

BBC
RADIO



Commissioning Details

Commissioning Year 2009/2010

Second Round **(Top-Up & Christmas)**

Round Opens 31/03/09

Round Closes 29/04/09

Results Published 24/06/09

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➤ **Section 1: Network Introduction & Overview**

Welcome to our top-up Commissioning Round for 2009/2010.

Now I'm very conscious that last time I spoke to many of you, it was discuss the ambitions of Channel 4 in Radio. The independent sector was to be central to those plans.

But whilst Channel 4 Radio never made it, the creative ambition of the Independent sector will continue to be a key component of BBC Audio and Music and of Radio 2. Independent programme makers have been at the heart of our success over recent years, with programmes like **Malcolm McLaren's Musical Map of London**, **Let Freedom Ring**, Stephen Tomkinson's celebration of **Brass Britain**, **You'll Never Walk Alone** and **When Charles Met Wyclef**. Rest assured I want to maintain - and build upon that tradition.

So, here I am, two months into the job leading the UK's most popular radio station, and one which I consider to be the cornerstone of the BBC's public service credentials. Radio 2 has always been, and will continue to be at the heart of public service broadcasting, offering a combination of scale and creative ambition for a quarter of the adult UK population.

Radio 2 reaches millions with its News, Current Affairs, religion and social action, but it does so with a hugely popular entertainment format.

Our wholehearted commitment to entertainment - for me the first pillar of psb - has been underlined by the refreshed weekend schedule with imminent new shows for **Paul O'Grady** and **Alan Carr**. We will always aim to bring the UK's best loved entertainers to our audience. And joining the schedule in the summer for early weekend Breakfast will be **Zoe Ball** on Saturday and **Emma Forbes** on Sunday.

Radio 2 will continue to play an unrivalled range of music from jazz to country from folk to big band; to break new artists such as Duffy and Adele, to play at least 40% of music from UK artists in Radio 2's daytime output and 20% new music, with two thirds of songs played on the station in a regular week not played by any other station.

Our commitment to specialist music programming remains a priority. We've just secured the rights to the **Montreux Jazz Festival** which we'll present as a six part series. We will also be covering the **Cheltenham Jazz festival** and I'm also pleased to say that The **Best of Jazz** will return later this year. We're exploring the possible return of the **Country Music Awards** to the schedule in the Autumn and of course we'll be back at the **Cambridge Folk Festival** in the summer. We want to build the specialist music mix and will be looking for iconic broadcasters and strong stories to supplement the specialist musical repertoire.

Our documentary strands remain key to the diversity of the network, and I will continue to commission high quality programmes, which allow our audience the opportunity to discover more about artists, producers, musical movements, popular culture and social commentary that helped changed British and global culture. Recent successes include **Che Guevara**, **Jerseybeat**, **Nat King Cole** and the **Liverpool** and **Motown seasons**. So we clearly want ideas around seasons we are planning in the next 12 months. In October BBC Radio will be celebrating 75 years of our Maida Vale Studios and in November it's the 20th anniversary of the Fall of the Berlin Wall. Obviously there's the Christmas period, and in January we are hoping to do a season of programming around what would have been Elvis's 75th birthday.

We know these programmes are much appreciated by our audience, especially when presented by high profile and popular broadcasters. But over the coming 12 months we will be exploring the possibility of expanding our documentary commitment, so we'll be looking for landmark, ambitious content for the late evening, particularly for series and themes which may be sustainable across a single week. We want to add more authored pieces to our portfolio, like the recent Billy

Bragg profile of **Phil Ochs**. And we want to bring a wider range of diverse voices to the output-broadcasters with a passion for and knowledge of their subject

We've moved the Comedy Hour to Thursday nights between 10pm and 11pm. And, I really want to encourage proposals that make Radio 2's comedy output distinctive. Is there a show that couldn't have run on a Saturday lunchtime that can thrive at night? Is there a show that could only have run on Radio 2? I know it's said a lot, but we really are looking for a greater range of comedy. We are looking for new talent and new formats that show that Radio 2's programming is unlike anything else on national radio. Do think outside the 30minute slot but the 30minute slot will be the mainstay.

Also in this round we have added a new brief designed to allow for ideas that carry an ambition that works beyond the traditional commissioning brief format. This category is designed to give more opportunity for innovative ideas – whether it be a new season, a live music event, or a pan BBC or BBC Audio and Music initiative.

I would also encourage you to talk to Lewis or Robert about your proposals before you formally submit them. Our Pre-Offers Meets will give you a steer on focus and content, and how your ideas might work with in the context of the schedule. And please contact Julian with any questions you may have regarding the processes, commissioning or the schedule. And please feel free to feedback any ways in which we could improve the way we work with you.

