Commissioning Brief No: 31232, Round 2 2018/19
Between the Ears
from April 2018-March 2019
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### SECTION A: EDITORIAL OPPORTUNITY

Commissioning Brief No. 31232

#### 1. KEY FACTS

<table>
<thead>
<tr>
<th>Commissioning contact</th>
<th>Matthew Dodd</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration (including opening and closing announcements)</td>
<td>19’ or 29’</td>
</tr>
<tr>
<td>Number of programmes available</td>
<td>12</td>
</tr>
<tr>
<td>Transmission period</td>
<td>April 2018 - March 2019</td>
</tr>
<tr>
<td>Guide Price per episode</td>
<td>£4,000 - £7,200</td>
</tr>
<tr>
<td>Commissioning Year</td>
<td>2018 - 2019</td>
</tr>
<tr>
<td>Commissioning Slot</td>
<td>Saturday, 2130 - 2200</td>
</tr>
<tr>
<td>Commissioning Round</td>
<td>Round 2, 2018 - 2019</td>
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</tbody>
</table>
Please note:

- This commissioning process differs from the last time we commissioned Between the Ears.
- The questions may vary from those used in other Radio 3 briefs.
- There is no eligibility questionnaire requirement.
- Short Proposals (of up to 250 words) must be submitted via Proteus by **12 noon on Thursday 5 October 2017**.
- Shortlisted suppliers will be asked to submit a Full Proposal of the equivalent of up to 2 x A4 sides of Arial size 11 font. (We will not read beyond two sides.)
- When completing your Full Proposal, you should bear in mind:
  - Editorial Requirements in Section B.2
  - What We Need From You in Section C.1
- Full Proposals must be submitted via Proteus by **12 noon on Tuesday 19 December 2017**.
- No late submissions will be accepted. We advise you to submit Full Proposals in good time to avoid the risk of difficulties caused by unforeseen network problems.
- Producers will be offered the opportunity to discuss the programme brief with the commissioning editor prior to submitting a Full Proposal.
2. THE STATION AND THE PROGRAMME

About BBC Radio 3

Since it launched in 1946, the Third Programme/BBC Radio 3 has been a bold pioneer in the cultural world. It is one of the world’s foremost presenters, creators, commissioners and curators across classical, folk, world, jazz and contemporary music as well as drama, philosophy and ideas. The station has always nurtured extraordinary artistic talents, provided a platform for important scientific and political debates/announcements, and broadcast ground-breaking experimental drama – always while delivering its core aim of connecting audiences with pioneering music and culture. The station is also the most significant commissioner of new and contemporary music in the UK, with 35 new works commissioned annually and broadcasts over 600 concerts a year, including live broadcasts from the greatest classical music festival in the world (BBC Proms). Radio 3’s In Concert programme alone reaches the equivalent of 250 packed concert halls a week, and the BBC Orchestras and Choirs give around 400 concerts a year in over 60 UK locations.

You can read the latest Radio 3 RAJAR report here.

About the editorial opportunity

Between the Ears is a place for producers to unveil the thrill and excitement that audio features can achieve. Programmes in this slot should stop listeners dead in their tracks, leaving them glued to the art of radio.

Its editorial remit is to create imaginative, surprising and innovative features – on whatever topic you can convince the audience is worth listening to. This is place to showcase your labour of love, the programme with a difference that you are passionate to make.

Between the Ears has no prescribed format: programmes in this slot can use interviews, poetry, drama, music, sonic beds, studios, locations – and more. They can be tragic or joyful, whimsical fancy or gritty reality. Programmes can mix genres within one story.

But they must be adventurous – primarily in structure. And they must be human centred stories. And they must be made with the audience clearly at the forefront of your mind.
We try to avoid proposals that:

- lead producers to make conservative decisions about programme structure and narrative. This is not the place for conventional features that will simply be enhanced by extra sound fx and/or poetry etc.

