

**APPLICATION TO THE INDEPENDENT RADIO AND TELEVISION COMMISSION  
FROM ALCATRAZ COMMUNICATIONS LIMITED  
FOR A SPECIAL INTEREST BROADCAST LICENCE.**

**July 19<sup>th</sup> 1999**

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**SECTION TWO**  
**Introduction to the application**

**Name : Alcatraz Communications Limited**

**Address :** Registered Office : 30, Pinewood Ballybrack, Co Dublin

**Correspondence Address :** PO Box 6721, Dun Laoghaire, Co Dublin

**Telephone :** 087 2712321

**Email :** alcatrazc@ireland.com

**Main Contact : Simon Maher**

**Telephone :** 087 2712321

**Contact Address :** P.O. Box 6721, Dun Laoghaire.

**Proposed Station Name : *SPIRIT FM***

**Brief Description :**

Rock and Irish based music service aimed at 18-34 year olds. *Spirit FM* will endeavour to promote new and unsigned Irish artists as well as providing diverse speech based programming which will appeal to our target audience. To copperfasten our commitment to the Irish music industry, Alcatraz Communications Limited have retained the services of Eddie Joyce of **DanceLine Records/IMRO** as Irish Music, Industry and Publishing Consultant. The experience that he, along with the other members of the applicant group, bring to this submission will be invaluable should we be successful in being awarded this licence.

**List Of Advisers :**

**Haughtons Solicitors**, Dun Laoghaire - Solicitor,  
**Eddie Joyce** - Irish Music Industry & Publishing Consultant,  
**Anne Marie Ellison ACA** - Financial Consultant,  
**O.J. Kilkenny & Partners** - Auditors & Accounting,  
**AIB Dun Laoghaire** - Bankers.

**SECTION THREE**  
**Membership and description of applicant group**

**Section A**  
**The Applicant Group**

**NAME :** Simon Maher

**ADDRESS :** 30 Pinewood, Ballybrack, Co. Dublin

**TELEPHONE :** 2853607 087 2712321

**AGE :** 27

**OCCUPATION :** Radio Lecturer/Presenter

Simon Maher has been working in broadcasting for 10 years. During this time he has worked as a radio presenter, producer and as a lecturer in broadcasting skills. One of his recent teaching posts has been in teaching disadvantaged children radio programming. More recently he has been training established newspaper journalists in Radio broadcasting and digital technologies. He also works as a Radio technician and has a particular interest in programming and technical developments in the broadcast industry both at home and abroad. He is currently producing and presenting two programmes for community radio as well as working as General Manager for the Phantom Worldwide internet service.

**NAME :** Peter Vamos

**ADDRESS :** Apt 66, 20 Christchurch Place, Dublin 8

**TELEPHONE:** 454 8677 087 2995639

**AGE:** 34

**OCCUPATION:** Writer/Presenter/Broadcaster

Peter Vamos has worked in the broadcast industry for 13 years. During that time he has been employed as both program controller and production manager and has had considerable experience in radio management, particularly in the non-commercial field. Aside from being an established radio presenter and producer, he has always had a deep interest in teaching radio skills and has trained hundreds of people in broadcasting at CFRC-FM, CIUT-FM, CKCU-FM, Anna Livia FM and Phantom FM. Peter currently works in television broadcast at RTE as a writer and presenter and is the program controller for the Phantom Worldwide service on the internet.

**NAME:** Brian McQuillan

**ADDRESS:** Flat 2, 72 Leinster Road, Harolds Cross, Dublin 6

**TELEPHONE:** 087 2311816

**AGE:** 28

**OCCUPATION:** Media Promotions

**EXPERIENCE:** Brian holds a Higher National Diploma in Media/Music Management. He has experience in sales and promotion of live events and has been involved in broadcasting since 1986 on various stations with a special interest in the promotion and marketing of radio. Brian is currently promotions manager of Phantom Worldwide.

**NAME:** Aidan Lynch BSc

**ADDRESS:** 6 Ard Rí Place, Arbour Hill, Dublin 7.

**TELEPHONE:** 6704963 (H) 4093060 (W)

**AGE :** 26

**OCCUPATION :** Software Developer, Crannóg Software Ltd.

**EXPERIENCE:** Aidan's broadcasting experience began in 1987 and continues today with the presentation of programmes which promote new and established Irish talent . He has a strong interest for the development of radio programming formats for specific audiences. Currently he is Co-Music Controller and Overnight Controller at Phantom Worldwide.

**NAME :** Gerard Roe

**ADDRESS :** 5 Garden Village Drive, Kilpedder, Co Wicklow

**TELEPHONE :** 2819535 (H) 2953116 (W)

**AGE :** 34

**OCCUPATION :** Production Manager, Telecommunications Firm

**EXPERIENCE :** Broadcasting since 1982, Gerard is a leading radio archivist and has presented programmes on numerous radio stations. Has a particular interest in history of radio and music and is credited with a great deal of the background research on "Radio Radio", a book on the history of radio in Ireland. Gerard is currently Archivist at Phantom Worldwide.

**NAME :** Derek Piel

**ADDRESS :** 13 Marine Court, Sandycove, Co Dublin

**TELEPHONE :** 2806697

**AGE :** 30

**OCCUPATION :** Retail Distribution

**EXPERIENCE :** Derek began broadcasting in 1984 His main interest includes archive musical material from the 1970's and 1980's with particular emphasis on smaller bands/artists. This interest has developed to include new bands and artists. Derek prides himself in his knowledge of the backgrounds of thousands of bands. Derek is Co-Music Controller at Phantom Worldwide.

**NAME:** Brian Daly, B. Sc. (Mngt.)

**AGE:** 30

**ADDRESS:** 101 Annadale Drive, Marino, Dublin 9

**TELEPHONE:** 837 0953

**OCCUPATION:** Area Sales Manager (Ireland), firm engaged in the distribution of industrial products.

**EXPERIENCE:** Brian graduated in 1991 from the College of Marketing Design with an honours degree. His final year dissertation evaluated the role of audience research in local radio programming strategy. Brian has been broadcasting since 1988 on both community and commercial radio which has included co-presenting "City Limits" on Anna Livia FM and, later, "Planet X" on FM104. Both programmes actively showcased contemporary Irish and international music talent in an unconventional style.

## **SECTION B**

## **Status Of Alcatraz Communications Limited**

The group has been existence since mid 1996, having being formed with the intention of setting up a radio station to play independent and Irish music to Dublin.

PHANTOM FM began FM transmissions in December 1998. Between that time and the cessation of FM broadcasts on Wednesday 30th June 1999, the station gained a reputation as a station 'for the listeners' by playing music with which listeners could identify and by using presenters who had a genuine desire to produce good radio.

Good radio production has always been the group's key objective. As an illegitimate operator, PHANTOM FM was able to focus on the station's output from a listener's point of view rather than adjust programming schedules to maximise advertising revenue. Although external funding for the operation as a whole was sacrificed, the group believe that this period was invaluable in terms of honing programming, presentation style and gathering listener research.

Support from the station's listeners, as measured by incoming telephone calls, was always very much in evidence and always growing. PHANTOM FM always kept records of calls made to the station and those records suggested that there was a definite and determined section of the radio listening public that needed another radio service. In fact, we use the term 'radio listening' rather loosely as early indications showed that the people tuning in to PHANTOM FM were normally not inclined to listen to their radio at all, opting instead to listen to their own music. That being true, the station was greatly satisfied that we had brought people back to their radio. The tradition of radio in Ireland, especially in Dublin, has been notably strong, yet with a new generation of listeners seeking something more appropriate to their lives and lifestyles, it was a tradition which seemed to be in danger.

The music output of PHANTOM FM, which had always been strongly Irish and independent, or 'indie' orientated, was proving to be a real success, both with listeners and industry figures. Before long, promoters and bands alike were keen to be associated with the station because they felt a certain affinity with PHANTOM FM. This seemed to underscore the gap in the legitimate radio services provided by state and independent organisations.

As is noted, the significant level of 'pirate' activity on Dublin's airwaves catered to various different genres, the bulk of whom would fall into the 'dance' category, but for Dublin's

considerable gig-going population, PHANTOM FM was the station of choice.

As a result, PHANTOM FM was able to get involved at ground level with many of the acts considered to be A-list material on the station. High-profile (within the Dublin scene) interviews with acts such as The Mary Janes, Juniper, Sack, Jack L, Glen Hansard (The Frames DC), Liam O'Moanlai (Hothouse Flowers) and Prayerboat were soon commonplace on the station as were grass roots features with up-and-coming acts like Sugarskin, Nero, Shallow, Bran'do, Neon, Bloom and Jaewan. The group feel that, given the opportunity, this approach to young, Irish and recognisably talented artists would prove to be beneficial to all parties involved. (As an aside, high-profile promoters saw PHANTOM FM as a suitable medium to sell their acts - interviews with successful International artists such as Gene, David Gray and Scott 4 were arranged and completed by PHANTOM FM)

PHANTOM FM also had a strong internet presence. In the period March - June 1999, the station's website logged 10,000 visitors from national, but more significantly, from international visitors, this suggests the appeal of new Irish music on the international front and the group see this as a key area to build on in the future. The station will soon be Ireland's first dedicated internet broadcaster.

The media have also noted the popularity of PHANTOM FM, having recently featured on TV3's 20/20 and on Network 2's nightly news. The station name was regularly dropped by Ireland's music-scene bible, Hot Press. Tabloids and broadsheets alike also got the PHANTOM FM message. Listening in on the final day's broadcasting, The Irish Times' radio-buff in residence, Harry Browne, noted :

"...the insistent on-air party atmosphere at PHANTOM FM, where the exuberant indie types were talking about this month's written applications to the IRTC...the station is well integrated on the city's gig scene and among record-business types. As well as playing good tunes...PHANTOM has a can-do buzz about it which could be described as entrepreneurial."

