



Annual Report 2021-2022



**audio
content
fund**



About this document

This report summarises the activities of the Audio Content Fund from April 2021 – March 2022. It breaks down the bids received, and details the successful projects and their intended outcomes.

This edition is an Interim Report since, at the time of writing, 80% of the year's funded projects have not yet been broadcast. It will be superseded by a Final Report once the final project has been broadcast.

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Audio Content Fund

Date: 25 July 2022

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Executive Summary

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 bodies AudioUK and Radiocentre set up the ACF in 2018, and it distributed grant funding totalling £655,898 in financial year 2019-2020, and a further £1,704,431 in financial year 2020-21. In financial year 2021-22 it set out to distribute a further £1,000,000.
3. Bidding in 2021-22 took place in three equally-funded bidding rounds (May, September and January) resulting in 139 bids from 86 different suppliers.
4. Bids were assessed by the ACF's Independent Funding Panel, comprised of six people, resulting in a total of 50 projects being selected for funding.
5. The allocated grants range from £7k to £36k and total £991,592. The funded projects will collectively generate 150 hours of content, and reach an estimated gross audience of 17.4m listeners on Analogue and DAB radio stations.
6. 70% of the 2021-2022 funded projects were from suppliers based outside of London. Projects were funded for broadcast on local stations in all four nations of the UK, and content was produced in English, Gaelic, Irish and Ulster Scots.
7. All bids are assessed for the diversity of their representation, and 1 in 4 of the funded projects were primarily focused on ethnic minorities, LGBTQ+, and Disabled narratives or perspectives.
8. The ACF has significantly improved the plurality of crafted, quality, public service content broadcast on radio in the UK across the financial year 2021-22. Of the 50 funded projects, 33 were broadcast on commercial radio, none of which would have been funded via conventional commercial relationships. 18 of the projects were broadcast on community radio partnerships, adding significant impact to stations that are mostly volunteer-led, charitable or non-profit organisations.
9. This year was the third and final year of the fund's original pilot scheme. During the pilot period, the fund received 492 bids, and awarded grants to 165 of them. These projects received a distribution of £3.35m, generating 736 hours of content, played out across more than 350 radio stations that reach a combined audience of more than 40m listeners.
10. The ACF's survey of grant recipients suggests that the three years of funding either created or supported approximately 6,225 freelancer days, 40 full-time jobs and 200 part-time jobs.

Directors' Statement

In May 2016, the UK Government published a White Paper on the BBC Charter Review. As well as proposals for the BBC itself, the paper contained a section proposing a contestable fund using £60m of funds unspent elsewhere. The proposal outlined using it to provide TV programming in underserved PSB genres, but the radio and audio industry saw the potential to replicate contestable funding schemes used in other countries, such as the Republic of Ireland's Sound & Vision and New Zealand's NZ on Air, both of which contained a radio element.

The Government was receptive to this and AudioUK and Radiocentre worked with officials to design a model for what became the Audio Content Fund. Fast forward several years and even we, while confident the scheme would work, could not have predicted its overwhelming success. Like its predecessors, this annual report showcases the wide range of programming which has resulted from this initiative, made by an equally wide range of production companies and aired by many different broadcasters.

Clearly the key beneficiary is the UK public, which has been treated to such enjoyable and informative programming on their stations of choice. But there have also been positive effects for both independent audio producers and radio stations.

For production companies around the UK, the ACF has created exciting new partnerships with commercial and community stations, giving them new outlets for their creativity and allowing them to experiment with innovative programmes and formats which work best for the stations involved and their audiences. It has also created new jobs and opportunities for creative freelancers in the sector.

For commercial and community radio, it has enabled stations to experiment with a range of ambitious and innovative programming, which would have been impossible to support solely on a commercial basis. It has also helped bolster the public service output of the stations involved, delivering additional and award-winning content for their audiences.

Surveys conducted with both grant recipients and broadcasters showed very clearly how easy people felt it was to access and engage with the ACF. We have also benefited from an extremely able and knowledgeable Managing Director and Funding Panel and we cannot thank enough Sam Bailey, Helen Boaden and all ACF Panel members past and present for the excellent job they have done so far. We think it is highly notable that the Government twice invested additional funds in the ACF, in recognition of its role in reaching a broad range of diverse audiences.

And as far as we are concerned, the ACF remains in place with the potential to deliver further projects like those set out in this report. It is currently undergoing a formal evaluation process with DCMS in order to assess its impact since 2019. Our Open Letter on the Fund attracted 317 signatures from across radio, audio, academia and beyond. The letter respectfully put the case to Government that the ACF has been a huge success and requires only a modest funding level of £1m a year to continue. We will continue discussions on the future of the Fund and in the course of doing so, this report will provide yet further evidence of the ACF's great success.

We hope you enjoy reading more about it in this report.

Tim Wilson
ACF Director on behalf of AudioUK

audiouk

Matt Payton
ACF Director on behalf of Radiocentre

 **RADIOCENTRE**

Helen Boaden, Funding Panel Chair



Inevitably, this is a slightly bittersweet moment for the ACF. As its three-year pilot funding comes to an end, we are looking to the future and hoping to find new ways to continue what has been a hugely successful innovation. We are very proud of its role in strengthening the creative vitality of commercial and community radio in the UK.

The Fund's pilot success was in part built on a brilliantly simple demand from our generous funders at the DCMS - that every proposal be guaranteed a broadcast slot (and a decent one) by its radio station partner. I am sure this must have felt like a shotgun marriage at times, but it guaranteed great creative discipline. Every commissioned idea had to work within tight radio schedules and for listeners who have never had so much choice.

Consequently, the Fund has inspired a fantastic outpouring of imaginative and classy ideas, not least during the past year. Ideas as different as a history of pirate radio, a celebration of the menopause and a ten-part children's drama based during The Blitz were commissioned in 2022.

Looking back, I am delighted that the pilot enabled independent audio companies to innovate and expand; it's ensured that new, diverse talent - on and off air - reached fresh audiences; it's nurtured programmes in minority UK languages; and it's been the catalyst for some wonderful partnerships in community radio which did not exist before the Fund.

Like the rest of the ACF funding panel, I feel privileged to have had the chance to select the best ideas. I am grateful to my fellow panellists for their hard work, skill and offering their experience unstintingly. They all love radio and want to see great audio flourish in the future. It was a joy to work with them.

Above all, the Fund has fulfilled its purpose of delivering exciting, entertaining public service content to a wide range of radio audiences - content they would otherwise not have had. Whether in speech or music formats, ACF funded programmes and pop up services have been smart, funny, surprising, often risky and sometimes unexpectedly profound. We hope we can find new ways of continuing this work.

Huge thanks too to Sam Bailey and his small team for valiant service on behalf of the pilot Fund. They worked exceptionally hard to ensure all aspects of running the ACF were delivered on time, on budget and with utter professionalism.

And finally, but most importantly, hats off to all the indies and radio stations who embraced the huge creative possibilities unlocked by a little ACF money and a lot of radio imagination. You did your audiences proud.

Sam Bailey, ACF Managing Director



There's a lot of information in this document - some incredible projects, from brilliant Indies for fantastic radio stations - but I hope that the one thing you take away from it is that the ACF pilot has been a tremendous success.

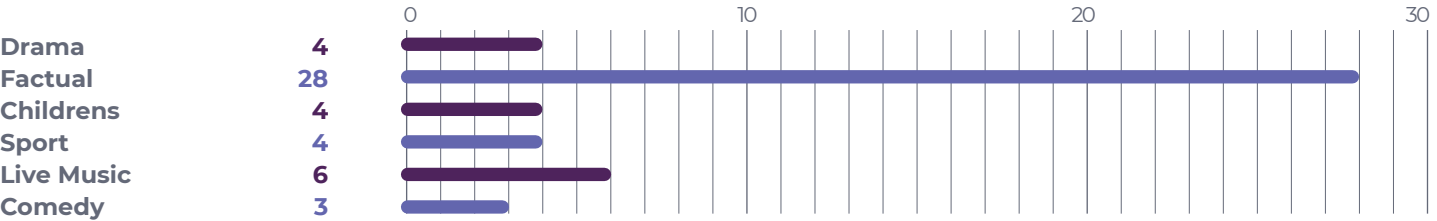
You can see that success in the figures - quite how far £3.4m has gone in impacting tens of millions of listeners, and how many jobs it's created for the freelancers and small businesses who've received it. But I also hope you'll take the opportunity to listen to the success too, by visiting the Funded Projects on our website (the links are in each Key Facts box) and listening to the quality and power of the audio from each one.

