

AudioUK response to Ofcom call for evidence relating to BBC Sounds

About the independent UK audio production sector

1. AudioUK is the trade body for the audio-led production sector in the UK. AudioUK has four core priorities: Business; Representation; Community; and Excellence – and has over 100 member companies based across the whole of the UK. AudioUK runs the Audiotrain skills programme. It also runs the Audio Production Awards, an annual celebration of the craft skills of audio production. AudioUK, along with Radiocentre, oversees the administration of the Audio Content Fund which distributes a grant from the UK government to fund public service content on commercial and community radio. As a member of the DCMS Broadcasting, Film and Production Working Group, AudioUK has produced guidelines for safe working in audio production during the coronavirus pandemic.
2. Outside of in-house radio and publishing production, audio production is carried out by a mixture of companies and self-employed individuals. In terms of companies we estimate there are between 180-200 SMEs spread around the UK. Traditionally audio production companies worked almost exclusively for the BBC, but activity has broadened out to podcasting, audiobooks and productions for commercial radio. The latter has been encouraged by the Audio Content Fund, which has created numerous new partnerships between indie audio production companies and commercial radio stations¹.
3. We continue to support the existence of an independent and well-funded BBC, providing public service content to the Licence Fee Payer, nevertheless there is a real opportunity for the UK audio production sector to build its international reputation as a maker of first-class audio content, attracting more investment from partners such as podcast platforms, brands and national and international broadcasters.
4. In the preparation of this response to the call for evidence, we circulated details of Ofcom's BBC Sounds review to our membership and encouraged them to send us views and also to consider responding to Ofcom directly. We had a small number of views returned to us and understand that a number of our members will also be sending some further views to Ofcom directly.

Context

5. Prior to the rise of digital worldwide platforms for distributing audio (e.g. Apple, Spotify, Acast and others) there was no way for audio producers to distribute their own content – they were instead reliant on commissions from broadcasters. Now this has changed and presents a significant new opportunity for the UK audio production sector to use its expertise to become a major player worldwide, in areas such as radio, podcasts, audiobooks and audio drama.
6. BBC Sounds was brought to market without any approved strategy subject to stakeholder consultation. It is therefore very timely to look at the impact of BBC Sounds, to determine the extent to which it is a help or a hindrance to the ability for UK producers to develop and market content with international appeal, or adapted to territories in various parts of the world.
7. Ofcom has pointed out that there is no published strategy for the development of BBC Sounds. The BBC's latest annual plan does set out its ambitions for BBC Sounds, stating that: *"We will*

¹ <https://www.audiocontentfund.org.uk/2020/06/10/acf-annual-report>

*need to accelerate the growth of BBC Sounds to meet the new listening habits of audiences in both music and speech*². The Annual Plan also states that: *“We will focus our commissioning spend to ensure we are delivering bigger, world-leading podcasts as well as long-running commissions that will become favourites for years to come.”*³

8. This strategy has significant implications for our growing sector. The podcast market represents a new way for audio producers to get their content to the public. No longer reliant on a broadcaster for commissioning, they can make the decision to invest in a show and then distribute via the many existing podcast platforms. Revenue is earned via a mix of sponsorship, advertising and subscription (the latter through such sites as Patreon).
9. Our members are increasingly looking to publish podcasts in addition to the content they produce for the BBC. Newer companies have come straight from the world of podcasting and do not have the relationship with the BBC that many longer-serving production companies do.
10. These companies are looking at an international podcast market that is growing rapidly. Figures show that *“there were 128 million monthly podcast listeners globally in 2018, with North America and Asia Pacific accounting for the majority of them (79.5 million)”*⁴. This is a robust market which - in the US in particular - has become a significant advertising platform, one which analysis shows has even stayed strong during the pandemic⁵.
11. Recently published figures on the UK podcast market show the extent to which it is expected to grow: *“Podcast ad spend in the UK amounted to 33.56 million British pounds in 2020. Advertisers are investing more in podcasts as the number of listeners grows. By 2024, podcast ad spend is forecast to reach almost 75 million pounds in the UK.”*⁶