Saturday, July 3rd, 1999.

Again, the group sees this type of coverage as an indication of a market segment yet to be fully satisfied. The station's integration with local gigs is an extension of our broadcast philosophy.

Alcatraz Communications Limited is registered as a private limited company. The company is awaiting its formal Certificate of Incorporation and this will be forwarded to the Commission as soon as it is issued.

**SECTION 4**  
**Ownership, control & staffing**

## **Section A** **Board Of Directors**

### **Section (i) - Details Of Board Members**

The board of directors of Alcatraz Communications Limited *are* the applicant group and their background, experience and other details are set out above in Section Three.

### **Board Of Directors**

Simon Maher	27	Radio Lecturer	Irish (Chairperson)
Gerard Roe	34	Production Manager	Irish (Secretary)
Peter Vamos	34	Writer/Presenter	Canadian
Brian McQuillan	28	Promoter	Irish
Brian Daly	30	Sales Manager	Irish
Aidan Lynch	26	Software Developer	Irish
Derek Piel	31	Distribution Service	Irish

The intention is to appoint at least one other director to the board of Alcatraz Communications Limited. This director will be someone who is currently involved in the entertainment and media industry who we feel can add to the experience pool at our disposal. A number of individuals are currently being considered.

## **Section B** **Proposed Shareholding Structure**

- Alcatraz Communications Limited currently has equity available to it worth £75,000. It is anticipated that this will be added to by at least one new investor shortly.

Group

Holding

Value

Board Of Directors	50,000	£ 50,000
Individual Shareholders	25,000	£ 25,000
	<hr/>	<hr/>
TOTAL	75,000	£ 75,000

- Day to day control and operation of company by appointed management personnel. Control of Company by Board of Directors and individual Shareholders.

Notes :

- **Board of Directors** as nominated in Section 4 (a). Full details (names, addresses etc.) available in Section Three of this document.
- **Additional Shareholders** named as Stephen Foley and Anne-Marie Ellison.

**Section (i)**

**Existing Shareholders**

<b>NAME</b>	<b>ADDRESS</b>	<b>INVESTMENT VALUE</b>
<b>DIRECTORS :</b>		
Simon Maher	30 Pinewood, Ballybrack, Co Dublin	£10,000
Peter Vamos	Apt 66, 20 Christchurch Place, Dublin 8	£10,000
Aidan Lynch	6 Ard Ri Place, Arbour Hill, Dublin 7	£8,000
Gerard Roe	5 Garden Village Dr, Kilpedder, Co Wicklow	£8,000
Derek Piel	13, Marine Court, Sandycove, Co Dublin	£6,000
Brian McQuillan	17, Leinster Road, Rathmines, Dublin 6	£3,000
Brian Daly	101 Annadale Drive, Marino, Dublin 9	£10,000

**ADDITIONAL SHAREHOLDERS :**

Anne-Marie Ellison	Apt 66, 20 Christchurch Place, Dublin 8	£10,000
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Stephen Foley

21 Kenilworth Park, Harolds Cross, Dublin 6w

£10,000

**Section (ii) - Number Of Shares Issued**

75,000 Shares in the company will be issued, each valued at £1 each. All shares will carry equal voting rights.

**Section (iii) - Voting Shareholders**

All shareholders in the company are named above.

**Section (iv) - Corporate Investment**

This section is not applicable as all the investors in Alcatraz Communications Limited are individuals.

**Section (v) - Other Interests Of Applicant Group**

None of the applicant group are directors or significant shareholders of any other companies. As such, no conflicts exist in terms of media cross ownership.

**Section (vi) - Exit Mechanisms**

If in the unlikely event that a shareholder wishes to sell his/her share, then first preference on these shares will be given to existing shareholders within the company.

**SECTION C**

**Management Structure**

**Section (i) - Management Structure**

The station will be overseen by the Station Manager and the Programme Controller who will look after the day to day running of *Spirit FM*. It is envisaged that there will be a staff of approximately 8 full time and 18 part time staff. This will rise to 11 full time and 21 part-time staff after year two of the stations operation.

#### **Section (ii) - Profiles Of Management Personnel**

(a) **Station Manager** : The proposed station manager is Simon Maher.

Simon Maher has been working in broadcasting for 10 years. During this time he has worked as a radio presenter, producer and as a lecturer in broadcasting skills. One of his recent teaching posts has been in teaching disadvantaged children radio programming. More recently he has been training established newspaper journalists in Radio broadcasting and digital technologies. He also works as a Radio technician and has a particular interest in programming and technical developments in the broadcast industry both at home and abroad. He is currently producing and presenting two programmes for community radio as well as working as General Manager for Phantom FM and Phantoms world-wide internet service.

(b) **Programme Controller** : The proposed programme controller is Peter Vamos.

Peter Vamos has been programme controller at CFRC-FM, a station with similarities to *Spirit FM* as it too was non-commercial, serviced the same age group and offered similar programs. Peter has been key in recruitment and training at Phantom FM, Anna Livia Fm, CKCU-FM and CUIT-FM. He has a keen understanding of how this particular service needs to be managed and has won awards for his own music programs. Peter currently works in television broadcast at RTE as a writer and presenter and is the program director for Phantom FM and the Phantom World-wide service on the internet.

A Financial Controller for the station has yet to be appointed. Anne-Marie Ellison is acting as financial consultant during the application process. OJ Kilkenny & Partners have been appointed

as the company accountants and auditors. A full time administrator will be appointed subject to Alcatraz Communications Limited being awarded a broadcast license.

### **Section (iii) - Management Remuneration, Contracts And Other Commitments**

Management working for *Spirit FM* will be salaried staff. The salary scales are set out in the relevant section below.

All staff will be employed on a contract basis. These contracts will be drawn up by the company's solicitor Carl Haughton of Haughtons Solicitors and will be in adherence with all workplace legislation and regulations.

As members of the applicant group, management staff within the station will hold a percentage shareholding within the company but further management appointees will not be entitled to a shareholding within the company.

The stations marketing director will be rewarded on a commission/bonus scheme as will all those staff involved in the sales area of the business. Other staff will be eligible for yearly bonuses and increments subject to productivity and performance.

## **SECTION D**

### **Staffing Matters**

#### **Section (i) - Staffing Structure**

A detailed graph of the staffing structure for *Spirit FM* is set out in Appendix 4.1 of this document. The salary levels for both the full time and part time employees of the station are set out below in section (ii)

**Section (ii) - Salary Levels For All Staff**

Employment Details For Alcatraz Communications Limited

**Full-time Staff:**

Station Manager/Full Time Broadcaster	£12,500
Programme Controller/Full Time Broadcaster	£12,500
Sales/Promotions Manager	£10,000 + Comm
Administrator	£11,000
Full Time Broadcaster 1	£10,000
Full Time Broadcaster 2	£10,000
Full Time Journalist	£11,000
Receptionist/Secretary	£10,000

**Part-time Staff:**

Part Time Contractor/Broadcasters	£2,500 each x 10
Part Time Journalist	£5,000

Sales Contractors £5,000 each x 3

Part Time Promotion & Research Staff £2,500 each x 3

**Permanent Contractor:**

Contract Engineer £6,000

**Section (iii) - Recruitment Of Staff**

It is envisaged that posts within Alcatraz Communications Limited will be publicly advertised both in the national press and also in relevant trade magazines and newspapers such as Broadcast, Radio World and the Radio Magazine. In keeping with its policy of giving young talent a chance to show their skills on *Spirit FM*, the company will also be approaching colleges such as Dublin City University, Colaiste Dhulaigh and Ballyfermot Senior College with a few to employing graduates of their radio related courses.

**Section (iv) - Industrial Relations**

Alcatraz Communications Limited's industrial policy will be in accordance with normal industrial policy and regulations. All staff members will be permitted to be members of their relevant union.

**Section (v) - Pay Agreements, Training and Pension Schemes**

All staff contracts in terms of remuneration will be reviewed every year and increases commensurate with experience and productivity will be granted. Alcatraz Communications Limited has set aside £10,000 for training in year one and this will increase to £15,000 in year two. A pension scheme within the company is planned in the future.



**SECTION FIVE**  
**The programme service**

## **Section A** **Broadcasting Philosophy**

### **Section (i) - Philosophy And Vision**

The broadcasting philosophy of *Spirit FM* centres around the idea that in order for Irish artists and acts to have a good opportunity to promote themselves and hone their skills they need airplay. A radio station dedicated to the promotion of new and established Irish artists will expose them to the industry, to the nation and to the world. People are weary of non-stop chart based radio from stations whose sole purpose is to sell advertising. We intend to provide quality music programming to an enthusiastic and loyal audience who are currently not catered for by the current radio services. We know that there are more than enough artists to benefit from this service and fulfil these goals. We know that people want this kind of radio and we feel assured in our abilities to provide exciting innovative radio.

To do this we intend to create a special interest music based service which will focus on Irish independent musicians and artists as well as international independent artists in, but not limited to, the rock and pop genre. The creation of this service will give new artists an opportunity to receive airplay and promote themselves. In doing so, we will give listeners the opportunity they desire, to hear new artists. As a secondary service we will continue to broadcast on the internet. We have found that there is a large interest in our service from listeners around the globe. The continuation of this service ensures that Irish music will be heard abroad.