Well done to all involved - for having an idea, creating a partnership, putting in a bid, waiting for the outcome, then delivering such extraordinary quality. As others have said, our work now is to secure funding for the future, and we hope you'll join us when we do.

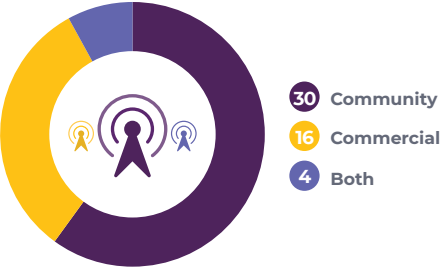
Summary of Successful Bids



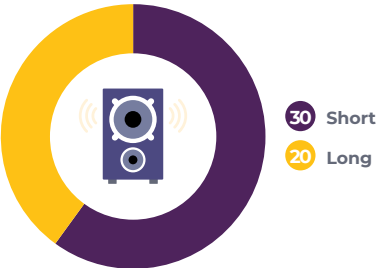
Breakdown by genre



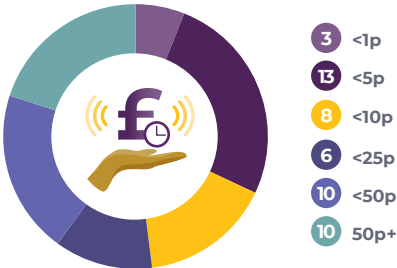
Breakdown by broadcaster type



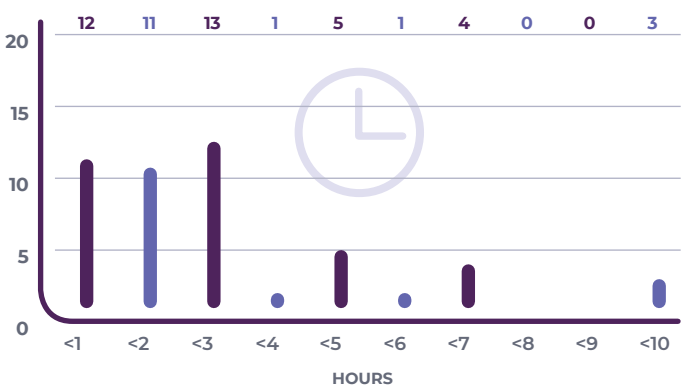
Breakdown by shortform/longform



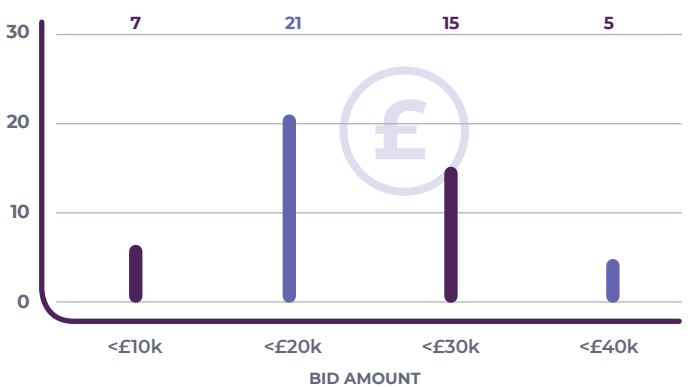
Breakdown by Cost-per-Listener-Hour



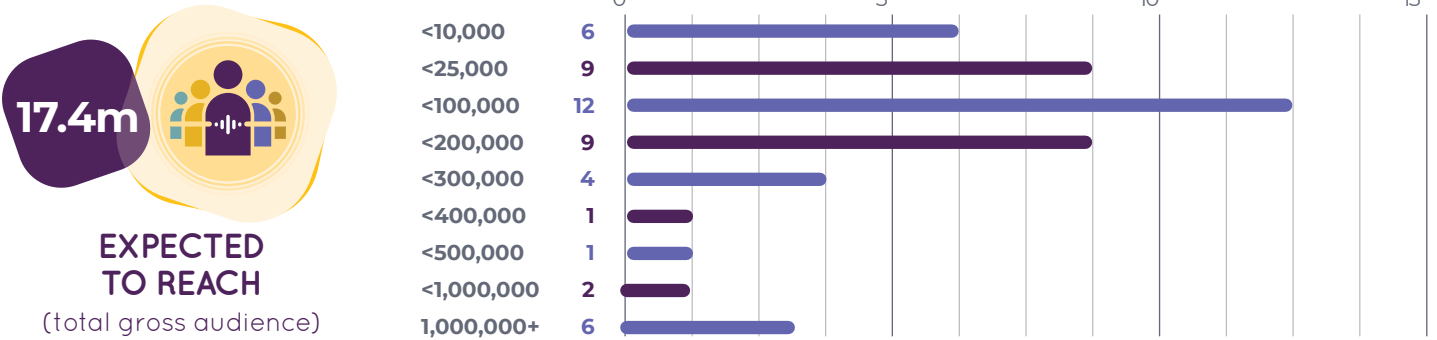
Breakdown by total hours of content



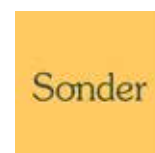
Breakdown by bid amount size



Breakdown by reach estimate



Companies with Successful Bids



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 £3 million over three years, structured as £800,000 in the first year, £1,100,000 in the second, and £1,100,00 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.

Having originally intended to structure distribution of its year two grant budget of £1m in three equal rounds, the ACF instead brought forward £400,000 of funding 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, and supplemented by an additional £300,000 grant 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. These funds were distributed to 90 projects, from 64 different suppliers, for content estimated to reach 14.5m listeners.

In its third year – the final year of the original pilot period – the ACF distributed £992k, which was structured in three roughly even rounds.

Summary of Payments

In financial year 2021-22, the Audio Content Fund administered its awards in three funding rounds as follows:

Round 7, awarded in July 2021	£272,417
Round 8, awarded in November 2021; and	£334,174
Round 9, awarded in March 2022	£385,001

Thus, from a total grant of £1.1m, individual grants totalling £991,592 was distributed, with £108,409 spent on administration.

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

Independent Funding Panel

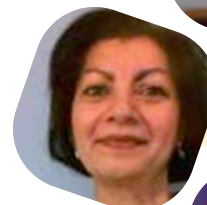
The ACF funding panel is responsible for assessing eligible funding bids against the stated evaluation criteria. The original panel of four – appointed in 2019 - was supplemented with two further members for the year 2021-22 in response to the volume of bids being received, and to add further breadth to the team. All six panellists are exceptionally experienced individuals with backgrounds in broadcast radio and audio production:

- **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, former executive at Orion Media, Virgin Radio, and Border Radio Holdings. Podcaster and presenter, founder of Boom Radio.
- **Adam Uytman:** Audio consultant, formerly Director of Content at Listen, Editor at BBC Radio 1, Radio 2, and 6Music and Programme Director at both XFM and Kerrang! Radio.
- **Rob Littlejohn:** Freelance radio Exec, a founding Producer and latterly Editor at BBC Radio 1Xtra. Currently editorial lead supplier for Apple Music Radio's hip hop content.

Helen
Boaden



Mukti Jain
Campion



Kate
Cocker



David
Lloyd



Adam
Uytman



Rob
Littlejohn





“ The ACF has been a great opportunity to create big, bold, ambitious, public service programmes for commercial radio. We have developed strong ties with stations as a result of the Fund.”

- fund recipient

“ We’d never have considered approaching commercial radio stations if it hadn’t been for the fund. We really enjoyed the experience, and it was a truly unique opportunity that couldn’t have happened without the ACF.”

- fund recipient

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 members 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

The DCMS 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.



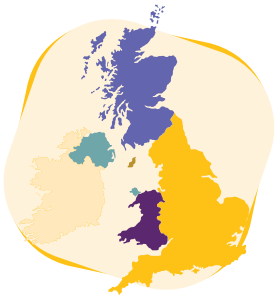
Additionality:

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, 46% of our 2021-22 funded projects were expected to reach 200,000 listeners or more, with 18% 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 50 funded projects this year, 35 were from companies based outside of London. We spent 13% of the year's grant budget on bilingual content which would be produced in English and at least one other UK Indigenous language: four projects in English/Gaelic, and one project in English/Irish/Ulster Scots. For the projects broadcasting on national stations, commitments were widely 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 2021-22 funded projects had diversity at the core of the subject matter, including five projects focused on Black or South Asian topics, three projects focused on the lives of disabled people, and four 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. Throughout the three years of the pilot, the panel have found 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. Of particular note: *The Women of Country*, a documentary series which played in full on Absolute Radio Country, ran decade-specific packages on each of the Absolute Radio stations. *BFBS eSports Live* will be the first regular eSports programming on community radio. *Iron to Iron* will follow a group of cyclists as they travel across the country, using portable recording equipment. *Live from the Witch Trials* will combine drama and historical documentary in multiple languages.