The impact of BBC Sounds on the UK market

12. As Ofcom will know, Sounds is the BBC's platform for all of its audio content, replacing iPlayer Radio. Many of our members make radio content for the BBC and this, like the BBC's in-house content, can be streamed via BBC Sounds. Podcast made by our members for the BBC can also be streamed or downloaded for 30 days.
13. In terms of the audio production market, clearly there is an issue around rights and establishing fair terms of trade for content on BBC Sounds. AudioUK is currently in discussion with the BBC on agreeing a new set of Terms which will allow for fair licensing and remuneration for the use of independently produced content. We envisage these terms applying to all BBC-commissioned audio content whether it is for radio broadcast or podcast-only.
14. For PSB television, there is legislation protecting producers' intellectual property, overseen by Ofcom. Each PSB has to agree with Ofcom a Code of Practice⁷. Rights are retained by the producer and the PSB buys a licence to show the programme, rights for other areas such as international sales are negotiated separately. For PSB audio content commissioned by the BBC, there is no such statutory protection, although following the TV terms the BBC did agree similar terms of trade with the sector, negotiated by the Radio Independents Group (now AudioUK).
15. As BBC Sounds grows and expands its worldwide activity, having protection for producers' IP rights will be ever more important. It would be of great benefit to the sector going forward if Ofcom would recommend the introduction of statutory protections.
16. The independent sector has been affected by cuts to BBC programme budgets for a number of years. This is felt acutely in drama (the most expensive genre) which at Radio 4 alone has seen:

² [Bringing Us Closer: BBC Annual Plan 2020-21. BBC, May 2020, p21](#)

³ [Bringing Us Closer: BBC Annual Plan 2020-21. BBC, May 2020, p26](#)

⁴ [Mulligan, M. State of the Podcast Nation. MIDIA, July 2019, p3](#)

⁵ [Perrin, N. Podcasting Is a Bright Spot amid Declining Digital Radio Spending. Emarketr.com, 3 Sep 2020](#)

⁶ [Podcast ad spend in the UK 2017-2024. Statista Research Department, Sep 1 2020](#)

⁷ [Communications Act 2003. HM Government 2003, section 285](#)

the loss of the Friday Drama; the reduction in Saturday Drama (there are now no 90 minute dramas and more repeats); a reduction in the number of commissions in the Afternoon drama (which has seen repeats increase and now a number of the dramas become 30 minutes instead of 45); and the rumoured shuttering of the Woman's Hour Drama.

17. Radio 3 has also reduced its output and this year and, we understand, recently only commissioned around 20 dramas for a slot which runs weekly throughout the year. Of course, the reduction in drama has partly been due to the dropping of quotas imposed by the BBC Trust, removed when the BBC drew up its Operating Licence with Ofcom. Ofcom will recall that AudioUK raised this as an issue at the time.
18. The concern among some of our members is that these cuts have effectively been subsidising the development of BBC Sounds with budgets moved from linear radio to podcast production. Therefore money allocated to running and providing content for public service radio stations, with remits set out in the Operating Licence, is being diverted to a service which is not featured in the Operating Licence and has no Ofcom-agreed remit or boundaries.
19. BBC Sounds represents a significant player in the UK podcast market. Figures from Reuters' 2020 Digital News report show that in the UK 28% of podcast listeners use BBC Sounds, followed by Apple on 26%, Spotify on 24%, plus a variety of other platforms with lower shares⁸.
20. AudioUK looked at the top 100 podcasts as published by Podcast Insights⁹. In the chart produced for 29 October, 18 of the podcasts listed were attributed to BBC radio networks. Two of these, Kermodé and Mayo's Film Review (Somethin' Else for Radio 5 Live) and Grounded with Louis Theroux (Mindhouse Productions for BBC Radio 4) are made by independent production companies, although the programmes are credited to the relevant BBC radio network rather than to the production company.
21. Our members do acknowledge that the BBC, through being a household brand known for delivering high-quality speech radio content, can bring new listeners to podcasting, and the BBC clearly states this is one of the key aims for Sounds, with its Annual Plan stating that it wishes to deliver *"a feast of on-demand speech attractive to both regular podcast listeners and also the majority of UK listeners who have never listened or do not regularly listen to podcasts"*¹⁰.
22. So for those production companies making BBC-commissioned podcasts, it does provide a good opportunity for a successful podcast – however the fact that the BBC does not give a credit to the production company involved significantly impacts upon the brand benefits of this. One member has reported that despite their request to do so the BBC declines to give a credit to the producer of the podcasts featured in the Apple chart, even if the producer owns the IP for the show (some shows made by indies were originally in-house, but since won during the competitive process by indies – in these cases the IP is retained by the BBC). This clearly deprives the producer of an important way of achieving publicity and brand recognition.
23. Prominence in the podcast charts is obviously important for an independent production company, to drive up audiences and build their brand. One of our members made the point that, if the purpose of BBC Sounds is to bring audiences to the BBC content there, some producers ask whether the BBC should make more of its content exclusive to Sounds, and free up space on other platforms such as Apple for podcasts produced by others.
24. However we have also had the view from member companies that Sounds' content being on other platforms increases overall audience and that those audience figures are needed to justify the spend on the content. We believe that for the time being most independent production companies producers would prefer Sounds content was on other platforms, however this could change over time as the market develops further, causing producers' distribution strategies to change. This is

