



**Submission to BBC Trust consultation on
Future of Content Supply**

November 2015

www.radioindies.org

1 The Radio Independents Group

- 1.1 The Radio Independents Group (RIG) is the trade body for the independent audio-led production sector in the UK. RIG provides business affairs support, policy representation, and negotiates Terms of Trade with the BBC. RIG also produces the annual Radio Production Awards¹, which uniquely recognise and celebrate the production skills of radio and audio producers across the whole industry.
- 1.2 In association with the Department for Business Innovation & Skills and Creative Skillset, RIG has also established RIGtrain², a £350,000 training programme which is on course to reach more than 800 learners over a period of 18 months between November 2014 and March 2016.
- 1.3 554 learners had been on the day courses by mid-November this year. In an encouraging sign for meeting concerns around diversity in the media, of those attending 23% rated themselves as other than white British, 59% were women, and over 3% had a registered disability. In the wake of this success, RIG has now established a Black Asian & Minority Ethnic (BAME) and disabled mentoring scheme to help further increase diversity in the sector³.

2 BBC Studios

- 2.1 The BBC has published its proposals for the creation of 'BBC Studios' which will incorporate much of its current in-house production and will be able to compete for commissions from other broadcasters. Whilst the proposals relate primarily to Television production, the BBC's document⁴ does also refer to moving the BBC's in-house Radio comedy department into BBC Studios, as well as the Music television department, which is currently part of BBC Radio.
- 2.2 RIG members have expressed concern that when comedy goes to BBC Studios, it will be in the BBC's interest to buy the vast bulk of its radio comedy from its own producers, in order to retain the IP. Whilst it is important for the BBC to create and benefit financially from IP, the desire to do so could influence commissioning decisions, which should always be based on the best ideas and ability of the producers involved to successfully deliver them.

3 Compete or Compare in Radio

- 3.1 Whilst the BBC Agreement requires the Corporation to commission a 'suitable proportion' of programmes from independent companies, the level of this is voluntary and has been at 10% since 2006. Furthermore whilst a Window of Creative Competition (WoCC) for radio was introduced by the BBC Trust in 2010, this also was set at 10%, with no further steps to increase it over time depending on the result. This contrasts starkly with the 25% quota and 25% WoCC which BBC TV has had as a legal requirement since 1990 and 2006 respectively.
- 3.2 RIG therefore greatly welcomed the fact that Lord Hall's first speech on 'Compete or Compare' talked of 'a competition revolution' and that he asked:

'Can we extend competitive access for independent producers in radio, if that will mean broader choice and better ideas?'⁵

Following this, the BBC announced in June this year that it planned to increase the opportunities to indies by opening up 60% of eligible radio hours to competition from external

¹ <http://www.radioindies.org/index.php/services-open-to-all-new/rigradio-academy-radio-production-awards>

² <http://www.rigtrain.co.uk/>

³ <http://www.rigtrain.co.uk/index.php/diversity-scheme/diversity-mentoring>

⁴ BBC Studios: strengthening the BBC's role in the creative industries. BBC, September 2015, p12

⁵ Speech given by Tony Hall, BBC Director-General, at City University in London on Thursday 10 July 2014

producers⁶. RIG welcomed the fact that after many years of discussing the issue with the Corporation, there was such a decisive move towards greater competition for ideas and quality programming for the listener.