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. 44% 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: *Cool Skool Sketch Show*, a comedy series hosted by Kent schoolchildren; *Would Like To Meet*, an authored documentary series about disabled dating, hosted by Goz Ugochukwu; *Young People Changing The World*, a shortform series about inspiring activists; and *Tomorrow's Superstars* a series about British Asian sporting talent. New or smaller companies winning this round included Space Kids (aka Boldface), Marigold Audio, Wizard Radio, Aunt Nell Ltd, Yamal Productions, and Mighty Mouth.



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: XS Manchester's Voice, a weekly local current affairs programme; *In Plain Sight? The John Davies Story*, investigative journalism series; Magic's Menopause Month which featured daily shortform and a 2hr discussion show; and *Giant Steps* intergenerational conversations between new Jazz artists and Jazz elders.

Details of Funded Projects

This section provides details of all the 50 projects supported by the Audio Content Fund in 2021-22. At the time of writing, 12 projects have been completed and broadcast, with the remaining 38 still in production. Projects are listed in order of broadcast, as follows:

Project Name	Producer	Broadcaster	First TX	Budget
Unstoppable	Burning Bright Productions	talkSPORT	24-Aug-21	£8,294
Songs From Amy's Jukebox	We Are Grape	Absolute Radio	29-Aug-21	£7,860
XS Manchester's Voice	Audio Always	XS Manchester	02-Oct-21	£23,880
Musical Journeys with	Listen Entertainment	Planet Rock	11-Apr-20	£9,380
Bekah MacLeod	Demus Productions	Community Radio x3	21-Oct-21	£14,006
XS Manchester Foodstock	2ZY	XS Manchester	06-Dec-21	£13,671
Dead British	Folder & Co	Union JACK	11-Jan-22	£29,601
Tigeropolis	Belle Media	Fun Kids and	20-Apr-20	£19,320
Community Radio x10	14-Jan-22	£35,792	20-Apr-20	£12,720
Cooler Runnings	Anything But Footy	talkSPORT	04-Feb-22	£14,878
Bhangra Bhat	Demus Productions	Community Radio x6	24-Feb-22	£14,006
Magic's Menopause Month	Audio Always	Magic	06-Mar-22	£24,600
Women of Country	Audio Always	Absolute Radio Network	13-Mar-22	£16,500
Cool Skool Sketch Show	Unusual Productions	KMFM	01-Apr-22	£23,415
Scat's The Way It Is	Spiritland Productions	Jazz FM	01-May-22	£14,980
Truthdiggers	Bafflegab Productions	Fun Kids	13-May-22	£34,826
The Easts	Trevor Dann's Company	Community Radio x5	30-May-22	£12,001
Coming Out Out	7Digital Creative	Kiss	31-May-22	£32,948
Would Like To Meet	Exeter Phoenix	Community Radio x5	01-Jun-22	£10,250
Faith, Sex and Me	Loftus Media	Hits Radio and Hits Radio Pride	01-Jun-22	£22,190
Pride Not Prejudice	Want Some Media (T/A The Content Works)	Greatest Hits Network	08-Jun-22	£28,405
Coal's Last Chapter	Smoke Trail Productions	Community Radio x9	14-Jun-22	£11,715
Heartlands	Burning Bright Productions	Times Radio	30-Jun-22	£25,157
Toy Boy	Opportunity Knox Entertainment	Community Radio x8	04-Jul-22	£23,338
BFBS eSports Live	Audio Always	BFBS	05-Jul-22	£18,720
In the Beginning	Social Broadcasts	Fun Kids	06-Jul-22	£23,187
Sporting Asylum	Eatsleep Media	talkSPORT	13-Jul-22	£9,240
Tomorrow's Superstars	11-29 Media	talkSPORT	18-Jul-22	£7,320
Songs From The Terraces	Marigold Audio	talkSPORT	24-Jul-22	£9,130

Project Name	Producer	Broadcaster	First TX	Budget
London 2012 – One Golden Summer, 10 Years On	Mark Shardlow Media	Times Radio	27-Jul-22	£15,532
In Plain Sight	Ocean City Media	Times Radio	01-Aug-22	£29,124
Sixty Years Of Magical Reggae	The Playmaker Group	Magic Soul & Magic	04-Aug-22	£7,368
Hidden In Plain Sight –The Story of Lost Inverlael	Adventurous Audio	Community Radio x5	07-Aug-22	£18,020
Absolute Radio Pirates	Unusual Productions	Absolute Radio 60s	14-Aug-22	£32,000
Fear of Missing Out	Space Kids CIC (T/A Boldface)	Community Radio x7	01-Sep-22	£29,798
The Butterfly Effect	Smoke Trail Productions	Community Radio x6	01-Sep-22	£12,828
Young People Change The World	WIZard Radio	KISS Network	13-Sep-22	£10,175
My Life	Mighty Mouth	Fun Kids	25-Sep-22	£15,640
Dance Britannia	This Is Distorted	KISStory	01-Oct-22	£17,875
On The Water	Upperhurstdotcom	Community Radio x8	01-Oct-22	£17,820
Black and Gay Back in the Day	Aunt Nell	Gaydio	02-Oct-22	£19,500
Stormy Weather: Britain's Coastal Sailing History	Belle Media	Times Radio and Community Radio x16	21-Oct-22	£32,455
Live From The Witch Trials	The Foghorn Company	Community Radio x5	31-Oct-22	£27,503
Green Wings	Smoke Trail Productions	Community Radio x8	31-Oct-22	£14,652
Iron to Iron	Inkslingers Media	Community Radio x6	01-Nov-22	£15,968
Giant Steps	Reduced Listening	Jazz FM	17-Nov-22	£27,638
The Dating Game	Positive Media Company CIC	Gaydio	23-Nov-22	£10,640
Belfast: A City Reborn	Yamal Productions	U105	26-Dec-22	£8,555
Badger and The Blitz	Roxo	Fun Kids	01-Jan-23	£34,553
Catch of the Day	Sparklab Productions	Community Radio x6	15-Jul-22	£28,000
Like A Fine Wine	Sonder Radio	Community Radio x9	30-Sep-22	£23,326
What's Wrong With You?	Made In Manchester Productions	TBC	TBC	£32,712



Funded Projects

Unstoppable

Produced by Burning Bright Productions for talkSPORT

For the duration of the Tokyo 2020 Paralympic Games, talkSPORT broadcast this series of crafted three-minute portraits, showcasing individual Paralympic athletes.

The series drew on a wide range of regionally diverse voices, sports and abilities, championing disabled athletes and the journey that got them to where they are today. Athletes included Ali Jawad, Amy Truesdale, David Smith, Ellie Robinson, Elliot Stuart, Jack Hodgson, Karé Adenegan, Lauren Steadman, Lyndon Longhorn, Vanessa Wallace and Penny Briscoe OBE.

Key facts:

Producer	Burning Bright Productions
Broadcaster	talkSPORT
First TX	24 Aug 21
Budget	£8,294
Total Duration	20 mins
Total Reach	2,226,500²
Cost per Listener Hour	1p

audio.fund/unstoppable

Songs From Amy's Jukebox

Produced by We Are Grape for Absolute Radio

In the North London offices of The Amy Winehouse Foundation sits a beautiful piece of audio equipment, a 1959 Automatic Musical Instruments' J-200 stereo jukebox. It was constructed by Amy's stepfather Richard, and contains records hand-picked by Amy from October 2007 until her death on July 23rd, 2011. With exclusive access, Song's From Amy's Jukebox shared the music that Amy loved the most. The show featured exclusive musical insights from Amy's closest family and friends, who have rarely spoken about her before.

Key facts:

Producer	We Are Grape
Broadcaster	Absolute Radio
First TX	29 Aug 21
Budget	£7,860
Total Duration	2 hrs
Total Reach	231,900²
Cost per Listener Hour	2p

audio.fund/amy

XS Manchester's Voice

Produced by Audio Always for XS Manchester

A 12-week series of Sunday evening talk shows, covering a week of news and issues affecting Greater Manchester. Each show focused on four stories from the previous week, and was fronted by host Michelle Ackerley. XS Manchester's Voice aimed to be topical and relevant, reflecting the most important things happening in the city. Each programme was also crafted into a weekly podcast, and the content was reformatted into 2min packages throughout weekday output.