Thank you for continuing to engage with Radio 2.

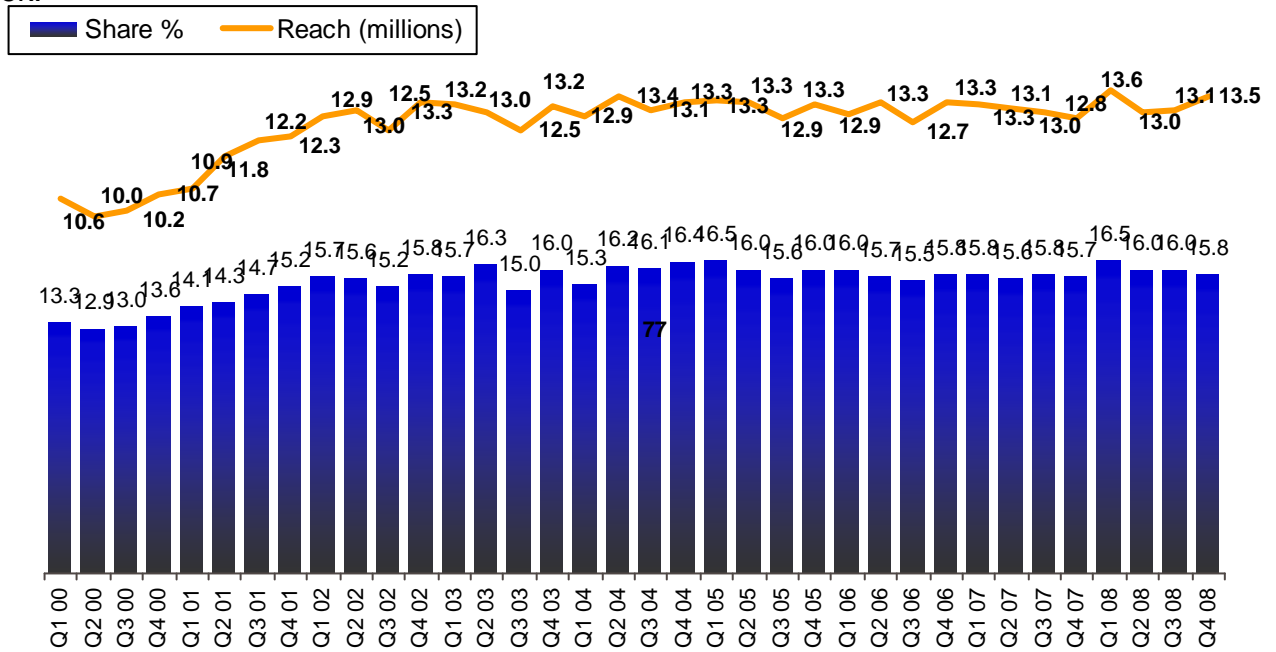
Bob Shennan
Controller, BBC Radio 2 and BBC 6 Music

➤ **Section 2: Radio 2 Performance & Audience – 2008**

Reach and share

Weekly reach and share of listening

In the latest quarter, Quarter 4 2008, Radio 2 had another strong quarter with a weekly reach of 13.47 million. Share remains very healthy at 15.8%; down slightly by 0.2% pt on the previous quarter but steady on the year. Listeners continue to be very loyal and listen for approx. 11 hours 53 mins each week.



Audience composition

The gender composition to the station continues to be slightly more male. Reach and share among men continued to be higher than among women. This is to be expected, as a number of the specialist music programmes on the station traditionally have more of a male appeal. However, we would not want the audience composition to become any more male.

27% of UK adults listen to Radio 2 every week; over 1 in 4 adults.