- use a short sound effect or an audio gimmick as their *raison d'être*

- are better suited to a sound installation because they lack any narrative or clear evolution

- rely too heavily on orthodox presentation styles.

- feel excessively obscure or baffling to the audience

The Next Generation of Creative Audio Programmes

It’s a priority that Between the Ears should provide a shop window for new talent in audio production, as well as a platform for established radio producers. We’re looking for many more stories that involve younger contributors, younger collaborators and younger sound worlds.

The podcast continues to grow in importance to this slot – and this year BTE was the winner of the “Most Original Podcast” Award at the Inaugural British Podcast Awards. We’re looking for new ways of engaging digital audiences with BTE and want to hear your online ideas in this commissioning round.

Some pointers

We’re interested in more programmes that offer new ways of using binaural sound – or other technical sonic innovations.

“Radio poetry” is an important part of this slot – but these need to be genuine radiophonic poems that are an integral part of the feature – not a setting or an accompaniment.

Collaborations with sound artists are encouraged – but there needs to be a strong audio producer working alongside them.

Collaborations with composers are encouraged – but we are unlikely to commission proposals that feel like purely musical compositions.
Some recent highlights – all available on the Radio 3 website:

*Rain:* Alice Oswald's binaural poem about a dramatic rainstorm in the early hours of June 23 2016

*Second Side Up:* The biographical story of Mark Talbot's private home radio station, made using a lifetime of his audio cassettes.

*The Enemy Within:* Audio diaries and interviews tell the story of the women who live with ex-soldiers suffering from PTSD

*Jump Blue:* Fiona Shaw reads Hannah Silva’s lyrical recreation of the final descent of an acclaimed free diver.

*Between Ballards Ears:* A binaural dramatization of two fantastical JG Ballard short stories.

*The Mind’s Eye:* Exploring the secret cinema in our heads

*Danu:* David Bramwell’s personal odyssey along the River Don

**Digital Innovation**

The digital importance of Between the Ears is growing. When pitching and producing programmes for a programme for Radio 3, we need you to think about its online presence.

The minimum requirement for any commissioned programme is an arresting and pithy description that works well on the programme website; clear metadata; strong photographs and possible clip requirements. These core components are essential for any new series of Between the Ears.

However, we are looking for some key commissions which could work harder on BBC digital platforms. We’re looking for head-turning, effective ideas which might challenge the way we broadcast the Between the Ears to reach out to new audiences.

At the point of commission our digital editor will look at the slate and assess the potential for any additional digital content. The supplier of the programme will have the first option to offer to supply this if it is required and if you have the capacity and ability.
Your proposal

- It is important to tell us what the programme will be about and how it will sound. This does not mean you have to give a literal account but all proposals should give a treatment of the structure and ambition of the programme and how it will engage an audience.

- Please make it clear in your offer why you are proposing the programme for Between the Ears and not another speech strand. Some proposals in this slot seem to have at their heart good stories which have been unnecessarily overburdened with an “experimental” treatment.

- If you are suggesting a collaboration with an artist, some background material would be appreciated – audio and websites - and the nature of any previous work you’ve done with them.

- If you are going to use a presenter please include a note on their role in the programme as well as the usual details of any broadcasting experience. Also, if the proposed producer is unfamiliar to us, please include notes or downloads of their background and experience.

- All editions of Between the Ears are made available as a podcast as soon as the programme is broadcast. Please let us know in advance if there are any rights reasons why your programme cannot be made available as a podcast.