⁸ [Digital News Report 2020. Reuters Institute/University of Oxford, 2020, p27](#)

⁹ See appendix 1

¹⁰ [Bringing Us Closer: BBC Annual Plan 2020-21. BBC, May 2020, p26](#)

one of the reasons why we suggest below that BBC Sounds should be subject to regular review by Ofcom.

25. In terms of the genres in which it is commissioning original content, BBC Sounds has seemingly been given the freedom to commission any podcast content it wishes. This is in contrast to the BBC Radio networks, each of which has a clear remit, attached to specific requirements, set out in the Ofcom-BBC Operating Licence. As we know this Licence “sets out Regulatory Conditions to ensure that the BBC continues to provide a mix of key genres and high-quality output across television, radio and online, and to ensure that a significant amount of original programming is produced for audiences in the United Kingdom”¹¹.
26. The Operating Licence contains specific requirements for individual BBC Radio networks, set out in the Operating Licence and in the BBC’s Annual Plan. But the Operating Licence has no reference to BBC Sounds, due to that service having begun since the Licence was produced. With the BBC now developing Sounds and its commissioning strategy, this is a significant omission and Ofcom therefore needs to revise the Operating Licence in order to include BBC Sounds.
27. The BBC’s latest annual plan does set out its ambitions for BBC Sounds, stating that: “We will need to accelerate the growth of BBC Sounds to meet the new listening habits of audiences in both music and speech”¹². They also state that: “We will focus our commissioning spend to ensure we are delivering bigger, world-leading podcasts as well as long-running commissions that will become favourites for years to come.”¹³

The future development of BBC Sounds and the impact that this may have on the wider market

28. As part of our negotiations on the Terms of Trade, we have asked the BBC to share with us the details of their strategy for BBC Sounds going forward. The BBC has assured us it will do so, however the concern remains that the Corporation will only do this at the point at which the strategy has already been decided. Without information on the detail of BBC Sounds’ strategy it will be harder for our sector to agree Terms of Trade with the BBC which are future-proofed and fit for purpose.
29. As key partners in producing BBC content, the production sector’s position is that it should be allowed to input into the design of the final strategy in order that there are no unexpected negative consequences for production companies. Any such consequences could also potentially negatively impact upon the BBC itself, if it meant that production companies were more reluctant to work with the Corporation on productions as a result. Such an outcome could arise if the Terms of Trade were not equitable enough for production companies to want to engage regularly with the BBC.
30. It is of particular concern that recently BBC Sounds has been made available worldwide and, as yet, the BBC has not made an agreement with independent producers, in genres such as drama for example, or copyright holders for the use of their output. Independent audio producers need as of now up-to-date Terms of Trade with the BBC regarding all audio commissions, to be able to retain the ability to exploit their IP in different territories. They are now developing formats which can be adapted for production for different markets, e.g. the US. If the BBC wants producers to continue to bring their ideas to it then it needs to offer attractive flexible Terms of Trade which recognise the other options which production companies now have available to them.
31. This includes the unbundling of rights to mean that a producer can agree with the BBC the rights for distributing content to the UK Licence-Fee-Paying audience, but have a separate and optional conversation and agreement on distribution to the rest of the world, or particular territories within it
32. One of our members suggested to us that BBC Sounds should become a subscription service outside the UK as this would transform the audio landscape in a profound way, particularly if the