Key facts:

Producer	Audio Always
Broadcaster	XS Manchester
First TX	02 Oct 21
Budget	£23,880
Total Duration	24 hrs
Total Reach	57,400²
Cost per Listener Hour	2p

audio.fund/xsvoice

Musical Journeys with Bekah MacLeod

Produced by Demus Productions for Community Radio

Isle of Skye-based Bekah MacLeod (Bekah NicLeòid) presents a six-part conversation series in Gaelic, with a variety of musical masters celebrating traditional Scottish music. Each week Bekah chats in Gaelic to leading lights from the world of Celtic and Gaelic music looking at their instrument of choice and the resulting relationship it brings to the music they love to play. The programmes were illustrated with examples of their own music and tracks featuring the players of that instrument that influenced them. Broadcast on Radio Skye, Two Lochs Radio, Lochbroom Radio and Isles FM 103.

Key facts:

Producer	Demus Productions
Broadcaster	Community Radio
First TX	21 Oct 21
Budget	£14,006
Total Duration	6 hrs
Total Reach	5,000¹
Cost per Listener Hour	47p

audio.fund/bekah

XS Manchester's Foodstock

Produced by 2ZY for XS Manchester

A collection of short, factual packages profiling the work of groups that support Mancunians in food poverty. The content illustrates the work of the charity's volunteers, and the issues that impact food poverty (such as food waste, school holiday food, food bank operations). The packages support the station's separate fundraising activity, and were played in the build up to Christmas, launched by a 3hr outside broadcast from local organisation Fair Share Greater Manchester.

Key facts:

Producer	2ZY
Broadcaster	XS Manchester
First TX	06 Dec 21
Budget	£13,671
Total Duration	3 hrs
Total Reach	141,500²
Cost per Listener Hour	6p

audio.fund/food

Dead British

Produced by Folder & Co for Union JACK

An improvised comedy interview show, where the guests are long-since dead people from British history. The interviewer knows exactly who they are about to interview, but the improviser has no idea which historical person they are about to play. Developed by The Maydays improv group, the shows also featured improvised historical flashbacks and impromptu original songs, to illustrate the living biography of each featured character from British history, all invented on the spot in front of a live audience.

Key facts:

Producer	Folder & Co
Broadcaster	Union JACK
First TX	11 Jan 22
Budget	£29,601
Total Duration	12 hrs
Total Reach	158,300²
Cost per Listener Hour	2p

audio.fund/dead

Tigeropolis

Produced by Belle Media for Fun Kids and Community Radio

A comedy adventure series for 8-10s, with related educational features on COP26 conservation themes. A family of vegetarian tigers set out to save the planet. However, finding that humans don't always make the best decisions, our tigers are forced to work together to save their forest home in the Himalayas. Light-hearted, with a strong conservation message, the drama was accompanied by a series of educational eco-features, highlighting the real-life themes of the stories. Topics included rewilding, climate change, plastic pollution, water and tiger conservation.

Key facts:

Producer	Belle Media
Broadcaster	Fun Kids and Community Radio
First TX	14 Jan 22
Budget	£35,792
Total Duration	3hrs 20min
Total Reach	682,200^{2,5}
Cost per Listener Hour	2p

audio.fund/tiger

Cooler Runnings

Produced by Anything But Footy for talkSPORT

A series of short profile pieces, stripped daily across talkSPORT during the Winter Olympics and Winter Paralympic Games. Hosted by three of Britain's summer games medallists - Charlotte Worthington MBE (BMX), Declan Brooks (BMX) and Will Bayley MBE (Table Tennis) - the shorts covered sports including skating, snowboarding, luge, skeleton, curling, bobsleigh, slalom, alpine and cross-country skiing. The pieces were spread across talkSPORT daytime radio throughout the games, reaching a significant section of their audience.

Key facts:

Producer	Anything But Footy
Broadcaster	talkSPORT
First TX	04 Feb 22
Budget	£14,878
Total Duration	1 hr
Total Reach	1,888,400²
Cost per Listener Hour	1p

audio.fund/cooler

Bhangra Bhat

Produced by Demus Productions for Community Radio

A series of conversation and music programmes hosted by Ravi Sagoo, that charted the history of Bhangra and Asian music across Britain. 'Bhangra Bhat' translates as Punjabi Conversations. This was an English-language series, that charted music from the first wave of the Asian diaspora coming in the 60s, through the generations, to the current crop of Bhangra/Bollywood artists making music from all over the UK. Through their stories and their own music, all areas of Asian music were covered including Bollywood, spiritual/devotional music, crossover, world and Bhangra.

Key facts:

Producer	Demus Productions
Broadcaster	Community Radio
First TX	24-Feb-22
Budget	£14,006
Total Duration	6 hrs
Total Reach	20,700¹
Cost per Listener Hour	11p

audio.fund/bhangra

Magic's Menopause Month

Produced by Audio Always for Magic

A project that combined real life stories with practical health advice, raising awareness of issues around the menopause, and supporting women across the UK. Across four weeks of bold, public service content, Magic delivered an evolving campaign that educated listeners with facts, and empowered the audience to talk to those around them. The activity was led by Magic's Emma B, with contributions from Dr Zoe Williams, Michelle Ackerley, Louise Minchin and Penny Smith, who each brought a specialist area to the conversation. Short-form content across four weeks of Emma's show culminated in a 2hr weekend special.

Key facts:

Producer	Audio Always
Broadcaster	Magic
First TX	06 Mar 22
Budget	£24,600
Total Duration	2hrs 40mins
Total Reach	3,578,600²
Cost per Listener Hour	0.3p

audio.fund/menopause

Women of Country

Produced by Audio Always for Absolute Radio Network

Documentary series about the female influence on country music. For International Women's Day 2022, Absolute Radio Country shone a spotlight on the often underserved side of Country Music, CMA-winner Ashley McBryde looked at the incredible impact women have made on a genre of music traditionally skewed heavily towards men. Released as 6x 1hr documentaries spanning across six decades (with the full-length documentaries on Absolute Radio Country, and short-form packages played on the corresponding Absolute Radio Decade Station) the Women Of Country series told the stories of the women who have played just a big a part in the heritage and history of Country music as their male counterparts.

Key facts:

Producer	Audio Always
Broadcaster	Absolute Radio Network
First TX	13 Mar 22
Budget	£16,500
Total Duration	5 hrs
Total Reach	786,500²
Cost per Listener Hour	0.4p

audio.fund/country

Cool Skool Sketch Show

Produced by Unusual Productions for KMFM

A short-form comedy sketch show series written, performed, and produced by Kent schoolchildren – with a little bit of help, encouragement and masterclassing from professional writers and comedians. Year 5 and 6 children from across Kent came together to write and perform sketches and songs, which were recorded in schools from Lydd to Margate, Wingham to Dymchurch, Herne to Chartham. Over 350 children took part in workshops, which resulted in ten shows full of silly jokes and impressions. The sketch shows were broadcast at breakfast and hometime shows on KMFM, Kent's independent commercial radio network.

Key facts:

Producer	Unusual Productions
Broadcaster	KMFM
First TX	01 Apr 22
Budget	£23,415
Total Duration	50 mins
Total Reach	64,800²
Cost per Listener Hour	44p

audio.fund/skool

Scat's The Way It Is

Produced by Spiritland Productions for Jazz FM

A two-part documentary, tracing the influences of jazz on hip-hop today. Legendary hip-hop pioneer Master Gee (founding member of the Sugar Hill Gang) looked at the influence of early scat on the rappers of the 80s and 90s, and talked to some of the jazz/hip-hop cross-over artists of today, who illustrated their findings through live performance. The series appealed to jazz and hip-hop fans alike, and explored the history of jazz in a contemporary way.

Key facts:

Producer	Spiritland Productions
Broadcaster	Jazz FM
First TX	01 May 22
Budget	£14,980
Total Duration	2 hrs
Total Reach	113,800²
Cost per Listener Hour	7p

audio.fund/scat

Truthdiggers

Produced by Bafflegab Productions for Fun Kids

A true-crime drama for kids, in which the listeners crack the case. School friends Morgana and Alfie are looking into a notorious cold case: the mysterious disappearance of self-proclaimed wizard Odd Colin in the suburbs of their Lancashire town in 1972. Morgana would rather do a paranormal investigations podcast, but Alfie doesn't believe they'd ever find anything like that in their boring town. Alfie is about to be proved very, very wrong...