- Offers are invited for individual commissions of 19 or 29 minutes. Please indicate the appropriate length for your proposal.
SECTION B: THE COMMISSIONING PROCESS

1. TIMETABLE

The commissioning process consists of four stages, as set out in the timetable below:

<table>
<thead>
<tr>
<th>Stage</th>
<th>Timings (all midday)</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Launch</td>
<td>Thursday 7 September 2017</td>
<td>Publication of Commissioning Brief documentation.</td>
</tr>
<tr>
<td>1. Short Proposal and shortlisting</td>
<td>Thursday 5 October 2017</td>
<td>Short Proposals submitted via Proteus.</td>
</tr>
<tr>
<td></td>
<td>Thursday 19 October 2017</td>
<td>Commissioners shortlist suppliers and notify them of outcomes. Full Proposals requested from those proceeding to next stage.</td>
</tr>
<tr>
<td>2. Full Proposal</td>
<td>Mon 23 Oct – Tues 12 Dec 2017</td>
<td>Opportunity to discuss the brief with the commissioning editor prior to submitting Full Proposals.</td>
</tr>
<tr>
<td></td>
<td>Tuesday 19 December 2017</td>
<td>Full Proposals submitted via Proteus.</td>
</tr>
<tr>
<td>3. Commissioning decisions made and contracts signed</td>
<td>Friday 9 February 2018</td>
<td>Commissioning decisions made and suppliers notified of outcomes. Commissioning specifications agreed and contracts issued.</td>
</tr>
<tr>
<td>4. Feedback</td>
<td>Friday 23 February 2018</td>
<td>Brief feedback on rejected Full Proposals provided in Proteus. Suppliers may request further feedback.</td>
</tr>
</tbody>
</table>

We will assess your proposal according to this timetable. Late submissions cannot be accepted.

If you have any questions about this Commissioning Brief that need answering before you submit your Short Proposal, please send them to david.ireland@bbc.co.uk by Friday 29 September 2017.
2. THE FOUR STAGES

STAGE 1: Short Proposal and initial shortlisting

1 Via Proteus, submit your Short Proposal. There is no eligibility questionnaire requirement.

Your Short Proposal should summarise your idea for this programme in no more than 250 words. Please note, only the first 250 words of your Short Proposal will be read.

2 The commissioning editor, together with others from the evaluation team as necessary, will evaluate Short Proposals against the editorial requirements in Section A.2 of this brief.

3 You will be notified of the outcome of Stage 1. Shortlisted companies will be asked to submit a Full Proposal. No feedback will be provided for unsuccessful Short Proposals that are rejected.

STAGE 2: Full Proposal

1 Producers will be offered the opportunity to discuss the programme brief with the commissioning editor prior to submitting a Full Proposal

2 Shortlisted companies submit a Full Proposal, via Proteus, responding to this commissioning brief, which includes all the elements outlined in Section C.1.

Your Full Proposal should not exceed TWO sides of A4 in Arial size 11 font. Please note, only the first two pages will be read.

3 The evaluation team will assess Full Proposals against the editorial requirements in Section A.2 of this brief.

STAGE 3: Commissioning decisions made and contracts awarded

The decisions of the evaluation team are published in Proteus. Any editorial specifications are agreed and contracts are issued.

See section D “Contract Award”.

STAGE 4: Feedback

Brief feedback on rejected Full Proposals will be provided in Proteus. Requests for further feedback should be made to david.ireland@bbc.co.uk
3. THE EVALUATION TEAM

The following people may be involved in evaluating your proposal at various stages:

Alan Davey, Controller, Radio 3  
Matthew Dodd, Head of Speech Programmes, Radio 3  
David Ireland, Commissions and Scheduling Manager, Radio 3

Subject matter experts may also be consulted.
SECTION C: FULL PROPOSALS

1. WHAT WE NEED FROM YOU

Your Full Proposal must be entered into the main ‘Synopsis’ section in Proteus by **12 noon on Tuesday 19 December 2017**; late submissions cannot be accepted. It should not in total exceed two sides of A4 when printed using Arial font, size 11.

If you have any questions regarding the submission of your Full Proposal, please send them to david.ireland@bbc.co.uk by Friday 8 December 2017.