- 3.3 It is inaccurate, as some have done, to characterise this move as 'outsourcing' to suppliers or as 'privatisation' to simply save money - the reality is very different. Indie radio producers are already responsible for many of the BBC's most critically-acclaimed radio shows - as an appendix we include the full list of indies nominated and Awarded at this year's New York International Radio Festival awards. This demonstrates the wide range of companies and programmes being recognised, and it is worth noting that a UK indie won for the third time running the 'Production Company of the Year' category. Indeed the basis for greater competition is to be on the quality of ideas and programmes, not the lowest price offering, and we believe the value of work commissioned from indies should be measured and reported and in proportion to the number of hours.
- 3.4 The Compete or Compare proposals for Radio have, at the time of writing, been approved by the BBC Executive Board, and are now to be considered by the BBC Trust.
- 3.5 RIG is now discussing with the BBC a number of aspects regarding how the proposals would take effect, including:
- **How it ensures that there is a clear and timely process towards the implementation of this Compete or Compare strategy.** We would want that timetable, and the 60% figure, to be clearly written into the Charter and Agreement, in order that the policy was set and both the BBC and the indie sector could proceed with respectively reforming services and starting and building businesses to take forward what will be a very exciting new era in high-quality and diverse audio production in the UK.
 - **Maintaining the 10% quota until agreed targets are reached.** The BBC is keen to lessen what it describes as the impacts on its commissioning decisions of too many quotas, and to reduce some of their administrative burden. RIG agrees that over time there will be a case for removing a quota, but this would need to be firmly attached to targets attained in terms of eligible radio hours put out to competition, for example when 40% (ie. Halfway between current 19/20% and target of 60%) is reached in two consecutive years the quota reduces to 5%.
 - **Establishing progress towards competition across all networks.** The BBC has indicated it would like to use Compete or Compare on some radio services more than others. Its rationale is that Radios 1 and 2 in particular are integrated services which it wishes to keep largely in-house. The Trust will know from RIG's response to its programme supply review that we believe indies have proven, through such shows as Radio 6 Music's *Radcliffe and Maconie*, Radio 2's *Pick of the Pops* and others, that indies can make content in a way that is sympathetic to a music station's schedule. Over time, therefore, we would like to see daytime opportunities on these stations included within what is made available for competition. In addition we feel it would be a strong sign of its intent to make a range of programmes available to competition if early on the BBC put out to tender some of its long-running in-house strands. Indies have already shown they can make in-house ideas and add new elements, for example *Gardener's Question Time*.
 - **How the commissioning process would be structured** in order that there is a level playing field in terms of both in-house and out-of-house and also for indies based outside the M25, and large and small. The commissioning structure is absolutely key in determining the extent to which objective and independent decisions are being made on commissions. RIG

⁶ BBC and RIG set out 'Compete or Compare' plans for radio. BBC Press Release. 25 June 2015. <http://www.bbc.co.uk/mediacentre/latestnews/2015/compete-or-compare-radio>

has developed the following key principles for how the commissioning process should work to ensure that the best ideas are commissioned regardless of source.

RIG Commissioning Principles
<p>Principle 1: the best idea regardless of source</p> <ul style="list-style-type: none"> • Wherever possible, a broad, open approach to commissioning, welcoming all proposals • Processes must still allow nimble, reactive commissioning when required • Criterion: qualified supplier with relevant track record
<p>Principle 2: a truly level playing-field</p> <ul style="list-style-type: none"> • Between in-house and indie • Between large and small, established and new indies • Regardless of location, and representative of the UK's nations, regions and communities
<p>Principle 3: complete separation of commissioning decisions from management of in-house production</p> <ul style="list-style-type: none"> • Commissioning decisions may not be taken or influenced by anyone with direct or indirect ('dotted line') management of in-house production • Commissioning editors and in-house production units to move to working across networks and locations, as in television
<p>Principle 4: transparent process</p> <ul style="list-style-type: none"> • Independent, third-party monitoring of commissioning processes, including complaints • Measurable objectives, with transparent performance reporting to a third-party

Diversity

3.6 There are also other ways in which the BBC needs to acknowledge and work with the sector more. In its Charter Review submission the BBC states:

'We will go further with a new BBC Diversity Strategy for the next five years. For example, we want to work with the independent production sector to reach our targets and ensure diversity is at the forefront of programme-making. We will be arranging a consultation in the autumn, in partnership with PACT, to bring the sector together and explore this further.'⁷

3.7 We hope that RIG and radio can also be part of the BBC's plans regarding this agenda. As stated in our introduction, the RIGtrain programme has a diverse attendance among learners, and in addition we are running a BAME and disabled mentoring scheme. We will be speaking to the BBC regarding the inclusion of the Radio Independents Group in this process.