MEN

53%



WOMEN

47%

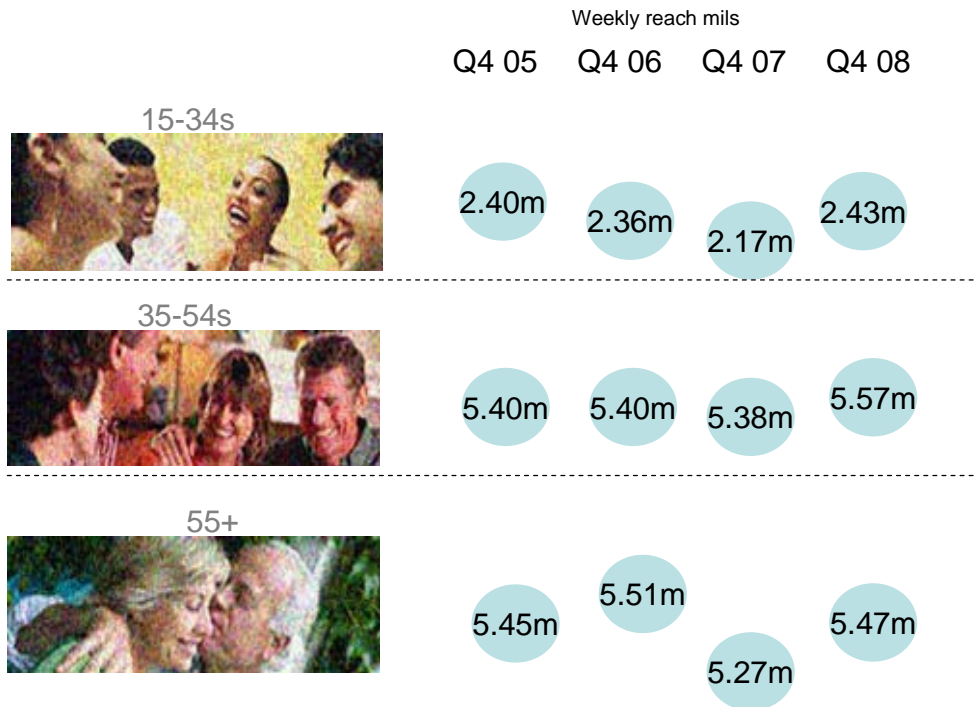
| | | |
|--------------|-------|-------|
| Reach (%) | 29% | 25% |
| Reach (mils) | 7.1m | 6.4m |
| Share (%) | 16.4% | 15.1% |

Source: RAJAR Q4 2008

Section 2: Radio 2 Performance & Audience

Audience composition - continued

The majority of the Radio 2 audience are aged 35+; 41% aged 35-54 and 41% aged 55+. Radio 2 does pull in 2.4m younger listeners but this age group is not an audience target for Radio 2. In the latest quarter, reach among all the age groups experienced growth, year on year.

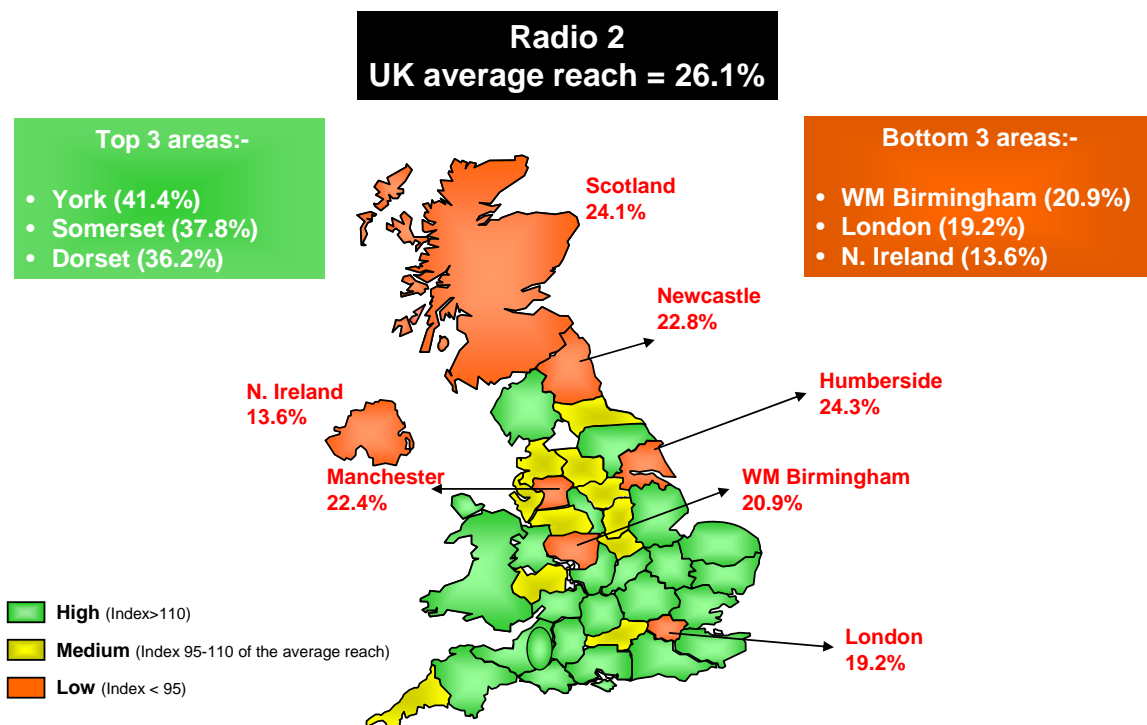


Regional Performance

Source: RAJAR

Radio 2 continues to perform particularly well in the South of England but could perform better in the North East, North West, London, Birmingham Scotland and Northern Ireland where there is more competition from strong local competitors such as Heart, Key 103, Metro Radio, Magic and Real Radio.

