrs
Total Reach	2,500 <sup>1</sup>
Cost per Listener Hour	£2.27

Info: [audio.fund/source](http://audio.fund/source)

## Blind Notes with Ravi Sagoo

Produced by Demus Productions for RNIB Connect

Ravi Sagoo, who suffers from keratoconus and impaired vision as a result, presents a series of one-to-one interviews with visually impaired musicians, looking at their work, their musical loves, inspirations, the special relationship music plays in their lives and why music is more than just a hobby.

**Chosen because:** A strong, well targeted proposal that will bring very relevant and relatable content to a specialist network.

### Key facts:

Producer	Demus Productions
Broadcaster	RNIB Connect Radio
First TX	Jul 21
Budget	£14,794
Total Duration	5.5 hrs
Total Reach	5,000 <sup>8</sup>
Cost per Listener Hour	54p

Info: [audio.fund/ravi](http://audio.fund/ravi)

## Tape Letters: Voices from the Past

Produced by Modus Arts CIC for 16 community stations across the UK

In the 1960s and 1970s, while many of us were using our cassette recorders to tape our favourite songs from the radio, migratory communities were using the affordable means of audio recording to capture personal messages and send them overseas. The result of a nationwide search for surviving examples of so-called 'Tape Letters', sound artist Wajid Yaseen meets some of the remaining members of the British Pakistani community who used tapes in this way. Yaseen unveils a series of previously hidden tales of migration, many of which would otherwise be lost forever.

**Chosen because:** A potentially fascinating and unique project that add real public service value to a range of community radio stations.

### Key facts:

Producer	Modus Arts CIC
Broadcaster	Community Radio x16
First TX	Jul 21
Budget	£24,811
Total Duration	1.5 hrs
Total Reach	5,000 <sup>1</sup>
Cost per Listener Hour	£3.31

Info: [audio.fund/tapes](http://audio.fund/tapes)

## Drag Week

Produced by Storythings for Gaydio

A series of radio shows and shorts that tell the history of drag. The centrepiece of the week is an hour-long documentary following the story of drag from the present day all the way back through Stonewall, Prohibition, Vaudeville, and beyond. This is followed by a musical history show playing tracks that tell their own story about gender identity and the influence of drag on popular culture. Audio shorts voiced by drag artists from across the UK will also deliver mini stories on daytime that tease the big shows whilst delivering fascinating snackable content.

**Chosen because:** A clear, focused idea that will tell an important story, the audio shorts will help push audience to the longer programme.

### Key facts:

Producer	<b>Storythings</b>
Broadcaster	<b>Gaydio</b>
First TX	<b>Aug 21</b>
Budget	<b>£33,000</b>
Total Duration	<b>2.4 hrs</b>
Total Reach	<b>100,000<sup>7</sup></b>
Cost per Listener Hour	<b>14p</b>

Info: [audio.fund/drag](http://audio.fund/drag)

## We Can Make!

Produced by No Bindings for Soundart Radio, Keynsham Town Community Radio, Resonance FM, Riverside Radio, ALL FM, Radio Reverb, Somer Valley FM and Chapel FM

For the last two years, John has been living in temporary accommodation. So, when Knowle West Media Centre asked him if he wanted to build an affordable house with the help of the community, John jumped at the chance. This series follows John for a year, as he meets the man whose garden he'll be living in, applies for planning permission, and puts the final touches to his living room, all while showing you how you can build your own affordable, sustainable dwelling.

**Chosen because:** This project will tell a unique and interesting story that has community at its heart, well-placed for broadcast on a network of community stations.

### Key facts:

Producer	<b>No Bindings</b>
Broadcaster	<b>Community Radio x8</b>
First TX	<b>Aug 21</b>
Budget	<b>£5,982</b>
Total Duration	<b>1.5 hrs</b>
Total Reach	<b>3,000<sup>1</sup></b>
Cost per Listener Hour	<b>£1.33</b>

Info: [audio.fund/canmake](http://audio.fund/canmake)

## In Our Element

Produced by Sonderbug Productions for Resonance FM, Soundart Radio, Chapel FM/East Leeds, ALL FM and Jorvik Radio

Artists take the lead in this series, exploring the Climate Crisis and how art can help us find ways of understanding and ultimately responding to it. Popular understanding of the Crisis has been notably absent since the concept of Climate Change became mainstream. New Writing North's Climate Writer in Residence, the award-winning poet Linda France speaks with artists and experts from around the world to really connect with this global problem and its solutions.

**Chosen because:** Pegged to the Climate Conference in Glasgow, this proposal will bring important, unique and ambitious content to community radio.