2. WHAT TO EXPECT FROM US

NOMINATED REPRESENTATIVE

The BBC’s nominated representatives for this commissioning brief are the Evaluation Team. No individual other than the BBC’s nominated representatives (or their delegates as advised by the BBC) is authorised to discuss the contents or the substance of this commissioning brief with you. We’ll let you know of any change or addition to the BBC’s nominated representatives.

RESPONSES TO YOUR QUESTIONS

In the interest of fair competition, where we feel it’s appropriate, anonymised questions and responses will be circulated to all producers.

COPYRIGHT

The BBC is a signatory to, and will abide by the principles of the [APC Code](#).

CONFIDENTIALITY

Subject to the Freedom of Information Act, the BBC will keep confidential all commercially sensitive information included in responses to this commissioning brief and will only use this information for the purposes of evaluating the Full Proposal, provided that you have identified the confidential nature of any such information in your response documents.

FREEDOM OF INFORMATION ACT

As a public authority, the BBC is required to comply with the Freedom of Information Act 2000 (‘FOIA’), which came into force on 1st January 2005. The FOIA is intended to deliver greater accountability for decisions and spending across the whole of the public sector. It requires public authorities to strike a balance between achieving transparency and protecting confidential or commercially sensitive information.
You should be aware that, under an FOIA request, the BBC may be required to disclose information contained within the Full Proposal or future contractual information. Following a request, the BBC may take the views of organisations submitting proposals into account when deciding what information will be disclosed.

For more information on the Freedom of Information Act see [bbc.co.uk/foi](http://bbc.co.uk/foi).

**COSTS**

As outlined in Section D.6 below, you submit responses to this commissioning brief and take part in this process at your own cost.

**A FIXED PRICE DEAL**

The contract will be offered as a “fixed price” deal; with you being responsible for any overspend and entitled to keep any underspend.

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**3. IMPORTANT POINTS TO NOTE**

This commissioning brief is not a contract. However, the information contained in this commissioning brief, together with your responses, will form the basis of the final contract between you and the BBC.

The BBC reserves the right to exclude any producer who is found to either:

a) have provided information which is untrue, or  
b) be in breach of any of the terms of the non-disclosure agreement.

The BBC may modify the commissioning brief (including the timetable in Section B.1) at any time prior to the submission deadline. Any such amendment will be notified in writing to all prospective producers. To allow time for such amendment to be taken into account, the BBC may, at its discretion, extend the deadline for receipt of submissions.

By submitting your proposal, you confirm acceptance of the key contract terms (see Section E).
SECTION D: COMMISSION AWARD

1. NOTIFICATION
If you are awarded the commission, the commissioner will notify you in writing.

2. KEY CONTRACT TERMS
Any contract resulting from the commissioning brief will be between the BBC and the successful producer and will include the BBC’s key contract terms (see Section E).

3. DUE DILIGENCE
The commissioner reserves the right to perform appropriate due diligence (including but not limited to financial and health and safety assessments) at any stage of the commissioning process before the award of a final contract to a producer.

4. MODIFICATIONS
In awarding the commission, we may request additions or modifications to the editorial proposition to incorporate any BBC originated ideas, which may not have been included in your submission, provided that any such requests can be accommodated within the agreed contract price.

5. ACCEPTANCE AND REJECTION OF COMMISSIONING BRIEFS
The BBC reserves the right at any time prior to the award of a commission, and without incurring any liability to the affected producers, to accept or to reject any proposal, or to annul the commissioning process, rejecting all Full Proposals.

6. COSTS ASSOCIATED WITH OFFERING A PROPOSAL
All costs incurred directly or indirectly in responding to, preparing and submitting the Full Proposals or those costs which arise out of any presentations requested by the commissioner will be borne wholly by the producer.