Summary of Regional performance



Source: RAJAR, 15+,
6-month weight, based on BBC Local Radio transmission areas
Note: BBC Somerset is now a separate station from BBC Bristol

➤ **Section 3: Overview of Interactive Aspiration**

Radio 2's audience listen to the station in many new ways and at different times through via digital platforms including Listen Again, podcasts and downloads.

This is a fast changing environment for listeners and programme makers and so we try to respond as quickly and as flexibly as possible to deliver appropriate programming through new platforms such as MP3 players, mobile phones, on digital TV and on DAB Radio.

Radio 2 has a successful portfolio of podcasts and the interactive team launched a number of ad-hoc one-off downloads (music and non-music) this year. We'd love to hear from you if you think your programme idea lends itself to portable AOD.

We have produced high quality video offerings online with broadband video and on Digital TV with red button events around live music events. This includes established artists such as Coldplay, Elbow and Take That, and showcasing the latest talent with Radio 2 Introduces.... Duffy, Adele and The Script, for example.

Radio 2 now has its own BBC YouTube channel containing short video clips from behind the scenes at events, live in the studio and on OBs, as well as bespoke content – such as the allotment tips series for Jeremy Vine.

Chris Evans' blog continues to delight listeners who love his informal style, and has provided many useful discussion points for his show. This is a prime example of how digital platforms can be used to generate audiences before, during and after broadcast and to encourage a conversation between programme makers and their listeners.

We encourage original ideas that incorporate enhanced interactive content at the commissioning stage.

The Radio 2 website at bbc.co.uk/radio2 now receives around 7 million page impressions a week. The life cycle of a programme is extended online with the presence of the BBC iPlayer, which offers all of Radio 2's programmes on demand for 7 days after broadcast, and more recently by making programme highlights available via podcast and with occasional one-off downloads for events such as Cambridge Folk Festival interview highlights. The use of listeners' text messages, e-mails and online comments to enhance programmes is important to us, and we are constantly looking for new ways in which we can creatively use content generated by our audience.

Please be aware though that we cannot always guarantee interactive activity surrounding your programme, so please talk to us about any ideas you have as soon as possible.

For more information, please contact Clare Hudson or Ian Sharpe in Radio 2 Interactive.

➤ **Section 4: Commissioning Process**

Overview:

The majority of programmes - the core output - are long-running strands which are produced either by Radio 2 producers or a small group of Independent companies. When the strands produced by Independents come up for renewal they are put out for tender using the process described below.

Commissioning rounds take place twice a year to complement the core output. It is within these rounds that ideas are sought for a wide range of documentaries, specialist music, comedy, event and other programming. Readings are commissioned alongside special events or seasons.

Independent companies and producers wishing to offer ideas to the network can register with Julian Grundy to receive commissioning round information. All registered suppliers receive copies of the guidelines for each commissioning round, held in spring and summer/early autumn. For each commissioning round, the network issues guidelines for prospective producers / production companies, which outline the available slots, editorial aspirations and guide prices.

The commissioning process involves submission of proposals via Proteus Commissioning (RAP) (details available from the [Proteus information web page](#)). Proposals should include a short synopsis followed by a more detailed explanation of the idea and treatment being proposed. After the closing date there will be a shortlisting period where producers may be asked to discuss their idea further. Once the shortlisting period is complete and offers have been discussed, proposals will either be conditionally commissioned or rejected. Budgets will then be agreed.

As mentioned earlier, we would encourage you to talk to the network – Lewis Carnie and Robert Gallacher - about your proposals before you formally submit them. And, please contact Julian Grundy with any other questions you may have.

To be considered for commission all Independent companies should ensure that their submitted proposals in Proteus Commissioning (RAP) can demonstrate evidence of experience and staffing depth in music-radio production, particularly within the briefs being tendered for.

Additional Information:

It is vital that all programmes comply with the relevant statutory and regulatory provisions. If you have a programme compliance issue and are not sure if it falls in the realms of editorial policy, programme legal advice, business affairs or elsewhere please contact Joe Graham (Editor, Compliance, Radio 2) or Susan Binney (Head of Compliance Audio & Music). You can find further information on the [Compliance](#) page of this website.

Full information useful to prospective programme-makers (including information on underlying Rights, contractual and legal aspects of commissioning, Health & Safety requirements and the BBC's complaints procedure) are set out on the [A&M Business Affairs](#) page of this website and it is advisable to look this over before submitting a proposal.