The word “alternative” or “independent” is often misread as “inaccessible” or “alienating”. The music we will present will be every bit as listenable as what is currently available, the difference being it may be unfamiliar or indeed sometimes challenging. In terms of the music mix, we understand that a balance must be made between what is known and what is unknown. We feel that the quality of new music available now is high enough that exposure alone will create a greater interest in it. We wish to create a service that can boast “You heard it here first.”. Further to that we believe there is no machine, no computer program that can successfully take the place of a skilled presenter who is knowledgeable and interested in music.

Therefore the presenters themselves will make the decision as to what tracks will be played based on a category system outlined further on in this document.

We recognise that the worth of a radio station is more than the music it plays. It is an attitude, a philosophy and a distinct sound. Our motto is “Real people radio”. We broadcast for the listener not the advertiser. From our discussions with listeners we have found that the reason Phantom FM was so popular was that our presentation style was natural and not manic in nature. They appreciated our warm, welcoming and intelligent approach. Another recurring comment was, we played unsigned acts right next to major artists like David Bowie rather than slot them away in some obscure corner of the schedule. We will carry on presenting radio that is entertaining, educational and enlightening.

Finally, as a broadcasting radio station, *Spirit FM* will endeavour to give young people the opportunity to learn and participate in broadcasting. Over the past year many people have written to Phantom FM asking to become involved and many of them are now fully trained broadcasters who are of notable calibre. We will continue this tradition of investing in young people or anyone with a true interest in radio.

## **Section (ii) - Programming Strategies**

The following are some of the strategies we will implement regarding programme research, programme production, quality control and compliance with statutory and contractual obligations.

### **Programme Research**

Programme research will be carried out in a number of ways. Firstly music programmers will be fully trained in broadcasting and have a natural interest and be knowledgeable in the music we will provide. Previous radio experience will be essential along with an understanding of the important role our programmers must fulfil to further the Irish music industry. Programmers will be familiar with the music policy and will research and choose music accordingly. To this end there will be an audition station for listening to new music plus a memorandum highlighting new releases.

Programmers will be expected to have material prepared to fall under the “enrichment material” category outlined under Programming Schedule. A library of recent music news will also be

available to presenters along with biographical information. We will also utilize the internet and access official artist sites for more information. News, features and other spoken word programmes will be researched by our full and part-time journalist staff and researchers. They will be aware of and conform to policies regarding fair comment, impartial presentation and equal time to all interests concerned in a subject, public controversy or debate.

### **Programme Production**

A programme controller will be responsible for the creation and maintenance of a broadcast schedule as well as all on air activities. The programme controller will be responsible for quality control, staff training and disciplinary actions.

A production manager will be responsible for all pre-recorded broadcasts in terms of technical production, quality control and equipment maintenance.

Programme production will be monitored directly by the programme controller and production manager who will be answerable to the station manager.

All staff will be trained and show a high level of broadcasting skills and will be directly answerable to the programme controller.

Broadcasting policies will be created to govern the content and nature of all spoken word programming. Music policies will be created to govern the airing of songs which may be considered offensive. Policies will be created regarding on air guests and controls will be put in place to ensure quality broadcasts. All programmers will be made aware of and adhere to these policies.

Music categories will be established and percentages for each category will be maintained. Music within each category, particularly new music, will be played on a rotational basis.

Equipment will be regularly maintained and kept in good working order.

The majority of programmes will be live with the broadcaster working as operator.

### **Quality Control**

The programme controller and the station manager will ensure quality control by effective monitoring of broadcasts.

Individual programmes will be regularly reviewed. Broadcasters will be required to record aircheck tapes for the purposes of these reviews. Broadcasters and management will have regular think tanks and group discussions to develop ideas and programmes.

### **Compliance**

Logger recordings of all broadcasts will be made and kept for a period of six months.

Written programme logs will be created and maintained by the programme controller which will regulate and quantify the spoken word percentages and other commitments.

Playsheets will be used to ensure that each music category percentages are be maintained. A sample playsheet is shown in appendix 5.1.

### **Section (iii) - Programming Criteria**

Aside from the figures received from the JLNR survey there are a number of factors that determine the success of programming. While broadcasting, our ongoing research will come primarily from listener feedback and interest in station based activities. We have always kept records of the requests made to Phantom FM and we have found them to be extremely useful in terms of determining our listenership. We can also take statistics from our web site easily as we will be using a webcam and chat facility which gives the listener direct access to the presenter.

It is our intention to create an in print and on line newsletter and “fanzine”. The success of these will be directly related to programming as they will not be promoted in any other way other than on air.

The success of the station will also be tied to the success of artists we will promote and the independent music industry in general. Liaison with labels and artist's managers will determine the interest generated by on air promotion through record sales and concert attendance figures.

Finally the most important method by which we will gauge our success will be in the form of the enthusiasm shown by our listeners. If there is the same amount of interest in becoming involved with the station or positive comments as there has been while broadcasting as Phantom FM then we will have succeeded in creating a vibrant listening community.

## **Section B**

### **Programming Schedule**

#### **Section (i) - Overview Of Programme Schedule**

The programme schedule will be live programming from 7:00 to 00:00 (10:00 on weekends to 00:00, 00:30 on Sunday), seven days a week in stereo. Music and spoken word programmes will be between half hour and three hours in duration while news and features will be between three and fifteen minutes. The majority of the programming will be music broadcasts of a general or speciality music nature. Aside from normal album cover information (i.e. name of song and artist) and general banter, presenters will deliver 30 seconds of "enrichment material" within every fifteen minutes. Enrichment material is spoken word which includes material that is educational, of interest to the listener relative to the broadcast (i.e. artist biographical information), or human interest (i.e. pop news, comedy, or special features). This will not include news.

#### **Section (ii) - The Programme Schedule**

A typical seven-day programme schedule is outlined in appendix 5.2. Details of programme content of spoken word and specialty music programmes are outlined below:

**Square One** – A half hour sports programme which comments on international and national events with a special focus on local and university sporting events.

**Gay/Lesbian** – A half hour look at news and issues of interest to the gay and lesbian community.

**On Our Own** - A news and information service of interest to students which features items such as how to find a flat, tenants rights, cooking on a budget, good health during exams, and debates.

**The Reel World** – A programme which focuses on film, the Irish film industry and recent releases.

**Bits and Bytes** – A look at recent developments on computers which will combine educational items with news, price watches and software reviews.

**Watani** – Arabic language programme featuring news and information on and of interest to the Arabic community.

**¿Qué Pasa?** – A Spanish spoken word programme of news and items of interest to the Spanish community.

**Chinese Panorama** – A Chinese spoken word programme of news and items of interest to the Chinese community in both Cantonese and Mandarin.

**Anorak Hour** – A programme focusing on radio broadcasting news and events including historic radio recordings and interviews with radio activists.

**Icon** - A three hour spotlight on independent Irish talent featuring news, interviews and live music.

**Reggae Splashdown** – A programme focussing in on roots and dance hall styles of reggae featuring interviews and artist spotlights.

**Gods Of Rock** – A show that explores progressive rock, blues rock fusion, art rock and more.

**Spiral Stares** – This show features classic and modern gothic rock, post punk and the darker side of pop.

**The New Music** – Features recent singles from non-Irish bands and a look at non-single cuts and b-sides from recent releases.

**Hip To The Hop** – Hip Hop and soul music.

**Metal Sandwich** – Heavy metal and hard rock.

**Populuxe** – Classic pop and new wave featuring bands you know but songs you don't.

**Three Chords No Waiting** – Classic and modern punk music show which will also feature ska, grunge and rockabilly.

**Easy in The Afternoon** – Music from the classic jazz era up to the sixties.

**Mondo Music** – A historical look at pop music through the years from the 1920's dance and swing to Sultans of Ping.

General music programmes will follow the music policy outlined below by the percentages of categories A, B, C and D. From Monday to Friday, the four daytime general music programmes and The All Request Lunchbox will each contain one 5 minute feature which are a variety of comedy, science or drama inserts. A typical hour of programming is detailed in Appendix 5.3.

### **Section 3**

#### **Programme Policy Statement**

The programming policy statement will be broken down as follows. Broadcasts will be seventy percent music based with the remaining thirty percent being spoken word. Of that thirty percent, twenty percent will be devoted to news and current affairs.

News will be sourced from Today FM's news service and two journalists will be employed by the station to overlook the news sections. News bulletins of 3 minute duration will be read every hour on the half hour between 7:30 and 23:30 inclusive with a fifteen minute bulletin at 17:45, Monday to Friday. News Bulletins will include 3 national or international stories and 2 stories of interest to our audience. Along with that we intend to broadcast foreign language features which include local news for several communities in the Dublin area. These will be a half hour in the Chinese, Arabic and Spanish languages. Transcripts of which will be made available in English. The current affairs programming will be designed to be of interest to our target audience such as youth based issues and issues of interest to students. Sports coverage will be in the form of a half hour programme devoted to national and local sports events while regular sports updates will occur throughout the schedule.

The music policy is outlined as follows:

**Category A: New Irish (No less than 20%)** This will include unsigned recorded and non recorded acts, artists that are currently not charting or receiving rotation on commercial stations.

**Category B: Established Irish (No less than 20%)** This will include signed or established acts.

**Category C: New Music Non-Irish (Approximately 30%)** This includes new releases from British and international independent artists in the last six months.

**Category D: Album Oriented Rock (Approximately 30%)** This includes classic rock and alternative album tracks from the past 30 years that do not receive regular airplay.

Examples of each category can be found on Appendix 5.4.

These categories will be in effect for any general music programme. Specialty music programmes such as jazz and hip hop will not be affected by these categories, instead they will be subject to a 30% new music quota and be instructed to play as many Irish artists as feasible.