Crediting the work of indies

3.8 The BBC needs also to fully and publicly recognise the importance of indies to its radio schedules both now and in the future. Despite repeated requests from RIG and individual companies, the BBC still largely fails to acknowledge the creative contribution of the production company in many of its written communications about programmes, including in its 2014-15 annual report where this year, as in previous years, the only mention of radio indies was in the compliance section of the report in relation to the quota and WoCC. This

⁷ Submission to the Department for Culture, Media and Sport's Charter Review public consultation. BBC, October 2015, p43

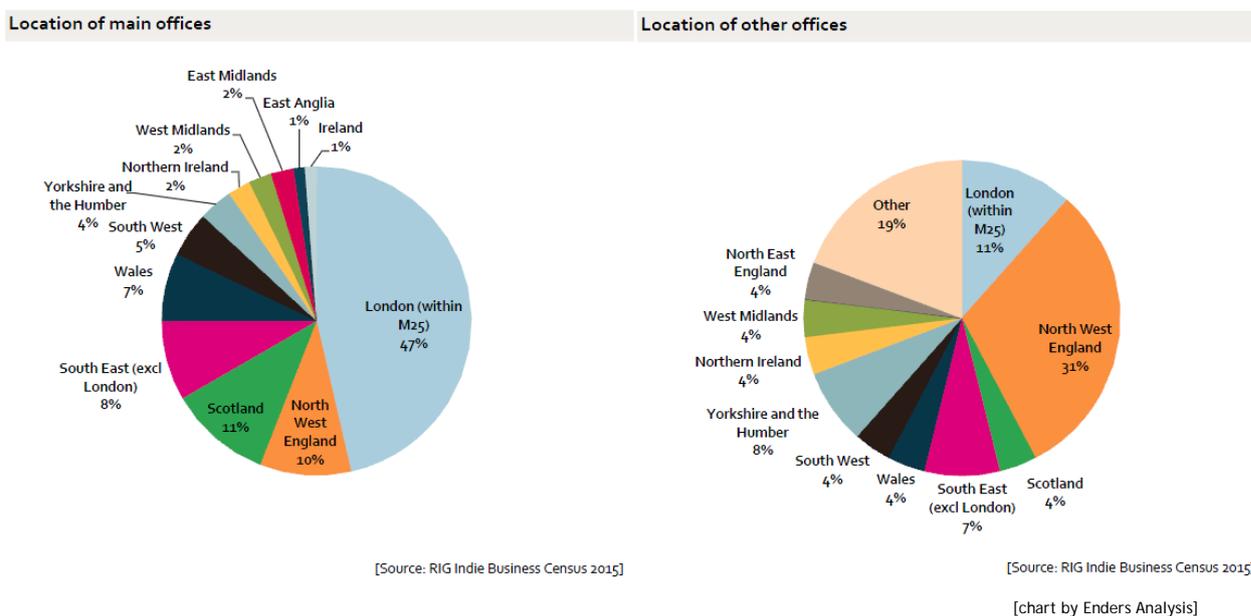
point is important not only to give credit where it is due but also to demonstrate how the Licence Fee supports the wider creative community across the UK, not just the BBC.

4 Compete or Compare - the implications for nations and regions commissioning

4.1 Whilst BBC radio services are popular, there is a growing opinion that they do not do enough to cater for the diversity of people around the UK - eg figures from Kantar Media and reported by RadioCentre found that only 38% of listeners sampled felt that BBC Radio 'Reflects my region or community'⁸. Diversity of content is something which relates clearly to distinctiveness. The BBC Trust's recent review of BBC music services said about Radio 2:

'Radio 2's reach among BAME audiences over 35 is significantly lower than it is amongst white audiences. As Radio 2 has a remit to serve a broad audience over the age of 35, it should address this disparity.'⁹

4.2 As the Trust is aware, RIG's recent Indie Business Census showed the extent to which indie radio producers are spread around the UK:



4.3 In contrast, the Census data showed that 81% of the BBC spend on radio indies was within the M25, which indicates strongly that current commissioning policies and structures are not sufficient to ensure producers from outside London are getting a fair opportunity to present their ideas to network in a systematic way.