¹¹ [Operating Licence for the BBC’s UK Public Services. Ofcom, 2017, p5 para 1.18](#)

¹² [Bringing Us Closer: BBC Annual Plan 2020-21. BBC, May 2020, p21](#)

¹³ [Bringing Us Closer: BBC Annual Plan 2020-21. BBC, May 2020, p26](#)

BBC used the revenue, or a large proportion of it, after a negotiated share to producers and copyright holders, to expand audio production.

33. Other members maintain that a subscription service would limit the potential audience for a show made for the BBC, and they would prefer an international model to be based around advertising. Most producers might look favourably on a period of free access to BBC Sounds worldwide (with a negotiated payment to producers and copyright holders during this access) if this was the route to it developing an audience which would then be turned into a subscription audience. This potential revenue stream could be an enormous benefit to the audio sector.
34. We note that the BBC has previously stated that it wished to feature third-party podcasts on Sounds, however neither AudioUK or its members have been briefed on when this might happen and it has not yet made clear how this would work or whether those producers would be able to feature advertising, or in general what the terms and conditions would be. This also needs to be made clear.
35. There are also concerns about future BBC commissioning decisions for Sounds, regarding how they will meet the needs of UK PSB audiences while also wanting content which works internationally.

Next Steps for Ofcom

36. Taking into account the views and perspectives outlined above, we hope that what is clear to Ofcom is that BBC Sounds is a platform overdue for greater regulatory scrutiny and oversight. We believe it is also clear that some specific steps need to be taken in order that BBC Sounds does not have a negative impact on the growing UK independent audio production sector as it expands into podcasting, books audio drama and other audio-led content which is non-BBC. We have therefore outlined below the steps we believe Ofcom should now take to ensure that BBC Sounds develops in a way that is conducive to encouraging the UK's overall creative industries.
 - a. **Consult again when the BBC has made its draft strategy for BBC Sounds available.** While we welcome this opportunity to feed in views on BBC Sounds, and hope Ofcom find them useful, we would like to stress we are to some extent doing so whilst not in full knowledge of the facts. This is of course due to the fact that, as Ofcom itself states, there has been no clear public strategy produced by the BBC for the operation of Sounds and its future plans. In order for this current exercise to gain fully from stakeholder input, we therefore call upon Ofcom to hold a further consultation once the BBC has made its draft plans available. We would stress that these should be draft plans as Ofcom should, with stakeholder input, then be directing the BBC on where if necessary, these plans should be revised due to concerns about market impact.
 - b. **BBC Sounds needs to be incorporated in the Ofcom-BBC Operating Licence.** The fact that Ofcom has needed to issue its call for evidence regarding BBC Sounds has brought into sharp focus the fact that there is a major BBC platform which currently sits to some extent outside agreed regulatory processes with Ofcom. Given that the BBC states that "*BBC Sounds is at the heart of our audio strategy*"¹⁴, it is simply unsustainable that it does not feature in the Operating Licence and has no accompanying clear remit and requirements. Ofcom should take this opportunity to correct this omission. In drawing up Operating Licence terms for BBC Sounds, Ofcom should of course consult fully with stakeholders on the necessary remit and requirements. These requirements could include:
 - **All BBC Sounds commissions should be open to competition to the independent production sector.** Given that BBC Sounds is such a significant intervention in the audio market, it is important that Ofcom considers measures which can mitigate the impact on independent audio production companies to compete as fully as possible in the market. In recent times we have sought to open up BBC commissioning to competition and given this

¹⁴ [Bringing Us Closer: BBC Annual Plan 2020-21. BBC, May 2020, p25](#)

is an entirely new service where there is already a lively production sector in action on platforms outside the BBC, we need to see the BBC give the maximum opportunity to win Sounds commissions. Speaking to the EBU in 2018, the BBC Director of Radio and Education, James Purnell, told the audience that Sounds would put every new commission out to competition: *“every one of our new podcasts will be contested, helping to grow the independent podcasting sector”*¹⁵. However this has yet to become a reality, with BBC in-house producers often commissioned to produce content without indie producers being given the chance to compete for it.