Throughout the Monday to Friday schedule there will be 5 x 5 minutes features per day. These will be a combination of brought in and station produced pre-recorded inserts, the subject of which will vary from comedy to science and drama programming. Also there will be regular current affairs programming from 18:00 to 18:30 Monday to Friday.

Irish language programming will take the form of 2 x 5 minute per week which will teach basic Irish in an amusing and practical way. The focus of *Spirit FM* is to promote Irish culture by presenting Irish music in the Dublin area and around the world via the internet..

By our very nature we will be creating new opportunities for Irish talent in music by giving artists a strong voice within the Dublin community. Plans to record feature programmes and inserts will ensure that young people and those not currently in the radio industry will be given a chance to become involved in a vibrant organisation that will train and nurture them.

There are plans to purchase short features from freelance and independent producers and we will invite programming ideas from the industry. We have plans to produce comedy and documentaries with an intent to sell on.

The programming style of *Spirit FM* will be a relaxed, intelligent and enthusiastic presentation in which the focus is on the music. Unlike other stations, our broadcasts will not rely well known on-air personalities. We will provide an honest, open, hype-free sound that delivers quality music in an educational way.

In the future we wish to present bands live from venues around the city and incorporate our club night, Phantasm, into the schedule as a live remote broadcast. Phantasm features generally unsigned bands live on stage on a weekly basis.

**SECTION SIX**  
**Market analysis**

The Dublin area is well served by print and broadcast media, being both a major local and national media centre.

## SECTION A

### ANALYSIS OF THE EXISTING RADIO MARKETPLACE:

There are 15 radio stations licensed to serve Dublin City and County partially or in its entirety. These can be divided to the following groups:

Station	Target audience	Format	Advertising	Authority
<i>National Radio Stations</i>				
Radio 1	All adults	News/Speech driven	Yes	RTE
2FM	20-44 yr. olds	CHR music	Yes	RTE
Lyric FM	Adults 35+	Classical/Light	No	RTE
Radio Na Gaeltachta	All adults	Irish Language & Culture	No	RTE
Today FM	25-44 yr. olds	AC Music	Yes	IRTC

<i>Local Radio Stations</i>				
FM104	15-34 yr. olds	Hot AC Music	Yes	IRTC
98FM	20-44 yr. olds	AC Music	Yes	IRTC

<i>Community of Interest Radio Stations</i>				
Anna Livia FM	All adults	Speech driven	Limited	IRTC
Radio na Life	All adults	Irish Language & Culture	Limited	IRTC

*Note: AC= Adult Contemporary CHR= Contemporary Hit Radio*

There are also *Community Radio Stations* (3) that serve mainly sub-urban districts and *Institutional/Hospital Radio Stations* (3) that serve mainly hospital institutions and their environs.

Radio stations controlled by the RTE authority generate their income from both advertising and the TV Licence fee. Stations licensed by the IRTC do not receive income from the RTE licence fee.

All broadcast in high quality stereo FM.

### **Other Radio Services:**

A range of other services from Ireland and abroad are also available in the Dublin radio market. These include licensed local radio stations from neighbouring franchises, in particular *CKR* (Kildare/Carlow) *LMFM* (Louth/Meath) and *East Coast Radio* (Wicklow) and other services such as *Atlantic 252* and *BBC Radio*. Most have variable signal quality and strength but some such as the BBC services are available in quality FM on the Cablelink cable network. They do not have significant audience or commercial impact in the market place but none the less their presence must not go unnoticed.

### **Unlicensed Radio Services:**

There is also a significant level of unlicensed or “pirate” radio activity in Dublin. These stations are generally not commercial and operate to varying degrees of professionalism. They tend to narrowcast particular genres of music such as dance, rock or country which their operators believe are not catered for by licensed radio stations.

Despite additional licences being issued it is likely that illegal broadcasting will continue.

### **Audience Ratings:**

The only acceptable radio audience measurements are those provided by the Joint National Listenership Research (JNLR) survey conducted by the Market Research Bureau of Ireland (MRBI) in which licensed radio stations participate.

The stated objective of the JNLR study is to provide reliable estimates of audiences to both national and local radio as a basis for the planning of advertising schedules.

It is critical to note that the JNLR/MRBI Listenership study conducted in Ireland is a quantitative exercise involving the estimation of audience size. It does not measure the quality of programmes or opinions about programmes. It also uses a very broad definition of who is defined as a “listener”.

The JNLR measures a number of different aspects of the radio audience including the “listened yesterday” weekdays measure. This is a duplicated measure of what radio stations were listened to yesterday by the audience.

**Table 6.2: Dublin Listened Yesterday (Weekdays)**

	Adults	H/wifes	Age	
			15-34	35+
			%	%
Any Radio	85	86	86	84
Any RTE Radio	51	58	36	64
Any Radio 1/2FM	50	57	33	64
Radio 1	37	43	13	56
2FM	19	20	25	14
Any Local Station	44	38	65	26
FM104	29	21	50	13
98FM	22	22	30	16
Other Local Station	3	2	5	2
Today FM	10	8	13	7

*Source: JNLR/MRBI (Oct. 98 –March '99 Interim report)*

**Key characteristics of the Dublin Listenership patterns derived from the JNLR.**

- ◆ The figures in this table bear out the popularity of radio as a medium amongst Dubliners with 85% listening to the radio during the average day and most of it is commercial.
- ◆ Irish listeners listen to an average of 4 hours of independent radio per day
- ◆ RTE Radio leads the overall market with its well-established Radio 1 and 2FM services with over 51% tuning into either service.
- ◆ Independent local radio has a strong share of the overall market at 44%. It is particularly strong in the 15-34 year old segment where 65% listened yesterday to any local station.
- ◆ Radio Listenership among 15-34 year olds increases after 7 p.m.
- ◆ FM104 is the most listened to radio station within the 15-34 year old segment followed by 98FM and then 2FM
- ◆ The figures indicate a strong preference of the 15-34 year old segment for the music driven services of *FM104*, *98FM*, *2FM* and *Today FM*

### **Relevant Competition:**

From the JNLR data and a knowledge of the marketplace, *Spirit FM* has identified its major competitors as 4 stations that are targeting the young adult 15-34 year old audience with music programming. These are *2FM*, *Today FM*, *FM104*, *98FM*.

All of these stations are of broad appeal but it must be noted that both *2FM* and *Today FM* schedule minority programming (mainly at night) which would directly compete with the proposed radio service.

We will analyse competitors to the proposed service using the SWOT (Strengths/Weaknesses/Opportunities/Threats) analysis tool as a framework.

### **FM104 & 98FM**

Upon analysis we discovered that both 98FM and FM104 share many of the same strengths and weaknesses. The key strength that FM104 had over its 98FM was its stronger position in the market place. It is noted that 98FM is targeting an older audience than FM104.

#### Strengths

- ◆ Strong branding and image created by a high level of promotional activity
- ◆ Music format is designed to appeal a broad spectrum of people within the target audience
- ◆ High level of experience of management and staff in the radio industry
- ◆ Ideal for “consensus” listening in the workplace and public areas e.g. shops, factories etc.

#### Weaknesses

- ◆ Music playlist is tightly regulated by programme director and consists of a small number of songs on a high rotation. This leads to a repetitive music format.
- ◆ High level of advertising time and commercial activity in each hour – over 8 minutes during prime time programming
- ◆ “Intellectual” content of presentation links is limited
- ◆ Over reliance on promotional activity to maintain listenership
- ◆ Little variety in programming and almost no specialist music or other programming.

## ***2FM***

### Strengths

- ◆ Excellent line up of high profile presenters and personalities.
- ◆ Has well established niche programming which would compete directly with programming proposed by *Spirit FM* – in particular its night time schedule featuring *Dave Fanning* and *Uaneen Fitzsimons*
- ◆ Has a source of funding from TV licence fees which can offset the high cost of producing minority programming
- ◆ Visibility of its presenters is increased as many are also on its TV services presenting programmes that increase their credibility
- ◆ RTE is a large organisation which consequently benefits from economies of scale, cross advertising on other TV/radio services and the exposure of their radio presenters on national TV
- ◆ Has absolutely no public service commitments nor must it provide a 20% current affairs content

### Weaknesses

- ◆ Traditionally low levels of listenership in Dublin area
- ◆ Over reliance on a select few named personalities who are ageing
- ◆ Has tended to be slow to react to changes in the market
- ◆ Has to appeal to a national audience rather than a local Dublin audience

## 100-102 Today FM

### Strengths

- ◆ Has acquired some major personality talent
- ◆ Has some strong niche music programming during night time in the form of “*Here Comes The Night*” & “*Pet Sounds*”

### Weaknesses:

- ◆ Weak identity because of its bad start as Radio Ireland and subsequent name change
- ◆ Has to appeal to a national audience rather than a local Dublin audience
- ◆ Day time programming emulates that of other commercial competitors

### Opportunities in the Marketplace:

- ◆ **There is little programming choice** - The similarity of programme output between the main players is striking. Programme schedules and music policies are almost identical with only minor adjustments in music policy to position the particular station into a slightly higher or lower age category. Thus the available musical variety for listeners is limited, particularly during prime time, and there is an opportunity to provide alternative programming with other music genres.
- ◆ **A Niche Market Approach** - The existing radio stations are targeting the same audience. A characteristic of the market is the very high level of promotional activity – mainly outdoor advertising and hourly on-air cash competitions. The main players over engage in this activity in an attempt to differentiate their services, as their programming strategies are almost identical.