⁸ Response to DCMS Green Paper on Charter Review. Radiocentre, October 2015 p16, Fig. 3

⁹ BBC Trust Service Review: Radio 1, 1Xtra, Radio 2, Radio 3, 6 Music and Asian Network. March 2015, p8

Share of commissioned radio programming, by location of main office (%)



[Source: RIG Indie Business Census 2015]

[chart by Enders Analysis]

- 4.4 This is not just demonstrated by the number of companies based outside London, but by the individual successes those companies have had where they have been allowed to compete. Whilst there have been some developments of note, for example the BBC North Creative Kicker Fund, the amount allocated to such initiatives has been low and the nature of the initiatives has been piecemeal. In its response to Ofcom's Third Review of Public Service Broadcasting, the BBC conceded there was significant work to be done:

'It is fair to say that there is unmet audience demand for greater representation on-air and on-screen in the network services of the PSBs. This is an area that the BBC is seeking to address. The balance of spend and output between English language content and indigenous language content is also an important issue. How the BBC responds to a multi-national UK and how it supports National and regional self-expression will be key themes for Charter Review.'¹⁰

- 4.5 RIG is keen to make sure that any increase in commissioning opportunities results in more competition right across the sector. Any new production process will need to be one which establishes a truly level playing field between all producers of audio content, allowing them to properly compete to make programmes for the BBC's services. Technological development means that location, at least for content production and delivery, is less of an imperative than ever. What remains is the need to establish a relationship with commissioners whose decision it is to choose a particular idea.
- 4.6 On this note we are pleased that the BBC has agreed to form a Working Group¹¹ with RIG to look at the issues around nations and regions commissioning, to enable content from around the UK to feature more regularly on the BBC's UK-wide radio networks. RIG has been working to devise a series of measures which would remedy the imbalance between the level of commissioning either side of the M25 boundary. RIG first outlined its suggested approach at the Nations and Regions Media Conference at Salford in November 2014. We believe that, along with a wider set of commissioning principles which would need to be applied to ensure a level playing field between in-house and out-of-house, the following measures would ensure that the UK's perspective, stories, views and talent were much better represented on the BBC's networks. BBC Nations stations should be included in Compete or Compare as soon as possible, in a similar manner to UK-wide networks.

¹⁰ BBC. Submission to Ofcom's Third Review of Public Service Broadcasting. February 2015, p23

¹¹ <http://www.bbc.co.uk/mediacentre/latestnews/2015/compete-or-compare-radio>

RIG proposals for BBC radio commissioning in the UK nations and regions

- Each UK BBC Radio network should develop a plan setting out how they intend to reflect properly the UK's nations, regions and communities for the benefit of licence fee payers, through increasing the use of independent radio production companies across the UK. The drafting of these plans should involve full consultation with representatives of the independent radio production sector.
- Each network's plan should ensure clear arrangements for out of London commissioning, either through more regionally-based commissioners or if the resources are not available, network Commissioning Editors holding regular meetings in the nations and regions. The plan should also include a timeline for implementation, and measurable commitments for review
- Each of the BBC's nations and local radio stations should also publish plans to commission more widely and to a greater extent from independent production companies
- The BBC should clarify and re-confirm its on-going commitment to what is currently called the 'BBC North Creative Kicker Fund', while extending its remit and funding to support independent radio production in the rest of the UK's nations, regions and communities outside London.

5 Terms of Trade

- 5.1 The protections in the 2003 Communications Act ensure that the TV Terms of Trade drawn up by producers and public service broadcasters allow independent TV producers to retain their intellectual property rights, whilst being flexible enough to allow a share in the profits to be negotiated from the exploitation of those rights. But the Trust needs to be aware of the possible ramifications for our own sector if alterations were made to the requirements for the protection of TV producers' IP as set out in Section 285 of the 2003 Communications Act.
- 5.2 RIG was established by the independent audio-led production sector in 2004, in order to negotiate similar Terms of Trade with BBC Radio. We were successful in doing so and the Communications Act was indirectly vital in achieving that. Whilst radio had been excluded from the Act, the BBC was motivated, perhaps to avoid more statutory regulation of their Terms of Trade, to agree a voluntary deal which effectively gave indie radio producers the same protections of intellectual property as TV suppliers. Bearing in mind the previous lack of action on the matter, we have no reason to think that without the Communications Act the BBC would have improved at all on the 'all rights' terms that were imposed on indie radio suppliers prior to that Act.
- 5.3 Since that time, the indie audio content sector has managed to continue to grow its range of activity, but specifically in radio production terms, growth has not happened as quickly as TV in percentage terms¹². There are several reasons for this:
- Firstly not all radio and audio content is made up of self-contained sellable programmes and formats - almost all commercial radio, and some BBC radio, is made up of presenter-led music formats.
 - Secondly, regarding Radio 4 and some other BBC services where there is documentary and drama content, until recently secondary sales have not been easily monetised. Digital audio platforms are beginning to change this however, and we are seeing an increasing number of players entering the market, such as Audible and Acast. Already there are some examples