Key facts:

Producer	Bafflegab Productions
Broadcaster	Fun Kids
First TX	13 May 22
Budget	£34,826
Total Duration	2 hrs
Total Reach	226,200⁵
Cost per Listener Hour	7p

audio.fund/truth

The Easts

Produced by Trevor Dann's Company for Community Radio

Drama series examining the changes experienced by one family, in the seven decades of The Queen's reign. It was broadcast on radio stations throughout East Anglia as part of the week of celebrations marking the Queen's Platinum Jubilee. Each episode was set in one of the decades of the Queen's reign, and covered the big national moments (coronation, miners strikes, recession, Diana's death) and also the smaller domestic issues (national service, immigration, mini-skirts, mobile phones) with a special focus on the East of England (floods, US bases, motorways, the Soham murders). All writers and performers involved in the project were from East Anglia.

Key facts:

Producer	Trevor Dann's Company
Broadcaster	Community Radio
First TX	30 May 22
Budget	£12,001
Total Duration	2 hrs
Total Reach	13,300¹
Cost per Listener Hour	45p

audio.fund/easts

Coming Out Out

Produced by 7Digital Creative for KISS

Young people from across the UK tell their coming out stories, with the help of James Barr and Dan Hudson. Coming out can be THE most important moment of someone's life. For many it is a real struggle, something that can be put off for years. From coming out to their parents as gay or pansexual, in their workplaces as trans or even coming out as a secret drag fan, UK's leading LGBTQ+ podcast duo, 'A Gay and a Nongay', James Barr and Dan Hudson help them to do so in big, impactful and fun ways.

Key facts:

Producer	7Digital Creative
Broadcaster	KISS
First TX	31 May 22
Budget	£32,948
Total Duration	30 mins
Total Reach	1,042,000²
Cost per Listener Hour	6p

audio.fund/outout

Would Like To Meet

Produced by Exeter Phoenix for Community Radio

A six-part documentary series about disabled people dating. The pandemic was difficult for dating – but, for disabled people, the dating game has long been something of a twilight zone. How do you find love, or even a hook up, when encounters are loaded with assumptions? Goz Ugochukwu, comedian and wheelchair user, is looking for love, updating friend Lucy Bell on progress. Lucy also has questions about the future love life of her learning-disabled daughter. Goz encounters disabled people in a range of situations, the series draws on the tropes of romcom to lay bare some fascinating social history.

Key facts:

Producer	Exeter Phoenix
Broadcaster	Community Radio
First TX	1 Jun 22
Budget	£10,250
Total Duration	1.5 hrs
Total Reach	20,300¹
Cost per Listener Hour	34p

audio.fund/meet

Faith, Sex and Me

Produced by Loftus Media for Hits Radio and Hits Radio Pride

Shortform stories from 20 LGBT+ people about their relationship with faith. Religion is a very important part of many LGBT+ people's lives - and while for many religion can be uplifting and inspirational, it can also be painful and excluding. This series goes to the heart and soul of sexual identity and religion, by asking the big questions about sex, God, identity, and equality. Never preachy, the series has great scope for powerful and surprising human stories, humour and heartbreak.

Key facts:

Producer	Loftus Media
Broadcaster	Hits Radio and Hits Radio Pride
First TX	1-Jun-22
Budget	£22,190
Total Duration	1 hr
Total Reach	46,100²
Cost per Listener Hour	44p

audio.fund/faith

Pride Not Prejudice

Produced by The Content Works for Greatest Hits Radio Network

A four-part documentary series which sees writer, performer and Frankie Goes To Hollywood frontman Holly Johnson examine and celebrate the influence of the LGBT culture of the 1970s and 1980s on British pop music. Johnson will look back at a turning point in British popular music, that saw openly gay performers do so without prejudice and judgement, fuelled by a new found confidence to come out, be visible and celebrate a lifestyle and a culture that had been hidden underground for so long.

Key facts:

Producer	The Content Works
Broadcaster	Greatest Hits Radio Network
First TX	8 Jun 22
Budget	£28,405
Total Duration	4 hrs
Total Reach	186,300 ²
Cost per Listener Hour	4p

audio.fund/prejudice

Coal's Last Chapter

Produced by Smoke Trail Productions for Community Radio

The story of six moments that signalled the end of an iconic industry - as one revolution makes way for another. A series of original features will bring to life the story of coal, told by the communities that lived it, from immigrant workers to matriarch miners. In a world now moving away from fossil fuels, the series also look sat the environmental legacy of coal, speaking to a new generation about climate change. In the run-up to the UN climate summit, the series will a new industrial revolution, happening all over again.

Key facts:

Producer	Smoke Trail Productions
Broadcaster	Community Radio
First TX	14 Jun 22
Budget	£11,715
Total Duration	36 mins
Total Reach	35,300 ¹
Cost per Listener Hour	55p

audio.fund/coal

Heartlands

Produced by Burning Bright Productions for Times Radio

Heartlands takes listeners on a journey around Britain and paints a picture of what work – in the shadow of heavy industry – looks like in 2021. Through visiting former industrial epicentres, the series aims to uncover which new industries are thriving and how working culture has evolved. Each episode will be guided by a young person (aged 16-26) living in a former industrial heartland. From call centre workers in Newport, coal mining in Whitehaven, tech entrepreneurs in Govan and Amazon workers in Tilbury, this series will shine a light on contemporary work through the lens of youth.

Key facts:

Producer	Burning Bright Productions
Broadcaster	Times Radio
First TX	30 Jun 22
Budget	£25,157
Total Duration	2 hrs
Total Reach	135,200 ²
Cost per Listener Hour	12p

audio.fund/heartlands

Toy Boy

Produced by Opportunity Knox Entertainment for Community Radio

A 20-part audio drama series written by Anthony KD, set in an urban environment. Toy Boy is about a now-divorced woman whose husband left her for a younger woman - how she deals with the break-up, and moving on with life as she goes onto date outside her age group. The drama explores relationship issues such as dating across different classes and ages, along with topics that have a stigma attached to them, particularly in ethnic minority communities, such as accepting therapy for depression, and dating on a budget, amongst others.

Key facts:

Producer	Opportunity Knox Entertainment
Broadcaster	Community Radio
First TX	04 Jul 22
Budget	£23,338
Total Duration	2 hrs
Total Reach	26,600 ¹
Cost per Listener Hour	44p

audio.fund/toyboy

BFBS eSports Live

Produced by Audio Always for BFBS

Weekly live eSports show hosted by OJ Borg, bringing together players from the UK and overseas. The British Army, Navy and RAF eSports Teams have embraced the power of gaming, and now BFBS will celebrate eSports across a series of twelve live programmes. BFBS eSports Live will unite passionate gamers, connect with leagues across the Forces, and feature some of eSports' biggest stars. The show will also lead a weekly military playalong and will be streamed live on Twitch, Discord and YouTube. The result will be a weekly appointment to listen that celebrates not only the fun of gaming, but subtly reminds serving and ex- personnel about the positive power of gameplay.

Key facts:

Producer	Audio Always
Broadcaster	BFBS
First TX	05 Jul 22
Budget	£18,720
Total Duration	6 hrs
Total Reach	133,000 ³
Cost per Listener Hour	2p

audio.fund/esports

In the Beginning

Produced by Social Broadcasts for Fun Kids

Storytelling series, with primal creation myths adapted for children. A multi-cultural and multi-voiced narrated and dramatised series of primal creation myths from around the world, addressing the most profound human questions; who are we and why are we here? Adapted for young listeners, the adventures of the mythical creatures, powerful gods and crafty animals that inhabit these ancient tales aim to create insight into these deep philosophical questions as well as a celebrating and creating deeper understanding of some of the ancestral cultural traditions and beliefs that are still very much alive today.

Key facts:

Producer	Social Broadcasts
Broadcaster	Fun Kids
First TX	06-Jul-22
Budget	£23,187
Total Duration	1hr 40min
Total Reach	43,500 ⁵
Cost per Listener Hour	32p

audio.fund/beginning

Sporting Asylum

Produced by Eatsleep Media for talkSPORT

Documentary about sports people who have fled their countries and gone on to sporting achievement. Sport is a world where people of all backgrounds can come together to play or support a team or athlete and connect through a shared love. Sport breaks down barriers and bonds people together. Working with athletes who have fled conflict or oppression for a better life, this documentary will alter the perception that asylum seekers are a drain, and show the value that they can bring through inspiring stories.