- c. **Ofcom should review BBC Sounds every two years.** Some of our members have pointed out this is the first time Ofcom has officially asked for comment on BBC Sounds and that even now, it is in response to concerns raised, rather than being as part of a regular agreed timetable of review. Given the speed with which the market is developing, it is important for Ofcom to be regularly looking at BBC Sounds, its ongoing expansion and its relationship with the independent production sector. We therefore call upon Ofcom to introduce a regime of regular review of BBC Sounds, including opportunities for formal stakeholder input.
- d. **Statutory Terms of Trade.** Given the growth of and important of IP rights in audio, we believe now is the right time for audio producers to be afforded the same statutory protection as exist for television. We would therefore like Ofcom to recommend that there is similar legislation regarding Terms of Trade for audio production.

www.audiouk.org.uk

¹⁵ [James Purnell. Speech to the EBU 'Truth and Power' Conference, 16 June 2018](#)

Appendix 1 – top 100 UK podcasts (Apple) 30.10.20

Obtained from <https://www.podcastinsights.com/top-uk-podcasts/> on 30.1.20

Top 100 UK Podcasts (Apple Podcasts Top Charts)

“Here are the top 100 podcasts in the United Kingdom on Apple Podcasts (iTunes). This list is automatically updated every few days.

Keep in mind, the Apple Podcast charts have been reported to be based on new subscribers, weighted for recency. That means that download numbers don't necessarily align with this chart.

Updated 2020-10-29T02:58:06.000-07:00 (Year-Month-Day-Time)”

1. Podcast Name: **The Joe Rogan Experience**
Network/Artist: Joe Rogan
2. Podcast Name: **Sh**ged Married Annoyed**
Network/Artist: Chris & Rosie Ramsey
3. Podcast Name: **Americast**
Network/Artist: BBC Radio
4. Podcast Name: **Dr. Death Season 2: Dr. Fata**
Network/Artist: Wonderly
5. Podcast Name: **Rob Beckett and Josh Widdicombe's Lockdown Parenting Hell**
Network/Artist: Keep It Light Media
6. Podcast Name: **No Such Thing As A Fish**
Network/Artist: No Such Thing As A Fish
7. Podcast Name: **Off Menu with Ed Gamble and James Acaster**
Network/Artist: Plosive Productions
8. Podcast Name: **CHRIS EVANS - HOW TO WOW**
Network/Artist: Chris Evans
9. Podcast Name: **Happy Place**
Network/Artist: Fearne Cotton
10. Podcast Name: **Newscast**
Network/Artist: BBC Radio
11. Podcast Name: **Desert Island Discs**
Network/Artist: BBC Radio 4
12. Podcast Name: **The High Performance Podcast**
Network/Artist: Jake Humphrey
13. Podcast Name: **Today in Focus**
Network/Artist: The Guardian
14. Podcast Name: **Dear Joan and Jericha (Julia Davis and Vicki Pepperdine)**
Network/Artist: Hush Ho, Pepperdine Productions and Dot Dot Dot Productions
15. Podcast Name: **Casefile True Crime**
Network/Artist: Casefile Presents
16. Podcast Name: **James Haskell - What A Flanker: The Podcast**
Network/Artist: James Haskell and HarperCollins Publishers
17. Podcast Name: **THE ADAM BUXTON PODCAST**
Network/Artist: ADAM BUXTON
18. Podcast Name: **Taskmaster The Podcast**
Network/Artist: Avalon Television Ltd
19. Podcast Name: **David Tennant Does a Podcast With...**
Network/Artist: Somethin' Else & No Mystery
20. Podcast Name: **The Fault Line: Bush, Blair and Iraq**
Network/Artist: Somethin' Else
21. Podcast Name: **Feel Better, Live More with Dr Rangan Chatterjee**
Network/Artist: Dr Rangan Chatterjee: GP & Author
22. Podcast Name: **Table Manners with Jessie Ware**
Network/Artist: Jessie Ware
23. Podcast Name: **Football Weekly**
Network/Artist: The Guardian
24. Podcast Name: **Strictly Come Dancing: The Official Podcast**
Network/Artist: BBC Radio
25. Podcast Name: **The High Low**
Network/Artist: Pandora Sykes and Dolly Alderton
26. Podcast Name: **The Daily**
Network/Artist: The New York Times
27. Podcast Name: **The Blindboy Podcast**
Network/Artist: Blindboyboatclub
28. Podcast Name: **The Michelle Obama Podcast**
Network/Artist: Higher Ground & Spotify
29. Podcast Name: **Football Daily**
Network/Artist: BBC Radio 5 live
30. Podcast Name: **The Good, The Bad & The Rugby**
Network/Artist: The Good, the Bad and the Rugby
31. Podcast Name: **FiveThirtyEight Politics**
Network/Artist: FiveThirtyEight, 538, ABC News, Nate Silver
32. Podcast Name: **Friday Night Comedy from BBC Radio 4**
Network/Artist: BBC Radio 4
33. Podcast Name: **The Prime Ministers**
Network/Artist: LBC
34. Podcast Name: **The Archers**
Network/Artist: BBC Radio 4