¹² It is not appropriate to compare the two sectors in pure monetary terms as the overall monetary value of TV is intrinsically much greater

of producers being able to sell programmes and formats around the world. For example *Folded Wing's Jamie Cullum Show* for BBC Radio 2 is syndicated in many countries, as is *Somethin' Else's Ronnie Wood Show* for Absolute Radio.

- Third, the opportunities to make marketable audio content have been far less than in TV. There has been little commissioning of such content outside the BBC, with Absolute Radio being the most notable commissioner. And the BBC has made much less use of indies in radio than it has in TV. This is due to the radio independent production quota being a voluntary 10%, as opposed to the statutory 25% level for TV. Similarly the Window of Creative Competition for radio is only 10%, as opposed again to 25% for TV. It is also worth noting that the TV WoCC began around 2007, whereas the radio WoCC began in 2012.
- Finally, BBC radio budgets have been falling, to the extent that the BBC Trust has sounded a warning note over the need to ensure there is adequate budget available for unique genres such as Radio 4 comedy and drama:

'Radio 4's content costs are higher than other BBC radio stations due to the volume of short programmes with relatively high production costs ... It is important that future budget plans do not affect the quality of Radio 4's output, particularly in new drama and comedy, where it has a unique role on UK radio'.¹³

- 5.4 So the audio-led indie sector has had much less opportunity to make marketable audio content. But this could all change with the 'Compete or Compare' proposals which, if approved by the BBC Trust, we would expect the BBC to implement as quickly as possible. BBC Radio has set as a target achieving 60% of eligible radio hours open to competition by around the middle of the next Charter period. So providing there is a level playing field in the commissioning process for the WOCC, both in terms of in-house and indies and companies within and outside the M25, our sector would hope to exponentially grow the amount of marketable catalogue it has. This could herald an exciting new time for one of the UK's creative industries.
- 5.5 Of course no extra indie commissioning is guaranteed as a result of a much larger WoCC, however based on the sector's track record so far RIG has strong reason to believe raising the competitive element to 60% of eligible hours ought to result in a much greater level of indie commissioning by BBC Radio. There are two main reasons for reaching this conclusion: firstly, that indies have performed very well in the existing WoCC. For the three years recorded so far, indies won on average around 75% of contested hours¹⁴.
- 5.6 And secondly whilst some genres are more marketable than others, the level of critical acclaim for indie programmes suggests that indicates in quality terms, indie-produced is capable of raising greater revenue from overseas programme and in some cases format sales.
- 5.7 So like the indie TV sector, we are greatly concerned that the Terms of Trade could be altered to weaken the protection of producers' intellectual property. This would definitely have ramifications for those of our producers who already make TV content, but could also affect our future ability to hold onto IP for audio content commissioned by the BBC.

6 Independent Production Quota

- 6.1 Equally, we would like to see the principle of the 25% quota upheld across separate BBC TV channels. Again while our quota is smaller it is vital for new entrants and smaller companies to be able to gain first commissions on the major TV channels. And this will also ensure that the BBC's overall content mix is diverse and vibrant, indeed with the removal of the 50% in-house guarantee for TV, and more competition to make programmes in radio, we should be looking forward to an exciting new era of diversity in BBC content. Any change to the Terms of Trade will threaten that and we therefore hope and expect Ofcom to continue with the view, as expressed in its very recent Public Service Broadcasting Review, that there is no reason to weaken the protection for producers' IP in the Terms of Trade.

¹³ Review of BBC Radios 4, 4 Extra, 5Live, 5Live Sports Extra. BBC Trust, August 15, p4

¹⁴ See Appendix 2 for more detail

7 The Trust's Five Principles

7.1 Principle one - Securing high-quality and creative content across all genres

For the reasons given above, RIG firmly believes, and Lord Hall concurs, that greater competition for ideas will achieve this objective. We are very much hoping that over time, Compete or Compare will grow its reach across the BBC Radio schedules. We also hope that the BBC will allow opportunities for indies to breathe new life into long-running formats, as we have with Gardener's Question Time, the Reunion and other programmes.