A summary of the terms agreed with the radio independent production sector is set out in the [Terms of Trade](#). The programme production agreement that the BBC would expect to conclude with an independent producer is made up of the [General Terms](#) and the [Special Terms](#).

A guide to how you should deal with complaints from the public and how to direct your complaints to the BBC is available via the [BBC Complaints](#) Procedures for Independent Producers.

Should you receive a conditional commission:

It is of the utmost importance that you consult Joe Graham over any Compliance issues you may have regarding language, rights or material BEFORE you make the programme. Compliance forms must also accurately reflect your programme content and conversations you have had with us. Also, in line with the BBC Editorial Standards, new compliance measures have been agreed and introduced for commissions across the BBC, including provisions relating to training and those occasions when on-air talent own or manage the company. Full details and guidance can be found on [BBC - Commissioning - Compliance](#). There is the requirement that all production staff working on commissions (producer & exec) have completed the BBC 'Safeguarding Trust' course. If this is not the case (or production staff change from those listed in the Proteus Commissioning (RAP) proposal), please contact the network to organise the necessary training.

There are several other important points to bear in mind should you receive a 'conditional commission' from Radio 2, PLEASE DO READ THEM...

We require all programmes to be delivered to us 3 weeks prior to tx. **This is a contractual obligation** to fit publicity and compliance timetables. It will allow us to better publicise your programmes and enable us to meet the detailed compliance requirements. The 3 week prior to tx delivery requirement is also in line with your programme production agreement, which you will have signed and returned.

If you are unable to deliver to the timetabled dates you must inform the network immediately and ask for approval to deliver late.

We also require programme promotion note information to be provided 5 weeks prior to tx. Once again this will provide our press and digital teams with the best possible opportunity to publicise your programmes, in what is, an increasingly crowded market-place.

Budgets for independent companies who receive conditional commissions are negotiated with the [Radio Independents Production Team](#). The Radio Independent Productions team support all of the BBC's national radio stations in financial activities associated with contracting Independent productions. In-house budgets are agreed with Chris Allen, BBC Finance Partner.

Regarding budgets, your programmes are only formally commissioned when a presenter and budget have been agreed and a commissioning contract is signed and returned (Independents) and/or a budget has been agreed (BBC). Until this point all commissions are still regarded as 'conditional' rather than 'formal commissions'. Any work you undertake prior to this is at your own risk. Please liaise with the Radio Independents Production team or Chris Allen to ensure these are agreed asap.

Also, please remember that all documentary / series presenters need to be approved by the network prior to you contracting them, even if they have been discussed at a pitching meeting.

Finally, any questions about technical standards for Radio 2 should be directed to [Radio Resources Operational Support](#).

➤ Section 5:

➤ **BBC Radio 2 Commissioning Briefs:**

➤ **COMEDY HOUR**

| Tx Slot | Round | Brief No. | Dur'n | Available Slots | Price Guide | Commissioning Category |
|----------------------------|-------|-----------|-----------|-----------------|---|------------------------|
| Thursday 22:03 22:30 | 2 | 20105 | 27' & 30' | TBA | Clip-based = £6,150-£7,175 'Broken' Comedy = £12,000 | Universal |

Radio 2's comedy strategy continues to evolve and we have sought to commission comedy programmes which mix stand-up / sitcom / panel show / pilots and clip-based in the comedy hour, as we aim to continue looking for ideas that further strengthen the comedy aired on the network.

Moving our Comedy Hour to Thursdays nights will give us the chance to be more ambitious with our comedy commissioning. I really want to encourage proposals that make Radio 2's comedy output distinctive and unique. We are looking for new talent and new formats that show that Radio 2's programming is unlike anything else on national radio.

Recent highlights have included...

Galton & Simpson's Half Hour

A special four-part series celebrating the 60th anniversary of their collaboration RAY GALTON & ALAN SIMPSON, as they adapt four of their TV episodes for Radio 2, starring an array of comic talent.

The new adaptations are;

YOU'LL NEVER WALK ALONE – Starring Frank Skinner

IMPASSE – Starring David Mitchell & Robert Webb

I TELL YOU IT'S BURT REYNOLDS – Starring Rik Mayall and June Whitfield

THE BLOOD DONOR – Starring Paul Merton

Each programme will have an introduction by Paul Merton.

On The Blog

We have now broadcast two series of the sitcom which takes a satirical sideswipe at the follies of the internet. A third series is commissioned and will air in 2009.