### Key facts:

Producer	<b>Sonderbug Productions</b>
Broadcaster	<b>Community Radio x5</b>
First TX	<b>Sep 21</b>
Budget	<b>£16,086</b>
Total Duration	<b>3.3 hrs</b>
Total Reach	<b>2,500<sup>1</sup></b>
Cost per Listener Hour	<b>£1.93</b>

Info: [audio.fund/element](http://audio.fund/element)

## Stay Home Safari

Produced by Smoke Trail Productions for 12 community stations across the UK

Stay-Home Safari is a series of joyous, exhilarating soundscape challenges that throw listeners into an unfolding drama in the wild. Real-life recordings of some of the world's scariest animals and environments will be edited into a fictional situation that tests younger audiences on what to do next. Your truck breaks down in the savannah. What animal makes that shriek? And when it dips its head, should you remain still or scream? On hand to help are original soundbites from a team of real-life guides, from a Hebridean whale tracker to a Tanzanian eco-hero.

**Chosen because:** Creative, fun and ambitious this production will add public service value to the community stations taking it.

### Key facts:

Producer	Smoke Trail productions
Broadcaster	Community Radio x12
First TX	Sep 21
Budget	£15,318
Total Duration	2 hrs
Total Reach	5,000 <sup>1</sup>
Cost per Listener Hour	£1.53

Info: [audio.fund/safari](http://audio.fund/safari)

## The Cabinet of Jazz

Produced by Loftus Media for JazzFM

In 1964 Dizzy Gillespie ran for President of the United States, promising a cabinet composed entirely of jazz legends – Duke Ellington for Secretary of State, Charles Mingus as Secretary of Peace, Miles Davis as Director of the CIA. Inspired by this, comedian and self-confessed jazz anorak, Marcus Brigstocke, will invite the nations' greatest jazz-loving comedians, musicians and presenters to assemble their very own Cabinet of Jazz. Marcus will wittily explore their appointments and, in turn, enlighten listeners on the lesser-known aspects of his guests, their idols and the world of jazz.

**Chosen because:** A creative proposal that will delight Jazz Music fans, with authoritative and authentic humour led by A-list talent.

### Key facts:

Producer	Loftus Media
Broadcaster	Jazz FM
First TX	Oct 21
Budget	£48,563
Total Duration	5 hrs
Total Reach	76,200 <sup>2</sup>
Cost per Listener Hour	13p

Info: [audio.fund/cabinet](http://audio.fund/cabinet)

## Sharewoods

Produced by Naked Productions for 11 community stations across the UK

A bold new drama series written by five emerging deaf and disabled writers, about one chaotic night in a furniture store. Stella and Ali work in the massive Sharewoods warehouse, moving flatpack furniture around the store and doing their best to keep away from manager Marcus. When it turns out that Ali has been sleeping in the store overnight, it sets the scene for a dramatic lock-in, involving a jealous fiancé, a broken-down wheelchair, and an accident that results in a deadly fire.

**Chosen because:** An opportunity to fund high quality drama for broadcast on community radio that supports deaf and disabled writers.

### Key facts:

Producer	Naked Productions
Broadcaster	Community Radio x17
First TX	Oct 21
Budget	£57,628
Total Duration	1.25 hrs
Total Reach	100,000 <sup>1</sup>
Cost per Listener Hour	46p

Info: [audio.fund/sharewoods](http://audio.fund/sharewoods)

## Mic Check

Produced by Novel, for the KISS Network

UK rap has exploded onto the global stage. In only a couple of decades, British MCs have gone from the underground to completely dominating the UK music scene. This series takes a deep dive into the lineage of modern MC culture over six episodes. It'll tell the stories that shaped the current music scene and explore where the newest generation of MCs tearing up the rulebook are going next. This is an in-depth look at a music scene which has taken the world by storm.

**Chosen because:** A strong, focused idea that will resonate with the young target audience of the network and break up what is normally a music intensive format.

### Key facts:

Producer	Novel
Broadcaster	KISS network
First TX	Oct 21
Budget	£39,996
Total Duration	2.5 hrs
Total Reach	294,100 <sup>2</sup>
Cost per Listener Hour	5p

Info: [audio.fund/mic](http://audio.fund/mic)

## The Waves

Produced by Holy Mountain for 14 community and commercial stations across the UK

A set of five dramas by up-and-coming writers of colour exploring how our contemporary life is shaped by our colonial past. Each story is set in a different part of the UK, reflecting local issues of importance. While they each stand alone as relatable and exciting stories, taken together they'll offer a bold and authentic picture of how we live today as a country and as a people, with a shared but sometimes uncomfortable history. Dramatic storytelling creating impact and inspiring conversation.