7.2 Principle two - Providing value for money to licence fee payers

The BBC should never be about providing 'cheap' content - everything it does should be provided to a high standard. Indies believe in these standards as much as in-house staff. In fact, our businesses live or die on maintaining high production quality. The profit motive ensures merely that we are efficient. We are given a guide price by the BBC for our content and it is our task to make sure that we can produce the programme to the appropriate standards without going over budget - for us there is no contingency or other budget to be found. So use of indies guarantees both quality and value for money. Of course this only holds true provided overall BBC radio budgets are kept at a level where they are sufficient to provide the range of professional programmes needed, particularly bearing in mind the Trust's own concerns regarding the need to maintain certain levels of budget for some key genres.

7.3 Principle three - Using a wide range and diversity of supply with fair access across all genres and from across the UK

Fair access is crucial to ensuring that the Licence Fee Payer is getting the best out of the money paid for the BBC's services. There is no monopoly on the best ideas, stories and talent, and indies across the UK can help to provide a much greater range of voice than having all the content emanating from the BBC's few production centres.

RIG is pleased that the BBC has agreed to form a Working Group to look at how ensuring companies across the nations and regions get a good opportunity to pitch to commissioners. In itself this type of cooperation should demonstrate that moving to more competition in production can potentially help the BBC meet other policy objectives, in this case its public purpose of representing the UK nations and regions to audiences.

7.4 Principle four - Securing a sustainable production supply in terms of skills and capacity

Despite the low amount of hours available to indie producers the sector has continued to grow in recent years, diversifying its activity, increasing international activity and also taking any opportunities to work more with commercial broadcasters. In the case of the latter, commercial broadcasters are keen to take a risk-averse approach to commissioning indies, and as such require fully worked-up proposals which ideally have funding in the form of sponsorship or advertising attached. Indies have in some cases managed to do this, but overall the sector needs greater investment to be in a position to be a greater potential partner to the commercial broadcasting sector. Whilst this is not immediately an objective of the BBC Trust, we believe that making sure commercial broadcasting is as distinctive and competitive as possible will also help keep up standards across the sector.

7.5 Principle five - Maintaining appropriate separation between publicly funded BBC activity and its commercial services

Fundamentally RIG is relaxed about there being competition from BBC Studios in radio, as we have already pointed out there is not much external commissioning of content in the commercial sector and if being able to commission the BBC gave the confidence for external commissioning per se, that would, we believe, be good for the sector overall.

We appreciate there may be increasing pressure for BBC Studios to win commercial contracts if BBC Studios is falling short of any business targets, and that this could perhaps have the effect of distorting the market. Ensuring the commissioning teams for BBC Radio are completely separate from BBC Studios should help ensure that those commissioners are not exposed to these pressures. For example they should not be present in the same building as BBC Studios staff.

Appendix 1 - UK Independent Radio Production Companies - Awards and Finalists - NY International Radio Festival 2015

Company	Title	Award	Brand	Category	Country	City
Alfi Media	Mad About The Mustang	Bronze	None	Culture & The Arts	UK	London
Alfi Media and Fresh Air Production	Learning To Walk Again	Silver	BBC Radio 5 Live	Health/Medical	UK	London
Athena Media	Vocal Chords: In Conversation with Peter Gabriel	Silver	BAI/RTE Lyric fm	Best Music Special	Ireland	Manchester/Dublin
B7 Productions Limited	The Martian Chronicles	Silver	BBC Radio 4	Best Drama Special	UK	London
Bafflegab Productions	The Brenda and Effie Mysteries: Bat Out of Hull	Gold	Bafflegab Productions	Best Audio Book - Fiction	UK	Faversham
BlokMedia Ltd	Linard's Travels	Finalist	BBC	Best Editing	UK	London
		Silver	BBC	Travel & Tourism	UK	London
	The Soul of Ireland	Silver	BBC	Culture & The Arts	UK	London
	Three Continents, Three Generations	Bronze	BBC	Profiles/Community Portraits	UK	London
Brook Lapping Productions	The Map That Made Manhattan	Gold	BBC Radio 4	History	UK	London
	The Wood Pushers	Finalist	BBC Radio 4	Profiles/Community Portraits	UK	London
Campbell Davison Media	The Danny Baker Show	Bronze	BBC Radio 5 Live	Best Radio Personality: Network/Syndicated	UK	London
		Silver	BBC Radio 5 Live	Best Regularly Scheduled Talk Program	UK	London
Fresh Air Production & BBC Radio Cross Trails	Eastenders - Who Killed Lucy?	Silver	BBC One	Entertainment Program Promotion	UK	Swindon
Kirrin Productions	Damn The Torpedoes Xmas Special	Bronze	BFBS	Best Comedy Special	UK	Chalfont-St-Peter