- ◆ There is an opportunity for a new entrant to niche market itself by selecting a specific audience segment and programme type and thus avoiding head to head competition with the main commercial players.
- ◆ **Less commercialised listening environment** – The existing stations are extremely commercial in nature both in terms of airtime allotted to advertising and their own promotion. An opportunity exists for a station to present programming in a less commercially orientated environment.
- ◆ **Demand for advertising airtime** – fuelled by favourable economic conditions the demand for advertising airtime is increasing and currently exceeding supply. Advertisers are seeking new media and ways to communicate with their markets and this will benefit specialised broadcasters.

#### **Threats in the Marketplace:**

- ◆ **New entrants** – soon to be licensed and future entrants to the market place could compete directly with the proposed service in terms of both programming and revenue.
- ◆ **Existing stations** - A modification of programming strategy by any of existing stations could absorb part of our target audience. These stations could include music from the proposed programme type in attempt to increase their listener bases. With new competition any existing station could decide to refocus on the 15-34 year old sector.
- ◆ **New technology** – Digital broadcasting will herald major changes to traditional broadcasting and may render current FM broadcasting stations obsolete.

- ◆ Digital broadcasting will allow many more radio stations to enter the market place providing a massive choice for the listener. It is expected that these stations will cater for very specific audience segments or programme/musical genres.
- ◆ **The Economy** - A down turn in the economy would depress the advertising market and would adversely affect radio stations who are targeting small specialist audiences.

### **Radio Advertising Revenue:**

The following table is a profile of all media advertising expenditure on a national basis compiled by the *Institute of Advertising Practitioners in Ireland*. It is calculated on rate card value. The radio profile only includes RTE National and local radio in Dublin and Cork.

**Table 6.1: Profile of National Advertising Expenditure**

<b>Medium</b>	<b>1997</b>	<b>Profile %</b>	<b>1998</b>	<b>Profile %</b>	<b>Year on % Change</b>
Press	£197.9m	55	£208.4m	53	+5
Television	£101.9m	29	£113.9m	29	+12
Radio	£29.1m	8	£34.3m	9	+18
Outdoor	£24.5m	7	£30.4m	8	+24
Cinema	£3.1m	1	£3.7m	1	+19
Total	£356.5m	100	£390.7m	100	+10

Source: IAPI Adspend

- ◆ Total radio's share of advertising expenditure is a healthy 9% of total advertising expenditure.

- ◆ There is a strong growth rate of 18% in the overall radio sector. This trend is set to continue.
- ◆ Radio advertising and sponsorship revenue in the Independent sector (all stations) amounted to £32.67 million in 1998, a 16.9% annual percentage increase on 1997. This sector has experienced steady growth since 1994 (*Source: IRTC Annual Report '94, '95, '96, '97, '98*).
- ◆ The value of the Dublin independent radio market is estimated to be £12 million. This figure is based on an analysis of the *IAPI Adspend* figures and the *RTE Annual Report 1997* as there are no publicly issued figures from 98FM and FM104.
- ◆ There are not enough media opportunities to satisfy demand at peak times of the year. This lack of availability is most felt in colour press, outdoor and radio advertising (*Source: Association of Advertisers in Ireland – Chief Executive's Report 1998*).
- ◆ This lack of availability has certainly put inflationary pressure on radio rate card pricing in the Dublin market.

### **Conclusions:**

From the analysis of the Dublin radio market we can conclude:

- ◆ Despite the number of radio services available there is a lack of programme and music choice, particularly in those stations serving the 15-34 year old segment. Opportunities exist for other stations to provide alternative music and programme types.
- ◆ The Dublin radio advertising market is sufficiently large enough to support additional services that may enter the market place.

## **Section B**

### **DEMAND AND POTENTIAL FOR THE TYPE OF SERVICE PROPOSED**

The demand for the proposed radio service is evident following our SWOT Analysis of the Dublin radio market. There are only a limited number of radio stations providing a very limited number of programme types to Dublin listeners.

Of the main stations targeting the 15-34 year old sector – *98FM*, *FM104*, *Today FM* and *2FM* – the homogeneity of the music policy is striking. All stations have a broad contemporary music policy aimed at appealing to the widest possible audience with the objective of maximising available listenership and potential advertising revenue.

In reaction to this, a plethora of unlicensed radio stations are currently broadcasting. A trait of the unlicensed sector is that they have tended to specialise or “narrowcast” the type of music broadcast and in most cases are competing against the licensed stations in very specific audience segments e.g. 15-24 years rather than head on.

#### **Size of Target Audience:**

The applicant believes that the population of the 15-34 year old young adult segment is sufficiently large enough to support other radio services including the proposed service.

The population of the Dublin City and County franchise area is 845,000 – about 80% of the actual population of Co. Dublin. The Dublin City franchise will be a subset of the larger City and County franchise.

The applicant that with their proposed transmission site that they will be able to reach 85% of the Dublin City and County Franchise or 718,250 persons.

The *Census 1996* data gives the age distribution of the Co. Dublin population as follows:

Age	<15	15-24	25-34	35>
% of population	22	18.6	16.7	42.7

Based on these figures we can estimate that what we define as the Dublin City franchise will consist of 253,542 aged 15-34 years old.

The JNLR/MRBI study states that 86% of 15-34 year olds listen to the radio in this audience segment meaning that 15-34 year old radio audience numbers 218,046 persons.

It is worth noting that this potential audience is considerably larger than the total audience size for many other local radio franchise areas around Ireland.

#### **Nature of the 15-34 year old audience:**

Within this age band it is important to note that there is a large student population – Second Level 15-18 years old (approximately 90,000) and Third Level 18-22 years old (in excess of 50,000). As Dublin is a major educational centre there is a substantial student population that study in the city but are from outside Co. Dublin. This population will deplete during the summer months as educational establishments are closed and many students migrate.

Those who have completed their education (at either level) are likely to be employed. Since 1990, employment has grown by over 29%. In the same period, the unemployment rate has fallen from 13% to under 8%. The rate of long term unemployment has fallen from 8.3% to 3.9%. The proportion of women in the workplace has also risen from 33% to 40% (*Source: Association of Advertisers in Ireland – Chief Executive's Report 1998(all figures)*). Thus there is a high level of employment among those available to work and as they are predominately single they have a high level of disposable income.

It is difficult to estimate the size of the foreign language speaking population of Dublin as this population segment is in a constant state of flux.

What is certain is that the size of these communities is increasing due to inward migration because of Ireland's current economic prosperity and the fact that there is freedom of movement within the EU. Dublin is now a cosmopolitan capital embracing many ethnic groups and languages.

**Attitudes and views of the Advertising and Media buying community:**

The applicant has contacted a number of Dublin advertising agencies and advertisers. It is accepted that the principal advertising spenders (mainly FMCG advertisers) are still seeking media that appeal to broad audiences in order to maximise their advertising expenditure. However, it is accepted that media fragmentation is occurring in all sectors – print and broadcast. It is predicted that fragmentation will continue and individual media will narrowcast to specific audiences. Therefore, advertisers will eventually have no choice but to use a range of smaller focused media for future.

The consensus was that the demand for advertising space was increasing reflecting the current affluence of the nation. It is “boom time” in the advertising industry yet the amount of available space was still limited. In peak months there are not enough media opportunities available to satisfy the demand leading to price inflation. Therefore, advertisers are now faced with either paying a premium for the existing mainstream media or seeking new media that may yield smaller audiences but prove to be cost effective. The lack of availability is most felt in colour press, outdoor and radio advertising. It was felt that the availability of new radio services would be most welcome, as was the launch of *Today FM* in recent years.

Advertisers indicated that at present the use of radio stations with broad appeal would continue to win the bulk of radio advertising expenditure. However, they recognised the fact that a focused radio service, such as the proposed service, would be of considerable interest to niche businesses and particularly those with new or innovative products and services.

Evidence of support from advertising agencies is contained in Appendix 6.1.

### **Support from the potential audience:**

The demand for the proposed service is highlighted by the response to the former unlicensed radio station, *Phantom FM*. *Phantom FM* was set up in 1996 by a number of individuals to fulfil a perceived gap in the Dublin radio market – specifically a station broadcasting modern rock and alternative music with a high level of Irish produced content to a young adult audience.

The response was excellent with the station receiving several thousand ‘phone calls, e-mails and letters per month despite only limited broadcasting hours. In recent months, *Phantom FM* has received over 20,000 visitors on its Internet web site (online since March 1999) and almost 2,000 listeners joined a mailing list to receive further news on the progress of its special interest radio licence application.

Furthermore, the local music and record industry have indicated their support for the proposed service. Many believe that they are not being served by the local stations in terms of radio airplay access that favours established or mainstream artists. Access to radio airplay for unsigned local artists has diminished considerably as both *98FM* and *FM104* no longer have specialist new music programmes. The only such programming available is provided by the night time schedules of *Today FM*, *2FM* and some of the IRTC community radio stations including *Anna Livia FM* and *Radio na Life*.

Additionally, “*Phantasm*” a weekly music club run by *Phantom FM* at a city centre venue attracts over 250 people who enjoy the same style of music as *Phantom FM* and the proposed radio service.

Letters of support from many local Dublin bands and promoters are contained in Appendix 6.2

## **Section 6**

### **Anticipated Performance of Service**

#### **i) Target Audience:**

The target audience for the proposed service is radio listeners aged 15-34 year olds resident within the Dublin City franchise area and will have

- ◆ a preference for modern rock music
- ◆ a preference for contemporary new Irish music.

These will form the core of the station's everyday audience. The station will also have specific secondary audiences who will tune into certain parts of the programme schedule e.g.: foreign language programming.