Key facts:

Producer	Eatsleep Media
Broadcaster	talkSPORT
First TX	13 Jul 22
Budget	£9,240
Total Duration	45mins
Total Reach	286,500²
Cost per Listener Hour	4p

audio.fund/asylum

Catch of the Day

Produced by Sparklab Productions for Community Radio

A series of features about the state of the fishing industry in the UK today. The series aims to find out what life is really like for our coastal communities and what the future may hold. The series will cover broad themes in five features, broken into 5-min audio postcards across the week with a full omnibus version at the weekend.

Key facts:

Producer	Sparklab Productions
Broadcaster	Community Radio
First TX	12 Jul 2022
Budget	£28,000
Total Duration	2hrs
Total Reach	9,500¹
Cost per Listener Hour	£1.42

audio.fund/catch

Tomorrow's Superstars

Produced by 11-29 Media for talkSPORT

Shortform series, marking South Asian Heritage Month by celebrating up and coming British Asian Sport talent. Enhancing talkSPORT's coverage of South Asian Heritage Month, this series will profile ten emerging British Asian professional sports people. Listeners will hear from the athletes as well as the people who are shaping their careers and discover what their hopes and dreams for the future are.

Key facts:

Producer	11-29 Media
Broadcaster	talkSPORT
First TX	18 Jul 22
Budget	£7,320
Total Duration	30mins
Total Reach	1,230,500²
Cost per Listener Hour	1p

audio.fund/superstars

Songs From The Terraces

Produced by Marigold Audio for talkSPORT

Have you ever stopped to consider where football chants come from? This documentary will speak to experts and fans alike to tell you the story of a number of iconic chants across an hour-long documentary, from the surprising beginnings to the modern day, covering the creative, innovative, and – let's face it – downright offensive developments they've taken on along the way.

Key facts:

Producer	Marigold Audio
Broadcaster	talkSPORT
First TX	24 Jul 22
Budget	£7,320
Total Duration	30mins
Total Reach	1,230,500 ²
Cost per Listener Hour	1p

audio.fund/terraces

London 2012 - One Golden Summer, 10 Years On

Produced by Mark Shardlow Media for Times Radio

Series marking the tenth anniversary of the London 2012 Games, with eight GB medal winners looking back. It was the summer when most of the Nation felt good. The London Olympics and Paralympics provided moments in time that many of us remember. From the Torch Relay going through our neighbourhoods, to Super Saturday when Gold medal winners became household names – and, for the first time, Paralympians became stars. These shortform packages will each be based around an interview with a gold medal winner. The pieces will be strongly narrative driven around subjects who've a real story to tell, but are also nostalgic for a summer which seemed to unite the country.

Key facts:

Producer	Mark Shardlow Media
Broadcaster	Times Radio
First TX	27 Jul 22
Budget	£15,532
Total Duration	50mins
Total Reach	141,600 ²
Cost per Listener Hour	13p

audio.fund/london2012

In Plain Sight? The John Davies Story

Produced by Ocean City Media for Times Radio

True crime meets radical feminism, in this story of UK conman John Davies, jailed in 2016 for weapons offences and international charity fraud. His conviction followed allegations of wrongdoing dating back to the 80s, including trafficking, baby farming and grant embezzlement. But the former lay-preacher and esteemed academic had friends in high places. When journalist Julie Bindel tried to alert them, she was met with denial and legal threats. Over eight bitesize investigative episodes, Bindel, a lesbian feminist campaigner, unravels the Davies story and its connection to a fierce, ongoing, debate about the true nature of prostitution and trafficking.

Key facts:

Producer	Ocean City Media
Broadcaster	Times Radio
First TX	01 Aug 22
Budget	£29,124
Total Duration	48mins
Total Reach	161,400 ²
Cost per Listener Hour	36p

audio.fund/plainsight

Sixty Years Of Magical Reggae

Produced by The Playmaker Group for Magic Soul & Magic

Four-part series, hosted by Carroll Thompson the Queen of Lovers Rock, celebrating the impact of reggae on audiences in the UK. From Ska and how that helped shape the incredible 2-tone scene, to the global dominance of Bob Marley as an ambassador across the world, to the music from the second-generation UK born artists who managed to blend the UK way of living to the heritage they carried from the Caribbean. 2022 is the 60th anniversary of Jamaican independence, and the impact and addition of its musical culture to the UK far outweighs its size.

Key facts:

Producer	The Playmaker Group
Broadcaster	Magic Soul and Magic
First TX	04 Aug 22
Budget	£7,368
Total Duration	4 hrs
Total Reach	146,900 ²
Cost per Listener Hour	1p

audio.fund/reggae

Hidden In Plain Sight – The Story of Lost Inverlael

Produced by Adventurous Audio for Community Radio

A series of vibrant and engaging short drama-docs, telling the story of a lost Highland community. Eight characters from Inverlael are brought back to life to tell us how their lives and livelihoods were decimated through a brutal Highland clearance in 1820. Their narration – using a mix of Gaelic and English – interwoven with expert interviews, local voices, and archive materials, together with richly descriptive location recordings against a backdrop of traditional music and song, will be a fresh and original way of bridging past and present, bringing the story of Inverlael and its lost community back to life.

Key facts:

Producer	Adventurous Audio
Broadcaster	Community Radio
First TX	07 Aug 22
Budget	£18,020
Total Duration	2 hrs
Total Reach	1,500 ¹
Cost per Listener Hour	£6

audio.fund/inverlael

Absolute Radio Pirates

Produced by Unusual Productions for Absolute Radio 60s

Pop-up radio station to mark the 55th anniversary of the Marine Offences Act, and the end of 60s pirate radio. This act (which came into force on August 14th 2022) made it unlawful to broadcast over or from within the UK from a ship or aircraft. Before the pirates, the BBC only played two hours of pop music a week, so when the pirates came along broadcasting pop music all day, they changed the face of British radio broadcasting forever. Absolute Radio 60s will celebrate this with a day of programmes and archive from – and with – the pirates who created the sound of music radio that we enjoy today.

Key facts:

Producer	Unusual Productions
Broadcaster	Absolute Radio 60s
First TX	14 Aug 22
Budget	£32,000
Total Duration	4 hrs
Total Reach	40,200 ²
Cost per Listener Hour	20p

audio.fund/pirates

Fear of Missing Out

Produced by Boldface for Community Radio

A series all about what we wish we'd learnt at school: an intersectional take on the National Curriculum. In each episode, a fresh, fearless young presenter leads us on a journey through a part of British history that they've had to learn for themselves: from the Highland Clearances to Empire Windrush, our hosts illuminate ignored British history to contextualise their circumstances today. Our hosts are funny, dedicated and don't hold back. FOMO is an accessible, in depth look at the UK's colonial, religious and political history, through the eyes of those it impacts the most.

Key facts:

Producer	Space Kids CIC (T/A Boldface)
Broadcaster	Community Radio
First TX	01 Sep 22
Budget	£29,798
Total Duration	2 hrs
Total Reach	34,000 ¹
Cost per Listener Hour	44p

audio.fund/fomo

The Butterfly Effect

Produced by Smoke Trail Productions for Community Radio

A series of sound-rich features bringing inspirational people into the incredible natural world on their doorsteps. The Butterfly Effect is a joyous, adventurous dive into a 'bucket list' of natural experiences across the north of England, as eight people discover new truths about themselves and the planet. Our characters are forever changed, but they are also change-makers – and we follow their 'butterfly effects' as they take what they have learned back to their businesses, art, lives and communities. A reflective, environmental documentary series for a network of northern community radio stations.

Key facts:

Producer	Smoke Trail Productions
Broadcaster	Community Radio
First TX	01 Sep 22
Budget	£12,828
Total Duration	48 mins
Total Reach	21,400 ¹
Cost per Listener Hour	75p

audio.fund/butterfly

Young People Change The World

Produced by W!Zard Radio for KISS Network

An educational and inspirational series of short episodes, hosted by Daisy Maskell, each focusing on a different young person working to make a change in the area they are passionate about. Topics will include Hygiene Poverty, LGBTQ+ rights in the Black community, modern slavery in fast fashion, young women's street safety and non-binary/pronouns. Production is a mixture between interview, sound design, clips and contextual voice over/narration.