➤ **Section 5:**

➤ **BBC Radio 2 Commissioning Briefs:**

➤ **DOCUMENTARIES**

➤ **SATURDAY DOCUMENTARY SLOT**

| Tx Slot | Round | Brief No. | Dur'n | Available Slots | Price Guide | Commissioning Category |
|----------------|-------|-----------|-------|-----------------|---|------------------------|
| Saturday 22:03 | 2 | 20107 | 56' | TBA | Up to £7600 (if including foreign travel) | Universal |

The Saturday documentary slot has the potential to attract subject matter that reflects, represents and contextualises the true players / movements from the world of music; the more 'heavyweight' artists / writers / producers / labels and managers; the most influential figures, that have guided, played and defined music. The slot calls for strong music journalism and passionate production.

The recent highlights have included...

Motor City Blues

Against a backdrop of racism, segregation, poverty, inadequate housing, the civil rights movement, and the worst riot in American history, the Motor City would emerge as the world's number one automobile manufacturer and the world's greatest exporter of soul music. As part of Radio 2's *Motown* season, Pete Mitchell travelled to Detroit to track down the many artists left behind when the Motown label left the city in 1972.

The Fourth, The Fifth, The Minor Fall

Guy Garvey, front man of Mercury and Brit Award winners Elbow, examined the Leonard Cohen classic *Hallelujah* by talking to the artists who have covered it.

Marking 25 years since *Hallelujah* was first recorded, Guy explained why the track has been analysed by both academics and theologians and looks at how the song has graced everything from teen dramas to Hollywood blockbusters.

Ocean Pacific Blues: The Life and Death of Dennis Wilson

To mark the 25th anniversary of his death, The Who singer Roger Daltrey looked back on the life of Beach Boys drummer Dennis Wilson.

His story, which many feel has never been properly told, is among the most interesting and tragic in rock and roll history. He emerged as a musical genius in his own right, recording *Pacific Ocean Blue* in 1977, which today is considered one of the best albums of that decade.

Continued...

➤ **DOCUMENTARIES**

➤ **SATURDAY DOCUMENTARY SLOT continued**

These documentaries delivered strong, captivating music journalism - and at times, a left-field angle and approach.

We do need to continue to highlight artists, writers and movements that have informed and contributed to the current musical landscape, but the subject does not necessarily have to be a household name.

As highlighted by the examples listed above, the slot allows for subject matter that is wide ranging in terms of musical genre and appeal. But, please, the proposals you submit should appeal to both men and women.

Also, it remains an important part of our brief, to ensure that we have the flexibility to schedule topical documentaries. For instance, if a genre or an artist rises in the public's attention, we would like to be able to assess why / how / what does it indicate about music or popular culture.

➤ **Section 5:**

➤ **BBC Radio 2 Commissioning Briefs:**

➤ DOCUMENTARIES

➤ TUESDAY DOCUMENTARY SLOT

| Tx Slot | Round | Brief No. | Dur'n | Available Slots | Price Guide | Commissioning Category |
|------------------|-------|-----------|-------|-----------------|---|------------------------|
| Tuesday 22:33 | 2 | 20110 | 57' | TBA | Up to £7600 (if including foreign travel) | Universal |

As with the Saturday documentaries, this is where Radio 2 continues to establish its credentials as a feature-maker of real merit and depth.

This slot allows for, and demands, strong journalism - series and topics of real weight - which could carry in-depth analysis, new interviews, use of archives and high quality writing to reflect **popular culture**.

Recent documentaries that have underlined the aspirations for this slot have included;

Malcolm McLaren's Great Jukebox Racket – A Radio Movie

Malcolm McLaren took listeners on a compelling journey in which the jukebox played a pivotal role.

A rich, wall-to-wall soundtrack orchestrated Malcolm McLaren's lugubrious stories of the world of organised crime and the emerging rock 'n' roll industry - where the jukebox was both its musical voice and enforcer.

Phil Ochs: Still Marching

Billy Bragg looked at the life of Phil Ochs, who was part of the 1960s folk revival, a friend and rival of Bob Dylan, and co-instigator of the Chicago riots of 1968.

He tells the story of how Ochs was the protest singer of his age, brimming with passion about how his country was being run, and how once that rage had fizzled out, how he lost his way as a songwriter falling into a deeper depression which would eventually see him take his own life.

Bragg also examined how Ochs was considered such a political threat that the FBI kept a file on him totalling over 400 pages.

Continued...

➤ DOCUMENTARIES

➤ **TUESDAY DOCUMENTARY SLOT continued**

How AIDS Changed America

To mark the 20th anniversary of the first World Aids Day, US actor Paul Michael Glaser looked back at nearly three decades of pain, prejudice and progress in the American peoples' struggle with HIV/Aids.

Paul's life was turned upside down when his wife Elizabeth contracted the virus through a blood transfusion. Both his wife and daughter later died of an Aids-related illness.