#### **ii) Size and Nature of the market:**

The population of the 15-34 year old audience within the franchise that listens to the radio is 218,046 persons. The Census data indicates a minor bias towards females (51% of population).

The student population, both Second and Third level will be a particularly important sub-group within the intended target audience and we project that we obtain a high level of listenership within this group.

Our own primary research conducted in July 1999 among the listeners of *Phantom FM* indicates that:

- ◆ The average age of the respondent was 24
- ◆ 54% of respondents were in the 15-24 year age group
- ◆ The audience tends to be male - 71% of respondents were male

- ◆ 81% of the audience is single
- ◆ 41% classed themselves as a student (majority in third level) while a further 54% reported that they were a full time employee.
- ◆ 50% stated that they had completed their education at third level

In summary, the listeners to Phantom FM were young and well educated. Almost all those finished their education were in full time employment. The numbers that had received a third level qualification would suggest that they are pursuing well paid professional careers. They have a high level of education and are either still at third level or are currently in the work place with a third level qualification. The fact that they are predominately single would suggest that they would not have major financial commitments (e.g. mortgages) and would have a considerable amount of disposable income

Details of the primary research are contained in Appendix 6.3.

Within the foreign language (Chinese, Arabic and Spanish) speaking communities we expect to achieve a high level of listenership during the appropriate part of the programme schedule as there is no other local radio station offering scheduled foreign language programmes. Listenership to the overall programme schedule by this audience group will depend on their musical preference.

**iii) Projections for listenership ratings:**

The objective is to achieve the following *listened yesterday ratings* within the 15-34 year old segment during the first three years:

- ◆ Year 1 – 10%
- ◆ Year 2 – 12%,
- ◆ Year 3 – 14%

The applicant believes that this can be achieved through the quality of the programming schedule and through the marketing of the station.

**iv) Advertising revenue potential over the first three years:**

The revenue generated through the sale of advertising spots and programme sponsorship will be:

- ◆ Year 1 – £395,936
- ◆ Year 2 – £503,653
- ◆ Year 3 – £591,100

A breakdown of the advertising revenue generated on a monthly basis is contained in the Financial and Business Plan. The applicants believe that these are realistic and achievable figures and they will be used as benchmarks to measure the performance of the station on a financial basis.

**Section V**

**Expected impact of proposed service on existing services**

It is expected that the proposed service will have an impact on the existing operators both in terms of listenership and revenue. The market has a very high level of listenership – over 86% listened to the radio yesterday – and is currently served by a limited number of radio stations.

The proposed station is aiming to better serve a segment of this radio audience, which is defined by a musical preference and is not seeking to be of broad appeal.

We will be seeking to attract existing radio listeners and this means that they will either cease to listen to an existing station or reduce listenership to an existing service and switch over to the proposed station.

However, as this service and other proposed services come on air we will see a fragmentation of the radio audience with each station tailoring its programming towards a specific audience group. In the long term this will undoubtedly impact negatively on the listenership to radio stations who seek to be of broad appeal.

In terms of revenue, the applicant group believes that because the station is specialised and appeals to a defined audience it will appeal to certain businesses that are not being served by existing radio services. While there is no doubt that the proposed station will be competing for existing radio advertising budgets, the applicant believes that they will also attract a significant number of “new to radio” clients.

#### **SECTION D**

#### **STRATEGIES FOR ACHIEVING PROPOSED LISTENERSHIP AND REVENUE TARGETS**

##### *Advertising and Sponsorship:*

The sales of airtime to advertisers will form the station income. Two forms of advertising will be offered:

- ◆ Advertising spots
- ◆ Programme underwriting.

It has been decided that the station will accept advertising spots for two reasons:

1. The applicant believes that advertising spot revenue is essential to meet its overheads and fund its future development.

2. The current positive economic conditions have increased the affluence of Irish consumers. With this has come a wave of businesses who are aiming to cater for the, often specialist, needs of these consumers. These businesses are seeking media to reach these niche markets in a cost-effective manner. Current radio operators are appealing to broad audiences to maximise their revenue. As a result, their advertising rates are high and on a cost per thousand (CPT) measure are expensive for smaller businesses. We therefore believe that there is a large section of the Dublin business community who are not being served or could be better served by local radio.

### **Advertising Spots:**

Three minutes of airtime will be allocated to advertising per hour. These will be in three breaks spaced approximately 20 minutes apart at 00:21, 00:36 and 00:51 in each hour. These breaks are deliberately timed so as not to coincide with other stations breaks. Thus *Spirit FM* will be playing music while others are playing commercials and can thus attract listeners who tune out of competitors during their commercial breaks.

### **The Ratecard:**

Advertising prices, listed on the station's ratecard, have been calculated by combining the stations own operating costs per hour and the advertisers CPT (Cost per 1000) for this audience segment.

Competitive parity was used to arrive at a competitive but realistic ratecard. All prices will be based on a standard 30-second spot. Pro rata rates will apply for longer or shorter spots.

Two ratecards will be offered one for Local Traders, defined as small businesses not using an advertising agency, and a National Ratecard for large businesses and those using an advertising agency. Local trader's will benefit from 5% additional airtime. Both ratecards will be reviewed every 6 months (coinciding with the release of JNLR data).

Standard Spot Rates		
Zone 1	07:00 – 19:00	£35.00
Zone 2	19:00 – 00:00	£18.00
Zone 3	00:00 – 07:00	£8.00

The following are the pro-rata rates for longer or shorter advertisements:

Pro Rata Rates	
15"	70%
20"	80%
40"	+33%
45"	+50%
60"	+100%
Fixing Charge	+20%

### **Advertising Packages:**

Advertising spots may be bought singly but will be sold mainly in packages of 21, 28 or 35 thirty-second spots. Five package types will be offered based on different time bands in order to cater for advertisers requirements:

Package	Time	Avg. 30" Cost	Bonus Airtime		
			21 spot	28 spot	35 spot
Total Audience Package	0700-2400	£21	+10%	+15%	+20%
Day Time Package	0700-1900	£25	+10%	+15%	+20%
Night Owl Package	2400-0700	£4	+10%	+15%	+20%
After Seven	1900-2400	£11	+10%	+15%	+20%
Weekender	0700-2400 W/ends	£18	+10%	+15%	+20%
Web Plus Package	All	+£150			

The *Web Plus Package* features a banner advertisement on each page of the radio stations Internet Web Site.

**Discounts:**

Spirit FM will offer discounts off rates to advertisers who fall into the following categories:

- ◆ Recognised advertising agencies – 15% discount
- ◆ First time advertisers – 15% bonus airtime
- ◆ Recognised charities – 25% bonus airtime
- ◆ Irish language – 15% bonus airtime (if advertisement is made up of at least 50% use of the Irish language)

Volume discounts will be negotiated upon application.

**Credit Terms:**

Rates are exclusive of VAT at 21% and commercial production charges, which will be quoted upon request.

All accounts will be settled the day prior to the advertisement going on air. Credit account facilities will be extended to established advertising agencies if requested.

**Potential Spot Advertising Revenue:**

Assuming an advertising mix of 40% Agency and 60% local trader and the top line discounts the radio station has a potential to generate a maximum of **£1,047,010** in spot advertising revenue if all available airtime is sold.

**Advertiser Profile:**

The bulk of advertisers are expected to be new product/service and lifestyle advertising as we believe the 15-34 yr. old audience to be very responsive to these categories. The continuing affluence of Irish society during the late 1990's has led to a massive introduction of new products and services previously unavailable in this market. The radio station intends to provide a new medium to these advertisers to reach a young receptive audience. 40% of advertising is expected to be placed by advertising agencies. Local traders will place the remaining 60% directly with the station.

**Sales Organisation:**

The station sales team will consist of two account executives co-ordinated by the General Manager. One executive will be responsible for National Accounts (including advertising agencies) and the other responsible for direct business (Local Traders).

Personal and telephone selling will be the main methods of generating sales. The station will also use its Internet web site to allow advertisers to book their airtime directly – Local Traders will be able to use their credit card to pay for airtime over the web (e-business).

The radio station will also affiliate itself to the main Irish radio sales house – *Independent Radio Sales (IRS)* – who represent 21 radio stations in the independent sector.

### **Underwriting (Sponsorship):**

Underwriting, more commonly known as programme sponsorship will form the second stream of advertiser revenue. This form of advertising was very popular in the early days of radio and has become very popular again in recent years. It offers the advertiser a “low clutter” environment to communicate his message.

According to the *Association of Advertisers in Ireland (AAI)*, total spend in Ireland on sports, arts and broadcast sponsorship was worth £35 million in 1998. *Sponsorship Strategies*, a subsidiary of *Amarach*, predict that spend in 1999 will exceed £40 million.

The study states that advertisers are using sponsorship because of media fragmentation and therefore are seeking new ways to communicate with their customers in a cost effective and competitive manner. The fact that sponsorship is still in a developmental stage in terms of the level of expenditure relative to total advertising spend, and of the sophistication of sponsorship activity, increases its attractiveness.

The study predicts the provision of larger dedicated sponsorship budgets and that sponsorship will be used as a marketing tool – with a particular emphasis on brand awareness, brand image and ultimately, sales performance. We can already see this in the broadcast sponsorship sector: - “*Ritz Euphoria*” (FM104), “*Planet X brewed by Heineken*” (FM104 and syndicated), “*The Wrangler Jeans Top 40*” (2FM), “*The Ian Dempsey Breakfast Show*” on Today FM sponsored by Kellogg’s and “*Friends*” sponsored by Bailey’s (Network 2 TV) to name but a few of the many radio and TV programmes that are sponsored, increasingly, by major companies.