35. Podcast Name: **My Favorite Murder with Karen Kilgariff and Georgia Hardstark**
Network/Artist: Exactly Right
36. Podcast Name: **Woman's Hour**
Network/Artist: BBC Radio 4
37. Podcast Name: **My Dad Wrote A Porno**
Network/Artist: My Dad Wrote A Porno
38. Podcast Name: **How To Fail With Elizabeth Day**
Network/Artist: howtofail
39. Podcast Name: **Global News Podcast**
Network/Artist: BBC World Service
40. Podcast Name: **Dr. Death**
Network/Artist: Wonderly
41. Podcast Name: **You're Wrong About**
Network/Artist: Michael Hobbes & Sarah Marshall
42. Podcast Name: **Grounded with Louis Theroux**
Network/Artist: BBC Radio 4 (*Mindhouse Productions – not credited*)
43. Podcast Name: **Dan Snow's History Hit**
Network/Artist: History Hit Network
44. Podcast Name: **Spencer & Vogue**
Network/Artist: Global
45. Podcast Name: **Drivel - Hosted by TGE**
Network/Artist: TGE
46. Podcast Name: **They Walk Among Us - UK True Crime**
Network/Artist: They Walk Among Us
47. Podcast Name: **Pod Save America**
Network/Artist: Crooked Media
48. Podcast Name: **Stuff You Should Know**
Network/Artist: iHeartRadio
49. Podcast Name: **Ghost Tape**
Network/Artist: QCODE
50. Podcast Name: **FT News Briefing**
Network/Artist: Financial Times
51. Podcast Name: **Call Her Daddy**
Network/Artist: Barstool Sports
52. Podcast Name: **On Purpose with Jay Shetty**
Network/Artist: Jay Shetty and Kast Media
53. Podcast Name: **Unlocking Us with Brené Brown**
Network/Artist: Parcast Network
54. Podcast Name: **Football Ramble**
Network/Artist: Stakhanov
55. Podcast Name: **Out To Lunch with Jay Rayner**
Network/Artist: Somethin' Else
56. Podcast Name: **Eddie Hearn: No Passion, No Point**
Network/Artist: BBC Radio 5 live
57. Podcast Name: **Get Sleepy: Sleep meditation and stories**
Network/Artist: Get Sleepy
58. Podcast Name: **That Peter Crouch Podcast**
Network/Artist: BBC Radio 5 live
59. Podcast Name: **The Totally Football Show with James Richardson**
Network/Artist: Muddy Knees Media
60. Podcast Name: **You're Dead To Me**
Network/Artist: BBC Radio 4
61. Podcast Name: **The Cycling Podcast**
Network/Artist: Lionel Birnie, Daniel Friebe, Richard Moore
62. Podcast Name: **The Infinite Monkey Cage**
Network/Artist: BBC Radio 4
63. Podcast Name: **GOSSIPMONGERS**
Network/Artist: David Earl, Joe Wilkinson
64. Podcast Name: **Economist Radio**
Network/Artist: The Economist
65. Podcast Name: **How Did We Get Here?**
Network/Artist: Somethin' Else
66. Podcast Name: **Fortunately... with Fi and Jane**
Network/Artist: BBC Radio 4
67. Podcast Name: **The Frank Skinner Show**
Network/Artist: Absolute Radio
68. Podcast Name: **Crime Junkie**
Network/Artist: audiouchuck
69. Podcast Name: **The Rugby Pod**
Network/Artist: The Rugby Pod
70. Podcast Name: **Open Goal - Football Show**
Network/Artist: Open Goal - Football Show
71. Podcast Name: **RedHanded**
Network/Artist: True Crime with Suruthi & Hannah
72. Podcast Name: **In Our Time**
Network/Artist: BBC Radio 4
73. Podcast Name: **Around the NFL**
Network/Artist: NFL
74. Podcast Name: **History Extra podcast**
Network/Artist: Immediate Media
75. Podcast Name: **The Intelligence**
Network/Artist: The Economist
76. Podcast Name: **Quickly Kevin; will he score? The 90s Football Show**
Network/Artist: Josh Widdicombe, Chris Scull and Michael Marden
77. Podcast Name: **Sleep With Me**
Network/Artist: Dearest Scooter and Night Vale Presents
78. Podcast Name: **Anything Goes with James English**
Network/Artist: James English
79. Podcast Name: **Undr The Cosh**
Network/Artist: Undr The Cosh