7. PUBLICITY
Producers shall not, without the prior consent of the BBC, make any reference to the BBC in any advertising, promotional or published material, nor speak in public about the BBC or its affairs in connection with this commissioning brief.
8. USE OF BBC LOGO
Producers must not use or reproduce any BBC logo or otherwise make reference to the BBC without the prior consent of the BBC, other than to the extent required in order to prepare a response to the commissioning brief.

9. INDUCEMENT
The offering of inducement of any kind in relation to obtaining this or any other contract with the BBC will automatically disqualify a producer and may constitute a criminal offence.

10. TRANSITION
As the BBC is looking for an original programme, and not development of an existing programme, the BBC’s view is that TUPE will not be relevant or applicable to these commissions.

11. COMPLIANCE AND BBC EDITORIAL GUIDELINES
You will be required to deliver programmes that are in line with the BBC’s Editorial Guidelines and be able to adapt to the BBC’s changing editorial and business needs during the period of the commission.
SECTION E: KEY CONTRACT TERMS

The successful producer will be the producer of the programme ("Producer"). The contract shall contain the following key contract terms:

1. PRE-CONDITIONS

4.1 The producer must comply with all relevant health and safety legislation for the time being in force and must either have been vetted by the BBC’s Health and Safety department within the previous 36 months, or arrange to be re-vetted and obtain BBC health and safety approval prior to contract.

4.2 In making the programme the producer shall comply with the BBC Guidelines and comply with all applicable law including: child protection legislation, disability discrimination legislation, data protection legislation, anti-bribery legislation, construction design and management regulations and all regulations and orders made under such legislation.

4.3 The producer and the BBC will need to agree the detailed editorial specification, and for the avoidance of doubt, the producer will be required to secure the BBC’s prior written approval of key off-air talent and production staff, including the executive producer.

4.4 Relevant personnel employed or engaged by the producer and working on the programme may be required to sign non-disclosure agreements (NDA) with the BBC in connection with access they are granted to any BBC systems in the course of producing and delivering the programme to the BBC.

2. FINANCE

2.1 Financial terms shall reflect Section A of the commissioning brief and the producer’s response as accepted and confirmed by the BBC.

3. CONTRACT RIGHTS AND REVENUE

3.1 Production of the programme is offered on the BBC’s General Terms contract.

4. TERMINATION

4.1 The commissioner shall be entitled to terminate the contract (without prejudice to any other rights or remedies that the BBC may have) in the event that the commissioner determines (acting reasonably) that one (or more) of the pre-conditions set out above are not being fulfilled.
APPENDIX 1: ABOUT THE BBC

The BBC provides a diverse range of broadcast services under a Royal Charter.

The greater portion of the BBC’s income comes from the licence fee.

In spending this money, the BBC has an obligation to demonstrably secure best value for money for the licence fee payer in all aspects of its day-to-day activities.

The BBC is unique in British broadcasting. Our reputation is built on quality, public service, distinctiveness, objectivity and indigenous programme making.

Recent years have seen fundamental changes in the broadcasting industry, with more competition and a wider range of services.

The BBC now offers major radio networks, a substantial online presence, a number of TV channels, and over 40 local radio stations, as well as a range of other services.

As part of the Charter renewal process in 2016, the BBC committed itself to open up more of its output to competition. By 2022 60% of network radio broadcasting will be competed under a commissioning framework based on principles of fairness and transparency.

A key part of demonstrating value for money in delivering the BBC’s services is the continuing need to form effective and strategic supplier relationships and to work with producers to maximise efficiency and innovation and work closely together for mutual benefit.

For further information on the BBC’s business activities, please visit BBC Radio’s commissioning website.
APPENDIX 2: BBC RADIO VISION & OBJECTIVES

Reinvent and Grow Radio

- Always audience first
- Work as a proper team
- Reflect the diversity of the UK
- Seek out new ideas from new places

1. Deliver world class live and linear radio
2. Focus on the under 45s
3. Transform our digital product
4. Create a virtuous circle between the UK and global markets
5. Be a catalyst for the UK’s incredible creative talent