### **Underwriting Strategy:**

In general the sponsor agrees to underwrite the cost of a particular programme or series of programmes. In return, the programme becomes known by the advertisers name and is mentioned in all communications referring to that programme (such as on-air promos, press releases etc.)

The applicant has identified two zones of programming for underwriting:

### **Prime Time programming (07:00-19:00):**

Major prime time programme segments such as The Breakfast Show and the evening drive will be offered to potential advertisers. The sponsor will have dedicated promos or “sweepers” that will lead in and out of each advertisement break. Presenters will mention the sponsors name on air during the course of the programme.

The Breakfast Show and evening Drive Time will be available to sponsor for £20,000 p.a. and the other 3-hour segments (10:00-13:00 and 13:00-16:00) of the prime time schedule will be available at £12,000 per annum.

Potential sponsors here will be larger companies and brands who will be using this station to reach one section of their target audience.

### **Specialist programming and features:**

There will be four “feature” spots 2 minutes in length that will be aired twice daily during prime time programming. The topics for these features will be:

- ◆ Comedy slot
- ◆ Diary
- ◆ Public Issue

◆ Entertainment

Each will be available separately for sponsorship at a rate of £100 per week.

Other station features such as weather and traffic news will be underwritten or sponsored.

It is intended that specialist programmes that are 30 minutes in length will not have any advertising breaks in order to maximise the sponsors “uncluttered” exposure.

Potential sponsors for specialist programming will also be specialist in nature and are trying to reach a specific target audience.

The cost of sponsoring each of these programmes or features will vary. The station will seek to recover the cost of programme production and a premium in any sponsorship arrangement. Each programme will be individually negotiated.

It will be the station’s strategy to match appropriate sponsors to the particular programme.

**Potential Sponsorship Revenue:**

It is estimated that the total potential revenue that can be generated by sponsorship will be £84,800 per annum. This excludes the sponsorship revenue generated from the specialist programming.

Promotion and Marketing:

An effective and efficient promotional plan is essential given the highly competitive nature of the Dublin radio market, the extensive promotional activities engaged in by the main competitors and the fact that *Spirit FM* will be a new entrant to the licensed radio market place. Despite being non-commercial in nature, the applicant intends applying the best radio marketing and promotional techniques to build and maintain listenership.

**Target Audiences:**

The station has identified two target audiences at whom promotional effort will be directed.  
They are:

1. The potential listeners/audience who will listen to the station.
2. The advertising and marketing community consisting of key personnel in advertising agencies and marketing decision-makers.

**Promotional Objectives:**

The promotional objectives are to:

- 1) Position Spirit FM in the market place as a unique and innovative radio station aimed at the 15-34 year old market playing modern rock music.
- 2) Build audience by creating awareness of the radio station among the audience
- 3) To make the advertising and marketing community aware of *Spirit FM* as a new advertising media opportunity

## **Promotional Mix:**

Promotional mix will consist of both above and below the line activities:

*Above the line:* Advertising

*Below the line:* Sponsorship

PR

On-air promotion

Direct marketing

Internet Activity

## **Budgets and co-ordination:**

A promotional budget of £30,000 (includes station launch) has been set for Year One and £24,000 for Year Two. All promotional activities will be co-ordinated by the Marketing Manager.

## **The Promotional Mix-Plans:**

### **Advertising:**

Display Advertising will account for the bulk of the promotional budget.

Advertising target audiences and objectives concur with the overall promotional TA's and objectives.

The advertising campaign will be concentrated during the first six months of the stations operations with high exposure rates in all media used.

**Themes and Appeals:**

A consistent theme will be maintained through all advertising regardless of media vehicle. The appeal will be “*Spirit FM – Dublin’s real alternative*” expressing the innovative but almost underground nature of the station and its audience.

**Media Vehicles:**

Two media vehicles will be used – print and outdoor – because of their high impact and cost effectiveness.

**Print:**

A number of magazines including *Hot Press* and *The Event Guide* have been selected as media vehicles. All have a high readership among the 15-34 year old market.

*The Irish Marketing and Advertising Journal* will be used to communicate to the local advertising and marketing community.

Total planned cost of print advertising over the planning period will be £5,000.

**Outdoor:**

Bus and poster advertising will be used on the Dublin Bus and commuter rail network.

Outdoor poster advertising will consist of advertising on both Dublin Bus shelters and at DART/Arrow rail stations (6 sheet sites) and interior advertising on commuter rail.

The total cost of the outdoor campaign during the planning period will be £10,000.

### **Event Sponsorship:**

Sponsorship will play a major role in moulding the stations identity/personality and establishing *Spirit FM* as an indisputable soundtrack to the lives of our listeners.

Sponsorship activities will include events such as music concerts, exhibitions and other suitable occasions.

It is intended that *Spirit FM* will link up with the major concert and event promoters. The promoter will stage the event while *Spirit FM* will provide full on-air promotional support for the event.

A series of live concerts featuring up and coming Irish and international artists is planned during the first six months of operation. The station will get involved with other events and activities as and when they occur.

The radio station will continue to run its successful "*Phantasm*" club night weekly at a city centre location. This club night provides an excellent "out reach" opportunity allowing listeners to interact with station personnel.

### **Press Relations:**

Press releases will be prepared and distributed to appropriate media, audience and interest groups regularly. These will mainly be in relation to specific programmes but details of general station activities will also be circulated. PR targets will include listeners and influential and specialist media correspondents.

Other PR activities will include events to introduce new programmes to the press, listeners and advertisers. *Spirit FM* will present a young, fresh and brash image in its approach to PR. Expected cost of PR activities is negligible.

**On-Air Self Promotion:**

On air promotion of the station itself and forthcoming programmes and station events is an effective and inexpensive manner of increasing listenership and building *Spirit FM* into a radio “brand”. It will not build a new audience but will solidify the existing audience and build station loyalty.

On air promotion will be achieved by creating a definite and consistent on air identity consisting of “jingles”, programme promos, presenter announcements and listener competitions. Listener competitions and promotions will form a key part of on air station promotion. These items will be essential for moulding a strong on-air identity.

**Internet Website Activity:**

*Spirit FM* currently has a major Internet web site presence (<http://www.phantomfm.com>) and will continue to develop this presence. This web site will provide both listeners and advertisers with enhanced information about the station and its activities. During the period 20<sup>th</sup> March 1999 to July 9<sup>th</sup> 1998, the web site had received 20,000 visitors.

Each programme or station activity will have its own unique web page, which carry regularly updated information using text, audio and video media. Information about the particular programme’s sponsor will also be included on the page.

The web site will also include general links to other web sites of relevance to the target audience. The long term is to develop the web site into an Internet “portal”.

The web site will feature a live audio broadcast (Real Audio) that will allow listeners anywhere in the world to listen to the stations transmissions. We also propose to include an online CD shop using e-commerce to market new Irish material as well as the specialist interest music, linking up with an established online service such as Amazon or CD Now for international material.

The web site will play important part in increasing the station's listener database for direct marketing purposes.

All web site design and updating will be carried out in-house.

**Direct Marketing:**

*Spirit FM* will also use direct marketing in the form of postal and electronic mail shots to promote its programming and activities to the target audience. The station already has a substantial database of listeners (approximately 2,000 individuals) which will prove to be a valuable resource and very attractive to advertisers. In particular, *Spirit FM* will be using the inexpensive medium of e-mail for direct marketing purposes. Each programme will have a regular electronic newsletter to which listeners will be able to subscribe. The newsletter will also contain information from the programme sponsor if applicable.

It is not the station's intention to make available the listener data base to third party's but to keep it exclusive to the station.

**Other:**

A full range of *Spirit FM* merchandise (T-shirts, car/window stickers etc) will be commissioned and made available. Additionally an A4 free sheet featuring music news and station "charts" will be produced and distributed in various city centre shops and restaurants.

Fly posters and leaflets will be placed in ethnic shops in order to make these communities aware of the Chinese, Arabic and Spanish language programmes that will be featured on the schedule.

**SECTION SEVEN**  
**Financial & business plan**

## **Section A**

### **Overall strategy**

The shareholders of Alcatraz Communications Limited have prioritised the following strategic objectives:

- To successfully provide an alternative music based FM service catering for young adults in the Dublin area
- To give young people interested in non-commercial radio an opportunity to work in a dynamic and progressive environment.
- To actively promote Irish music talent, in particular artists which are untapped or under utilised.
- To adequately fund a professional service and financially enable organic growth.

The financial strategy of Alcatraz Communications Limited is, by its nature, different to that of commercially motivated broadcasters. Because the financial objective is *not* to maximise shareholder wealth but to adequately fund a professional service and enable controlled expansion, the benchmark against which the financial performance of the service should be measured, is the degree to which the station is able to generate revenues to fund all costs incurred, without having to resort to long term debt.

The detailed projections included in this submission indicate an expected profit in Year 1 of £133,186 and £151,618 in Year 2. It is anticipated that these profits will be reinvested in the company from the start of Year 2 to:

- fund further employment and training
- publish music from unsigned Irish artists in association with Danceline Records
- promote Irish artists by way of gig sponsorship, patronage and mentor programmes and
- purchase an outside broadcast unit to enable live transmissions and recording of live material.

## **Section B**

### **Investment proposal**

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	<b>IR£</b>	<b>IR£</b>
<i>Funding requirements</i>		
Capital expenditure	112,776	
Other pre-operational expenditure	34,246	
Working capital	<u>43,951</u>	
<b>Total:</b>		<b>190,973</b>
 <i>Proposed funding</i>		
Share capital	75,000	
Bank overdraft	80,189	
Trading income	<u>35,784</u>	
<b>Total:</b>		<b>190,973</b>

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Share capital of £75,000 will be called up and fully paid in January 2000, thus ensuring full capitalisation before trading begins. The funding required in the initial stages of broadcast will be provided by an overdraft facility, secured on the assets of the company. It is anticipated that the overdraft facility will be required until July 2000, after which revenue reserves will become the main source of finance.