How Aids Changed America charted the pain - from the heady disco days of pre-Aids San Francisco through the shocking arrival of Aids on the scene, and how citizen after citizen was suddenly struck down by this mysterious new illness.

It charted the prejudice – how the illness was misunderstood in the early years and how the US establishment struggled to come to terms with what was happening.

It looked at the progress – greater awareness and acceptance of people with the virus, and the emergence of life-extending drugs. And it asked whether or not Aids really has changed America after all.

What underpins all of the above is the passion, knowledge and enthusiasm that the producers, writers and presenters bring to the documentaries.

➤ **Section 5:**

➤ **BBC Radio 2 Commissioning Briefs:**

➤ HALF HOUR FEATURES

| Tx Slot | Round | Brief No. | Dur'n | Available Slots | Price Guide | Commissioning Category |
|--|-------|-----------|------------|-----------------|---|------------------------|
| Monday 23:30 Tuesday 23:30 Friday 19:03 | 2 | 20111 | 27' or 30' | TBA | £3000 - £4100 (if including foreign travel) | Universal |

We are, as in the last couple of rounds, not being specific about feature slots. Please submit your strongest ideas, regardless of genre, and we will seek to accommodate them in an appropriate slot. And, be brave with your submissions for writers, presenters and subject matter.

Examples of feature series that have offered the audience an intelligent, engaging listen have included...

Howard Goodall's Class Acts

In a six –part series composer and broadcaster Howard Goodall showcased the young musical talent in British specialist schools and arts colleges.

Long Players

David Quantick told the story of the Long Play (LP) from vinyl to the iPod and back.

This series, as part as *Radio 2's Album Season*, examined the influence the LP has had over the music we listen to now.

It also looked at the extraordinary way in which music systems and album collections have dominated our living-rooms for over half a century.

Gene Krupa: Drummin' Man!

To celebrate the centenary of Gene Krupa's birth, Stewart Copeland (over four weeks) explored the life and career of the man often cited as the influence of many drummers around the world.

Gene Krupa has influenced drummers from the 30s to the present day (Rock, Jazz, all genres) and many music colleges around the world include his legacy as part of their Percussion curriculum.

Third Reich and Roll

The fascinating story of how the Third Reich - a dictatorship with an advanced appreciation of media manipulation - developed magnetic tape recording, the very technology that led to the birth of rock'n'roll.

Over three weekly episodes, Stephen Fry told the story of how Hitler's huge financial investment in recording for propaganda purposes would eventually give rise to exactly those personal freedoms he was trying to suppress.

➤ **Section 5:**

➤ **BBC Radio 2 Commissioning Briefs:**

➤ **CHRISTMAS**

Once again we are including our Christmas plans in the 'top-up' round. This will hopefully provide an opportunity to plan and secure the programming and talent we all desire and provide you, the production community, with the necessary production lead times.

ALL Christmas prices will be negotiated individually.

~ * ~

Christmas Ideas Welcome

| Tx Slot | Round | Brief No. | Duration | Available Slots | Price Guide | Commissioning Category |
|---------|-------|-----------|----------|-----------------|-------------|------------------------|
| TBA | 5 | 20103 | Various | TBA | See below | Universal |

Ideas can range from comedy material, presenter / music led programmes, short festive themed series and readings through to religious or documentary feature ideas and new year proposals. Successful ideas will be fine-tuned, commissioned and scheduled into slots as we require.

Last years highlights included;

Showman And Star-Maker – A Tribute To Bill Cotton

Paul O'Grady presented a special tribute to Bill Cotton, the man who transformed British television and was, for 30 years, the BBC's "Mr Entertainment".

Bill helped to create some of television's all-time favourite shows, and launched the careers of many musical and comedy stars.

The Devil's Christmas

Christmas week took on a creepy twist on Radio 2, as Christopher Eccleston read a series of classic short stories with a devilish sting in the tail.

Rod Stewart – Some Guys Have All The Luck

Johnnie Walker interviewed the Grammy Award-winning singer about his life and career, which have included numerous chart-topping singles and albums.

Rod Stewart came to the forefront of the British pop music scene with The Jeff Beck Group and later with The Faces. From number one Maggie May, You Wear It Well and Do Ya Think I'm Sexy?, to his album sales which total over 250 million, he remains one of the UK's most enduring and distinctive solo artists.

Line of Enquiry with Noel Gallagher

Noel Gallagher took listener calls and questions in 'Line of Enquiry', a special Radio 2 programme presented by Kate Thornton.