**Chosen because:** High-quality drama from a producer with a strong track record. The focus on local issues through.

### Key facts:

Producer	Holy Mountain
Broadcaster	Community Radio x14
First TX	Oct 21
Budget	£43,285
Total Duration	1.7 hrs
Total Reach	2,500 <sup>1</sup>
Cost per Listener Hour	£10.39

Info: [audio.fund/waves](http://audio.fund/waves)

## Jazzical

Produced by Folded Wing for Jazz FM Scala Radio

To many, classical and jazz are worlds apart but Jazzical will show otherwise. In this unique series, presented by two talented musician-broadcasters from the piano stool - Scala Radio's Jack Pepper and Jazz FM's China Moses - Jazzical will explore the exciting places where genres blur by looking back, and forward, with performances from the leading musicians of today.

**Chosen because:** A creative way to bring together two seemingly different commercial stations by a production company with credible experience in this area.

### Key facts:

Producer	Folded Wing
Broadcaster	Jazz FM and Scala Radio
First TX	Jan 22
Budget	£27,411
Total Duration	5.4 hrs
Total Reach	50,600 <sup>2</sup>
Cost per Listener Hour	10p

Info: [audio.fund/jazzical](http://audio.fund/jazzical)

## Audiomoves

Produced by Peut-Être Theatre for Fun Kids

Audio content for children, combining storytelling, movement, dance and original music in a series of activity-based episodes. In 12 standalone but interlinked episodes, children will join a main character in imaginary domestic/indoors explorations, designed to make staying indoors fun and get children moving.

**Chosen because:** A creative format that pushes the boundaries of what children would normally hear on the radio.

### Key facts:

Producer	Peut-Être Theatre
Broadcaster	Fun Kids
First TX	Jan 22
Budget	£22,400
Total Duration	1 hr
Total Reach	192,100 <sup>5</sup>
Cost per Listener Hour	12p

Info: [audio.fund/audiomoves](http://audio.fund/audiomoves)

## References

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“Cost per Listener Hour” is the price for each hour of content that one listener would hear. It is calculated as Budget ÷ Duration ÷ Reach – that is, the total budget (in £GBP), divided by the duration of the content (in hours), divided by the estimated reach (in listeners).

1. Reach estimates for community radio station bids are based on Measured Coverage Area (MCA) figures published by Ofcom. Station reach is estimated at 7% of the total potential audience within the MCA, unless the bidder has provided compelling evidence otherwise. Programme reach is then estimated for the timeslot(s) and number of weeks proposed.
2. Reach estimates for commercial radio station bids are based on RAJAR for Adults 15+, taken from the survey published nearest to the end of each bidding round. RAJAR analysis tools are used to determine programme reach based on the timeslot(s) and number of weeks proposed.
3. Reach for Fix Radio is estimated based on research conducted by the station and streaming data logs
4. Reach for National Prison Radio is based on internal research by the Prison Radio Association conducted in 2018.
5. Reach for Fun Kids is estimated based on their London-only RAJAR survey, extrapolated for national coverage using comparable survey data from other stations.
6. Reach for Times Radio is estimated based on internal streaming data and a comparison with an equivalent national DAB-only speech radio station.
7. Reach for Gaydio is estimated based on research by Audionet.
8. Reach for RNIB Connect is based on 2016 research by Wise Data Services.

## Closing Statement

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The Audio Content Fund has funded some incredible projects in 2020-21, many of them focused on supporting audiences during the coronavirus pandemic.

The ACF has successfully continued its work to increase the amount of high-quality, crafted, public service content available to UK radio audiences. The fund's activities in its second year bring to 115 the number of funded projects broadcast on commercial and community radio stations of all sizes, across all four nations of the UK.

The impact demonstrated in this report (and last year's) shows that the ACF has been a tremendous success – beyond showing a mere proof of concept, the performance of the ACF has exceeded all expectations, and shown the huge value that contestable funding in the audio sector can provide.

A total of £2.3m has been distributed since the fund started – a significant increase on the £1.6m planned for the first two years, thanks to the inclusion of additional funds this year from DCMS. This money has increased the size of the market for independent audio production companies, and provided vital opportunities for freelance audio producers during the pandemic.

With ACF funding, the UK audio and radio sector has demonstrated its ability to mobilise quickly and effectively to support listeners at times of crisis. Through 47 projects, funded by additional budget supplied by DCMS, radio has shown it has the ability to deliver extremely high value for money, by reaching huge audiences quickly and efficiently, with powerful and effective content.

At the time of writing, 61 of the 90 projects funded in 2020-21 have been broadcast, with a further 29 to be completed by January 2022. This interim report will be superseded by a Final Report once all projects have been broadcast. More details about the ACF's recent activity, and plans for 2021-22, can be found at [www.audiocontentfund.org.uk](http://www.audiocontentfund.org.uk), where you can also hear samples of all the funded projects.

The Audio Content Fund is now entering its third and final year, as part of the DCMS's Contestable Fund project. DCMS is expected to make a decision about the future of the Audio Content Fund later this year.

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