Key facts:

Producer	W!Zard Radio
Broadcaster	KISS Network
First TX	13 Sep 22
Budget	£10,175
Total Duration	20mins
Total Reach	2,009,700 ²
Cost per Listener Hour	1p

audio.fund/change

My Life

Produced by Mighty Mouth for Fun Kids

Weekly programme with child presenters talking about their homes, schools, families and hobbies. 'My Life' is a chance for Fun Kids listeners to gain an insight into children's lives across the UK. Each episode, hosted by the child, will include a pre-selected set of topics that will include: their family, where they live, their neighbourhood, their street, their school, their hobbies (including an 'audio diary' element), their heritage/culture, what they like playing at home, the movies they like, what makes them happy and sad, and their hopes and dreams. The segments will be recorded in a variety of locations including their home and surrounding community, walking to and from school, at an activity location and so forth. The variety of locations will make for a variety of sounds and atmospheres keeping it interesting and varied

Key facts:

Producer	Mighty Mouth
Broadcaster	Fun Kids
First TX	25 Sep 22
Budget	£15,640
Total Duration	10 hrs
Total Reach	324,000⁵
Cost per Listener Hour	0.5p
audio.fund/mylife	

Like a Fine Wine

Produced by Sonder Radio for Community Radio

Like a Fine Wine uses the vehicle of a wine tasting tour with a group of elders to explore themes of life and ageing. In each episode, a group of four elders will visit a different UK vineyard to learn about the winemaking process and use the symbolism of that process to explore a more general human experience theme. Hosted by wine expert Oz Clarke.

Key facts:

Producer	Sonder Radio
Broadcaster	Community Radio
First TX	30 Sep 22
Budget	£23,326
Total Duration	1hr 40min
Total Reach	18,300²
Cost per Listener Hour	76p
audio.fund/wine	

Dance Britannia

Produced by This Is Distorted for KISStory

Six-part music documentary celebrating British dance music. Telling the stories of the artists, icons and innovators that have shaped the scene and helped put home-grown music on the International stage. Presented by Sister Bliss – one of the world's biggest female DJs and a founder member of Faithless – the series will be a one-of-a-kind behind-the-scenes journey into some of the biggest British dance artists and albums of the last 30 years. (NB, this project was original attached to broadcaster Union Jack Dance, which has since closed).

Key facts:

Producer	This Is Distorted
Broadcaster	KISStory
First TX	01 Oct 22
Budget	£17,875
Total Duration	6 hrs
Total Reach	54,500²
Cost per Listener Hour	9p
audio.fund/britannia	

On The Water

Produced by Upperhurstdotcom for Community Radio

Series of Radio Ballads describing the lives and experiences of working people in their own words. As island nations, the UK has deep, long-standing and profound connections to the sea. Rich in actuality sound, five people who spend their lives On The Water, will share their stories with the listener through their own voices.

Key facts:

Producer	Upperhurst
Broadcaster	Community Radio
First TX	01 Oct 22
Budget	£17,820
Total Duration	2hrs 20min
Total Reach	19,900 ¹
Cost per Listener Hour	38p

audio.fund/water

Black and Gay Back in the Day

Produced by Aunt Nell for Gaydio

An undiscovered archive from HIV activist and host Marc Thompson brought to life through subversive storytelling. Each episode focuses on a key photograph highlighting these shared community memories – joining stories of the past, with those of today. A rotation of younger Black LGBTQIA+ co-hosts will allow the listener to reflect back on the past whilst the hosts shine a light on the future. This eye-opening series will not only uplift Black queer voices but cements the truth that this is an integral part of British history.

Key facts:

Producer	Aunt Nell
Broadcaster	Gaydio
First TX	02 Oct 22
Budget	£19,500
Total Duration	4hrs 10mins
Total Reach	13,100 ⁶
Cost per Listener Hour	36p

audio.fund/blackandgay

Stormy Weather: Britain's Coastal Sailing History

Produced by Belle Media for Times Radio and Community Radio

An entertaining and informative five-part series celebrating Britain's maritime history. From Scotland's West Coast to the Tidal Thames, the series explores our attachment to the sea through the stories of some of Britain's best-loved ships: Waverley, celebrating its 75th anniversary this summer, Dunkirk veteran Medway Queen and Thames favourite, Queen Mary. Presented by dynamic, popular transport historian Tim Dunn, the programmes have broad appeal (especially for underserved older audiences) combining location reporting, interviews and archive narrated by actor and life-long enthusiast Bill Paterson. Broadcasting on Times Radio, on a Community Radio Network, and in Gaelic on selected stations in Scotland.

Key facts:

Producer	Belle Media
Broadcaster	Times Radio and Community
First TX	21 Oct 22
Budget	£32,455
Total Duration	2.5 hrs
Total Reach	23,800 ^{1,2}
Cost per Listener Hour	55p

audio.fund/stormy

Live From The Witch Trials

Produced by The Foghorn Company for Community Radio

Trilingual historical supernatural drama for Halloween. A unique cross-community audio project uniting Nationalist and Unionist narratives about the history of women and the supernatural in a dramatic and entertaining history format. Recorded on location across Northern Ireland, listeners will hear specially recorded music, dramatised stories and local historians, fascinating academic research from a new generation of women academics at Ulster and Queens' universities and the Linen Hall Library, accompanied by award-winning authors and folklorists.

Key facts:

Producer	The Foghorn Company
Broadcaster	Community Radio
First TX	31 Oct 22
Budget	£27,503
Total Duration	2.5 hrs
Total Reach	4,600¹
Cost per Listener Hour	£3.79

audio.fund/witch

Green Wings

Produced by Smoke Trail Productions for National Prison Radio and Community Radio

Documentary series introducing listeners to the pioneering projects fighting the climate crisis from inside prisons. We take the biggest issue of our time – the planetary crisis – inside British prisons for the first time, revealing the unlikely stories where criminal and climate justice intertwine. Green Wings follows the journeys of six ex-offenders as they seek to put the planet's and their own mistakes behind them. From aquaponics to bee-keeping, we discover the ideas that might reform British justice, and be a climate answer to all of us. Broadcasting on National Prison Radio and a network of community stations, our show may help to reduce reoffending and help the planet too.

Key facts:

Producer	Smoke Trail Productions
Broadcaster	National Prison Radio and Community
First TX	31 Oct 22
Budget	£14,652
Total Duration	1 hr
Total Reach	7,800¹
Cost per Listener Hour	£1.88

audio.fund/wings

Iron to Iron

Produced by Inkslingers Media for Community Radio

A journey through engineering history, taken by bicycle. Bennerley Viaduct is a Grade II listed structure described by Historic England as a "stunning example of the genius of British Engineering". It spans a quarter mile, and straddles the River Erewash on the Derbyshire/Nottinghamshire border. It is one of only two wrought-iron viaducts left in England, alongside Meldon in Devon. Campaigners saved the viaduct from demolition, reopening it as a cycle-way. This radio series will document the six-day, 320-mile cycle route was devised to link Bennerley with Meldon via structures of engineering significance.

Key facts:

Producer	Inkslingers Media
Broadcaster	Community Radio
First TX	01 Nov 02
Budget	£15,968
Total Duration	1.5 hrs
Total Reach	8,100¹
Cost per Listener Hour	£1.31

audio.fund/iron

Giant Steps

Produced by Reduced Listening for Jazz FM

Intergenerational conversations, across Jazz generations. Giant Steps celebrates the lives and legacies of jazz's pioneering elders, and bridges the gap with younger audiences. Recorded live in front of an audience at the London Jazz Festival, the elders are interviewed by rising UK musicians, talking and performing live together, creating a unique legacy of recorded music.

Key facts:

Producer	Reduced Listening
Broadcaster	Jazz FM
First TX	17 Nov 02
Budget	£27,638
Total Duration	6hrs
Total Reach	72,100 ²
Cost per Listener Hour	7p

audio.fund/giantsteps

The Dating Game

Produced by Positive Media Company CIC for Gaydio

Dating (and especially online dating) can be a minefield at the best of times. Imagine then, adding your HIV+ status to your profile and bio!? There are those that are brave, very open, and upfront about it. Then there are those who are afraid to do so. Mistruths and stigma are rife, even in the gay community who often have access to HIV information. The constant blocking, abuse, stigma, and mistruths are exhausting! Broadcasting across the UK on Gaydio you'll hear 20 one-minute examples, presented in a catchy game-show format, 'The Dating Game', highlighting the experiences of HIV+ people.

Key facts:

Producer	Positive Media Company CIC
Broadcaster	Gaydio
First TX	23 Nov 22
Budget	£10,640
Total Duration	21mins
Total Reach	13,100 ⁶
Cost per Listener Hour	£2.32

audio.fund/dating

Belfast: A City Reborn

Produced by Yamal Productions for U105

In November 2021 Belfast was named Ireland's first UNESCO City of Music – a huge achievement and accolade for a city once synonymous with sectarian violence and division. The award marked another step in the rebirth of the city. This five-part series traces the transformation of Belfast from a city under siege to a popular tourist destination, a location for international film production and a growing hi-tech industry centre with a thriving entertainment scene and a vibrant nightlife. It also examines the "ripple effect" – how Belfast's success is creating opportunities for other parts of Northern Ireland.