➤ **Section 5:**

➤ **BBC Radio 2 Commissioning Briefs:**

➤ **IDEAS WELCOME**

| Tx Slot | Round | Brief No. | Dur'n | Available Slots | Price Guide | Commissioning Category |
|---------|----------|-----------|-------|-----------------|-------------|------------------------|
| TBA | 2 | 20158 | TBA | TBA | TBA | Universal |

This is a new brief, designed to allow for ideas that carry an ambition that works beyond the traditional commissioning brief format. Where ideas do not naturally fit into commissioning briefs, or where ideas are outside of the traditional schedule, please propose them under this banner.

This category is designed to give more opportunity for innovative ideas to flourish.

Examples of ideas that have been offered and commissioned are;

War Horse

To mark Remembrance, a groundbreaking production for BBC Radio 2 of Michael Morpurgo's *War Horse*. It featured Timothy Spall, Brenda Blethyn and Bob Hoskins.

The radio version, adapted at the behest of Morpurgo by John Tams and Sally Ward closely observed the novel's storyline, narrated by Joey, the War Horse in a remarkable performance by Timothy Spall, one of the UK's best loved and celebrated actors.

The story of a farmhouse sold from Devon into the mire, wire and machine guns of the Great War - 1914 - 1918, the production brought together a stellar cast with cameo performances from Brenda Blethyn, Bob Hoskins, Geoffrey Hughes and Gawn Grainger and featuring many names from stage and screen alongside young actors making their radio debuts.

Music and song supported the story-telling from some of the UK's finest folk musicians – amongst them Coope, Boyes and Simpson, John McCusker, Andy Cutting and Andy Seward. The show was directed by John Tams.

Sgt Pepper's 40th Anniversary

This two-part programme celebrated the 40th anniversary of the release of the Beatles album Sgt Pepper's Lonely Hearts Club Band. Award-winning engineer Geoff Emerick headed back to the studio to demonstrate the innovative techniques employed for the recording at Abbey Road studios back in 1967.

Acts including Oasis, Razorlight, Kaiser Chiefs, the Fray, Richard Ashcroft, the Fratellis and Travis joined Geoff to witness and discuss how he first recorded the album tracks and record their own interpretation of one of the famous 12 tracks using the original analogue four-track equipment. We heard from the artists about the importance of Sgt Pepper and listen in as they record to see how different the experience is for them.

Continued...

➤ **IDEAS WELCOME continued**

The Record Producers

In this occasional series, Richard Allinson and Steve Levine look at the work of most influential record producers in pop history. The ambition for these series sees the documentaries repackaged and extended (with bonus material) and broadcast on BBC 6Music.

Radio Ballads

The 2006 Radio Ballads were a year in the making; from research to transmission, many people and journeys were involved. The process began selecting six issues dominating the half-century since the original Radio Ballads of Ewan MacColl, Charles Parker and Peggy Seeger were begun in 1957. The producers then set out to visit steelworks, shipyards and fairgrounds, cross the countryside with fox and hare hunters, talk to musicians who'd been caught up in the Troubles and to people living with HIV/AIDS, and to gather location atmosphere and sound effects, in the process speaking with hundreds of interviewees.

Once gathered, the interviews were edited into themes, with layers of recollections and memories. These were then sifted by Leonard and arranged into possible groupings for songs to be written; meanwhile musical director **John Tams** assembled a team of professional musicians drawn mostly from the current folk music scene, as were the musicians in the original Ballads. As this Ballad series was commissioned as part of the BBC's Voices project, the songwriters used dialect, slang and shared experience to inform their songs, and John Tams accompanied Parker and Hunt on several interview-gathering trips to fairgrounds and steelworks.

The Hour The Music Died

"The Day The Music Died" is a well-used phrase to describe the tragedy that extinguished three bright stars from the rock 'n' roll firmament: Buddy Holly, Ritchie Valens and The Big Bopper.

This docu-drama set out to establish what may have happened in the final fateful 'hour' before their plane crashed on that freezing February night near Clear Lake, Iowa in 1959.

Detailed research by writers Richard Ward and Colin Birch unearthed a wealth of first-hand recollections to guide this revealing and emotional script. In addition, the cast used actual examples of the main characters speaking to enhance the performance.

Among the cast is Laurence Bouvard, who played Buddy Holly's wife Maria Elena in the West End production of Buddy in 1989, whom she met in order to hone her characterisation.

The singers' final hour covers the end of their tumultuous gig at the Surf Ballroom in Clear Lake, the car journey to Mason City Municipal Airport through to boarding the hastily chartered Beechcraft Bonanza four-seat light aircraft. Who and why they chose to fly is documented in this bittersweet hour.

The dialogue was interspersed with music from the three musicians as well as recreations of radio promos and reports of the time.

➤ Section 6: Contacts

The following list of contacts will be able to assist you at all points of the commissioning process...

Commissioning & Scheduling

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|------------------|---|---------------|--|
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