80. Podcast Name: **The Girls Bathroom**
Network/Artist: Sophia & Cinzia
81. Podcast Name: **Duolingo Spanish Podcast**
Network/Artist: Duolingo
82. Podcast Name: **The Joe Marler Show**
Network/Artist: Crowd Network
83. Podcast Name: **Kermode and Mayo's Film Review**
Network/Artist: BBC Radio 5 live (*Somethin' Else – not credited*)
84. Podcast Name: **Katherine Ryan: Telling Everybody Everything**
Network/Artist: kathbum
85. Podcast Name: **Private Parts**
Network/Artist: Spirit Studios / Jamie Laing & Francis Boule
86. Podcast Name: **The Richard and Judy Book Club, exclusive to WHSmith**
Network/Artist: Richard And Judy
87. Podcast Name: **Athletico Mince**
Network/Artist: Bob Mortimer & Andy Dawson
88. Podcast Name: **IEWS with David Dobrik and Jason Nash**
Network/Artist: Cadence13
89. Podcast Name: **The James Smith Podcast**
Network/Artist: James Smith
90. Podcast Name: **Rugby Union Weekly**
Network/Artist: BBC Radio 5 live
91. Podcast Name: **The Tim Ferriss Show**
Network/Artist: Tim Ferriss: Bestselling Author, Human Guinea Pig
92. Podcast Name: **Stories of our times**
Network/Artist: The Times
93. Podcast Name: **Frank Skinner's Poetry Podcast**
Network/Artist: Bauer Media
94. Podcast Name: **This American Life**
Network/Artist: This American Life
95. Podcast Name: **Deliciously Ella**
Network/Artist: Deliciously Ella
96. Podcast Name: **Serial**
Network/Artist: This American Life
97. Podcast Name: **Life or Death with Chris Ryan**
Network/Artist: 11-29 Media
98. Podcast Name: **99% Invisible**
Network/Artist: Roman Mars
99. Podcast Name: **Ms the Word**
Network/Artist: Stefan Michalak
100. Podcast Name: **TED Talks Daily**
Network/Artist: TED