Loftus Media	Where Are You Going?	Gold	BBC World Service	Human Relations	UK	London
	Zola in Norwood	Finalist	BBC Radio 3	Culture & The Arts	UK	London
Made in Manchester	The Benjamin Broadcasts	Finalist	BBC Radio 4	History	UK	Manchester
Overtone Productions Ltd	Archive On 4: Malcolm X In Oxford	Bronze	BBC Radio 4	History	UK	Oxford
Pozzitive Television Ltd	Cabin Pressure	Gold	BBC Radio 4	Best Regularly Scheduled Comedy	UK	London
	My First Planet	Finalist	BBC Radio 4	Best Regularly Scheduled Comedy	UK	London
	The Brig Society	Silver	BBC Radio 4	Best Regularly Scheduled Comedy	UK	London
Quidem Productions Ltd	Big Band, Big Man - The Billy Cotton Story	Silver	BBC Radio 2	Profiles/Community Portraits	UK	London
Ruth Evans Productions Ltd	Love Your Wife Day	Finalist	BBC World Service	Human Relations	UK	Oxford
Spiteful Puppet Entertainment	HOOD: The Scribe Of Sherwood	Bronze	Spiteful Puppet	Best Audio Book - Fiction	UK	Berkshire
		Bronze	Spiteful Puppet	Best Drama Special	UK	Berkshire
TBI Media with Snappin' Turtle Productions	D-Day: 70 Years On	Gold	BBC Radio 2	Best Drama Special	UK	London
		Gold	BBC Radio 2	Best Innovation	UK	London
		Gold	BBC Radio 2	Best Live Sound	UK	London
		Gold	BBC Radio 2	Best Music Special	UK	London
		Gold	BBC Radio 2	Best Special Event	UK	London

		Gold	BBC Radio 2	Best Writing	UK	London
		Gold	BBC Radio 2	History	UK	London
		Grand Award	BBC Radio 2	Best Special Event	UK	London

TBI Media	Production Company of the Year					
	Delivering The King's Speech	Silver	BBC World Service	History	UK	London
	Elvis: That's All Right 60 Years On	Finalist	BBC Radio 2	Best Music Special	UK	London
	Keep The Home Fires Burning	Silver	BBC Radio 2	History	UK	London
Ten Alps Radio	Scotty Moore and the Guitar that Changed the World	Bronze	BBC Radio 2	Best Music Special	UK	London
Trevor Dann's Company	Surfin Cymru	Finalist	BBC Radio Wales	Profiles/Community Portraits	UK	Cambridge
White Pebble Media	The Langley School Music Project	Silver	BBC Radio 4	Best Music Special	UK	London
Wise Buddah	Meet the Wainwrights	Silver	A Wise Buddah Production for BBC Radio 4	Best Music Special	UK	London
Wise Buddah Jingles and Music Imaging LTD	Magic Jingle Package 2015	Bronze	Wise Buddah Jingles and Music Imaging LTD	Station ID	UK	London

Appendix 2 - BBC Performance Against Public Commitments - Indie Commissions**Radio - Quota ('indie guaranteed') and Window of Creative Competition ¹⁵**

	Indie Quota hours	Indie WOCC	In-House WoCC	total WoCC (as a %ge of total eligible radio hours)
2012-13	12	8	2	10
2013-14	13	9	3	12
2014-15	13	7	4	10

¹⁵Figures compiled by RIG from those supplied by in BBC Performance against Public Commitments 2013-14 (p24) and BBC Performance Against Public Commitments 2014-15 (p24)