Key facts:

Producer	Yamal Productions
Broadcaster	U105
First TX	26 Dec 22
Budget	£8,555
Total Duration	1hr 15mins
Total Reach	56,300 ²
Cost per Listener Hour	12p

audio.fund/belfast

Badger and The Blitz

Produced by Roxo for Fun Kids

A ten-part kids drama set during WW2, with themes of loss, compassion and courage. When Jack's dog and best friend Badger finds her life on the line, Jack must act fast to save her. An act of survival soon becomes an adventure, the pair journeying across war-torn London to find one person who can help them. As Jack is evacuated from the city, Badger becomes a real-life heroine; but as homesickness drives him back to the city to find her, is he too late? With an immersive soundscape, this is one boy's story of how Badger earned her stripes.

Key facts:

Producer	Roxo
Broadcaster	Fun Kids
First TX	1 Jan 23
Budget	£34,553
Total Duration	1hr 20mins
Total Reach	460,200⁵
Cost per Listener Hour	6p

audio.fund/badger

What's Wrong With You?

Produced by Made in Manchester – broadcaster to be determined

Comedy conversation series that explores the ever-changing world of disability with a panel made up exclusively of panellists with disabilities. Presented by Tanyalee Davis and with regular panellists Don Biswas and Laurence Clark, each week our panel is joined by a guest with a disability to discuss perceptions, taboos and clichés that are all sadly still present in 21st century Britain. Originally developed for Union Jack Radio, which has since closed, the ACF team is working to build a new broadcast network for the series.

Key facts:

Producer	Made in Manchester
Broadcaster	TBC
First TX	TBC
Budget	£32,712
Total Duration	2hr 45min
Total Reach	TBC
Cost per Listener Hour	TBC

audio.fund/wrong

References

£/LH (Cost Per Listener Hour) is the price for each hour of content that one listener would hear. It is calculated as $\text{Budget} \div \text{Duration} \div \text{Reach}$ – 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 in either Q1, Q2, or Q3 2021 depending on the bidding round. RAJAR analysis tools are used to determine programme reach based on the timeslot(s) and number of weeks proposed.
3. Reach for BFBS is estimated based on research by OnePoll/72 Point, March 2019
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 Gaydio is estimated based on research by Audionet

Closing Statement

The Audio Content Fund has completed its three-year pilot having set out to increase the amount of high-quality, crafted, public service content available to UK radio audiences. Its mission has been a huge success, with grants funding a total of 732 hours of programming – enough content to last an entire month.

That content has been broadcast on more than 350 commercial and community radio stations – services reaching more than 40 million listeners each week. Our grant budget has supported the production of content which these broadcasters would traditionally have found difficult to support on a commercial basis, including documentary, drama, comedy, children's content, discussion programmes, arts, and live music.

By supporting the broadcasting of such content on these stations, the ACF has increased the plurality of public service radio in the UK, reaching tens of millions of listeners who may not have otherwise been exposed to this sort of content. This programming has included diverse narratives – with 20% of content specifically focused on minority ethnic, LGBT+ and Disabled issues – and has provided opportunities for new voices and new perspectives to be heard on air.

The fund's activities in its third year brought the number of funded projects to 165 broadcast on commercial and community radio stations of all sizes, across all four nations of the UK, and in five UK indigenous languages. Grants totalling £3.35m have been distributed to 91 different independent production companies – all SMEs or Community Interest Companies – and two-thirds of the grant recipients have been based outside London.

This investment has increased the market for independent production of audio in the UK, allowing small businesses to grow and create new commercial relationships, and significantly adding to the job market in the sector - our research suggests the three years of funding will have supported 6,225 freelancer days, 40 full-time jobs and 200 part-time jobs (see Appendix 1).

As the three-year ACF pilot ends, the fund team is working with AudioUK and Radiocentre in an independent evaluation process led by DCMS. The evidence gathered by the ACF over the course of the pilot indicates that contestable public funding for the UK audio sector delivers exceptional value and audience benefit.

At the time of writing, 30 of the 165 projects are still in production, with an overall deadline for broadcast set at March 2023. This interim report will be superseded by a Final Report once all projects have been broadcast. Details and audio for all ACF-funded projects can be found at www.audiocontentfund.org.uk.

Appendix 1 – ACF Survey of Grant Recipients

In June 2021, the ACF conducted a survey of successful grant recipients, to assess the value of the fund to their businesses, and determine their satisfaction with ACF processes. The survey was carried out at the end of Year 2 of the ACF, and thus covers the 115 projects funded between June 2019 to June 2021.

Executive summary

1. The 72 responding companies estimated that ACF projects funded in its first two years had created or supported a total of 4,301 freelancer days plus 28 full-time jobs and 141 part-time jobs. Extrapolating this to include Year 3's additional 50 projects gives us an estimate of 6,225 freelancer days, 40 full-time jobs and 200 part-time jobs.
2. There was a very high level of satisfaction with the ACF's administration, with 90% professing themselves 'very satisfied', and the remainder 'satisfied', with not one respondent choosing 'neutral', 'dissatisfied' or 'very dissatisfied'.
3. There was an exceptionally high level of engagement with this survey, with 98.6% of the 73 invited companies submitting full responses.
4. Almost two-thirds of the companies had never pitched to commercial radio before. Many of these expressed their appreciation for this, saying it had helped them find new customers and new audiences, and forged new relationships.
5. 21% reported that they had won follow-on commissions as a result of working with the broadcaster(s), either a continuation of the programme originally funded by ACF or a separate commission.
6. Some 27 companies said that winning an ACF commission had assisted them to win additional work elsewhere, including 12 who cited specific projects, while the remainder believed that their reputations had been enhanced and portfolios strengthened.
7. A number of respondents described how having an adequate level of funding for projects enabled them to make high-quality programmes for commercial and community broadcasters who could not otherwise afford them. There was also praise for the funding levels from start-ups and for several companies who said it helped them survive lockdown.
8. When asked their overall opinion of the ACF, most majority answered positively, and in detail, with just a few points of criticism.
9. A final question inviting comment on how the ACF should develop also generated a high number of detailed responses across a range of issues.

Appendix 2 – Radiocentre Survey of ACF Broadcasters

In June 2021, Radiocentre (the industry body for commercial radio in the UK) conducted a survey of commercial stations about their involvement with the Audio Content Fund in the preceding two years. The survey was carried out at the end of Year 2 of the ACF, and thus covers the 115 projects funded between June 2019 to June 2021.

Executive summary

1. The survey received 30 responses from commercial radio MDs and programmers, covering 120 radio stations. Of those respondents, two-thirds had been part of ACF bids in the previous two years.
2. Of those that had been part of an ACF bid, 89% said they found the process of agreeing and commissioning the content with the producer either Easy or Very Easy.
3. All of these (100%) were either Satisfied or Highly Satisfied by the quality of content they received from the producer – 93% were Highly Satisfied.
4. These respondents were asked what feedback they'd received from audiences about the ACF-funded content they'd broadcast. Responses were overwhelmingly positive, with verbatims including:
 - “Entertaining, informative, engaging”
 - “Bold and different to what I'd expect to hear”
 - “Well received with strong listen again stats”
 - “Positive from consumers and advertisers”
 - “Positive and surprised – helping turn around perceptions of what commercial radio can do”
5. Of those that had not yet been part of an ACF bid, respondents cited uncertainty about their eligibility, or suggested they were too new or too small to be able to spare resources for the bidding process.
6. All respondents were invited to comment on the operational model of the Audio Content Fund. Themes that emerged included:
 - The positivity of their working culture being opened-up to include indies
 - That the possibilities offered by the fund stimulated creative thinking
 - That the fund was run fairly, and skilfully, and that communication was good
 - Concern from smaller stations that the process favoured larger broadcasters
 - Suggestions that there should be caps on applications from a single group
 - Concern that the application process was a lot of effort, if it didn't pay off
7. All respondents were invited to offer suggestions for improvements for future operation of the ACF. Themes that emerged included:
 - Expanding the scope of funding, notably to include social/digital elements
 - Increasing the frequency of funding rounds, and being more reactive
 - Ability for stations to receive funding directly to produce in-house
 - Ability to appeal funding decisions if unsuccessful
8. Of those that had not yet been part of an ACF bid, more than half said they were likely to be part of a bid in the next 12 months. Of those that had previously been part of a bid, this figure increased to 95%.



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