## Section C

### Projections

It is anticipated that live broadcasting would begin 1 March 2000. Consequently, projections have been put together for the 12 months ending 31 December 2000 and 31 December 2001, periods which cover 2 years from the start of the pre operational expenditure. In accordance with the Guide to Submissions, we present the following projections:

- Appendix 7.1 Projected income and expenditure accounts for the first two years
- Appendix 7.2 Projected balance sheets for the first two years
- Appendix 7.3 Detailed projected monthly cashflow statement for Year 1
- Appendix 7.4 Detailed projected monthly cashflow statement for Year 2

All costs have been researched and estimates have been sourced from the relevant corporate body providing the service. We would, however, like to draw your attention to the following:

- **MCPS licence fee.** The figure included in the projections is covers the use of production music needed for in-house advertising. MCPS were unable to gives us guidelines on prices should we choose to use commercial instead of production music as background music.
- **JNLR/MRBI subscription.** We have been informed by the MRBI that the cost of being included in the listenership survey is negotiated by all parties involved. MRBI could not furnish us with a reliable estimate for this reason but did indicate that the annual cost would not exceed £5,000. Hence, the provision of £5,000 in the projections.
- **Today FM news service.** Today FM has agreed to service Spirit FM with a ‘rip and read’ news service. We have been unable to get an estimate of the expected cost of such a service and have consequently provided £12,000 in the projections.
- **Salaries.** The provisions made for employee remuneration levels in Year 1 would not be considered on par with current market rates. However, the majority of full-time employees are shareholders in Alcatraz Communications Limited and as such have decided to sacrifice on salary until Spirit FM is financially secure. You will note that we have provided for salary increases and additional employees in Year 2.

- It is anticipated that further jobs will be created and salary levels raised to market rates as soon as Alcatraz Communications Limited becomes self financing. It is *not* our intention to hire high profile, high salaried personalities as we believe that this practice is cost prohibitive and drastically reduces opportunities for young talented programmers to work in broadcast radio.
- **Application expenses.** You may notice that we have not included any application related expenses in the projections. This is because the application has been put together voluntarily by the applicant group.

**SECTION EIGHT**  
**Transmission proposals**

The following is a transmission plan for the application for a special interest radio license on 106.8MHz.

***Proposed site:*** Pageboy/Sigma transmission facility.

***Location:*** Three-Rock mountain.

***Nation Grid co-ordinates:*** E3177 N2233

***Site Height:*** 417m above sea level.

***Antenna Height:*** *The antenna is mounted 31m above ground level on a Rasmussen 33m tower.*

***Site information:*** A plan of the site is given in Appendix 8.4. The tower is a Rasmussen 33m structure, which currently supports antennae for broadcast, link and two-way communication systems. There are two separate solid structure buildings, which house the backup generator and transmission equipment. The transmission plant room is 10ft x 10ft, and air ventilation is achieved by a single continuously running fan. Underground ducting is in place to carry transmission cables externally to and from the tower and buildings. An adjoining building to the transmission room houses equipment used by Motorola/Sigma Wireless Communications. A 10m pole-type mast is positioned 6m east of the tower and is mounted above the transmission room. Sigma Communications is the principal user of this mast.

***Mast sharing:*** It is proposed to share a mast with Pageboy Communications, who is the principal user of the support structure. Transmission facilities are currently provided to FM104 at this site.

Details of the types of radio equipment, filtering, and transmitting/receiving frequencies in use at the site are given in Appendix 8.2. Due to the close proximity of the Sigma mast to the main tower, information about equipment used on this mast is also supplied. It must be noted that, in addition to the users and frequencies listed, site facility is also provided to some private users, details of which are not available.

***Anticipated coverage:***

The anticipated coverage across Dublin is outlined on a map in Appendix 8.3.

***Antenna:***

A directional, vertically polarized antenna system is considered. The antenna system proposed is a 2 bay array with 1 panel per bay using antenna type SIRA FM-01. This array offers a gain of 7.7dB at the frequency of interest. The array is mounted with 0 degree tilt and azimuth 350 degrees. The orientation of the mast and its natural tapering characteristic makes the use of stand-offs necessary. These stand-offs will provide the necessary clearance between the reflector panel of the antennae and the tower, in order to mount the system at 350 degrees. The center point between both antennae is 31m above ground level. Both antennae are fed with equal amplitude and phase. Maximum ERP is 29.8dBW, which lies at 350 degrees in the horizontal plane.

***ERP:***

A graphical representation of the ERP pattern in the horizontal plane is given in Appendix 8.5. The maximum ERP is 29.8 dBW.

***Planning permission:***

There is full planning permission for the multi-use of this site and tower for communication systems. Details of this permission are available from Dun Laoghaire/Rathdown County Council,

Permission Ref. BN-1379

Application Ref 91A-1459

**SECTION NINE**  
**Studios and operations**

***Studio location:***

The studio complex is at:

The Canal,

Harolds Cross,

Dublin 6 .

***Location:***

The studio premises proposed is the complete ground floor area of the detached 3-story building at the above address. This building was constructed with planning approval for office use. To the front of the building is a parking area, and an 8ft wall surrounds the building and parking area. The total ground floor area is 169 square metres. It is proposed that the station's studios, offices and news room will be based and completely contained on this ground floor letting. This area will be referred to as the Studio Complex. Internal access to the roof is possible via a pull down stairway, and permission for free and immediate use of this facility has been given by the building authority. Authorisation has also been given to apply for planning permission to erect a 15ft tower on the roof. An internal cable conduit runs from the ground floor to an external air conditioning hut on the roof of the building. This will be used for cable ducting to and from the link and VHF antennae. There is direct line of sight from the roof of this building to the transmission site at Three Rock. This location is especially suitable for the operation of a studio complex when considering external noise interference. This is on account of the location of the building away from the main road, its detachment from other structures and the quiet nature of business carried out within the upper floors of the building.

***Building Terms:***

At the stage of a license contract being issued, an eight-year lease contract can be formed with the building authority.

***Studio complex:***

Details of facilities available at the complex, along with the associated floor area assigned to each, is now given:

On-Air Studio	12.3m
Production Studio	12.3m
Guest/Live Band Studio	12.3m
Live Band Sound Eng. Booth	5.0m
Voice/News Booth	4.2m
Engineering Room	13.5m
News Room	10.9m
Reception Administration	6.9m
Entry Area	10.3m
Open Plan Office	22.8m
Conference Room	22.8m
Canteen/Kitchen Area	6.9m
Circulation Area	19.0m
Print Office	3.8m
Loby-1	3.0m
Loby-2	3.0m

**Studio facilities:**

*On-Air Studio – This will be used for all output program material. The presenter will have the ability to put on-air the output from the Live Band Sound Engineering Room, the Voice/News Booth output, and ISDN and O.B. link equipment output from the engineering room.*

Guest/Live Band Studio – In line with nature of this type of radio station, it will be frequently necessary to interview large groups of guests or bands. This room will also be equipped with all necessary features to enable live performances. These features will include direct injection points for instruments,

drum kit pickup and return monitoring for the musicians. A facility will also be in place for the presenter or interviewer to communicate and interview directly with his/her guests, in this room. This will require the services of an On-Air desk driver.

Live Band Sound Eng. Booth – This will contain a sub mixer and basic outboard equipment such as, microphone compressors, reverberation and gate units. Live performances will be mixed in this booth before sending the output to the On-Air studio.

Production Studio – This will be used for recording of all promotional and advertising pieces. The user will have access to the voice booth output and ISDN equipment input and output. In situations of emergency, this studio will be used for On-Air studio backup.

News/Voice Booth – This room will be equipped with a small mixer and mini-disk recorder for the use by the news team.

Engineering Room – This room will house the OPTI-MOD audio processor, stereo spatial enhancer, video On-Air logging equipment, delay unit, PABX, telephone hybrids, patch bays, ISDN unit, audio modulation test equipment and link equipment for sending audio to the transmission site.

Newsroom – This room will be equipped with a computer (for a rip-and-read service), television, tuner and personal computers for compiling information of interest to the station.

Open Plan Office – All sales, marketing and program managing work will be carried out in an open plan office scheme.

Conference Room – As all offices are open plan, private director/staff or advertising meetings can be held here.

Canteen/kitchen – This is a small area for the purpose of tea/coffee making only.

**Technical facilities:**

*Talkback between the On-Air, Production, Guest studios and the engineering room will be achieved by an internal talkback system. Talkback between all studios, newsroom, reception and offices will be achieved through the internal PABX telephone system. Cable ducting will be installed in the inter-wall spacing along the exterior wall. This will connect each studio back to the engineering room. Measures will be taken to fill the space in the conduit after all cable routing has been carried. This is to maintain sound insulation between studios. Outside broadcast linking will be achieved using ISDN equipment. There is a Budget allowance shown else where in this application for the purchase of outside broadcast equipment in year two. This is to cover the expenses incurred in upgrading the current Mosley simplex link system to a complete duplex system.*

**Computing Services:**

*The On-Air Studio computer will be used for overnight playout. A computer with 8-track editing software will be installed in the production studio.*

*Elsewhere throughout the complex 5 PCs with printers will be installed for administration, newsroom, program managing and office needs.*

**Studio access:**

The studio complex is on the ground floor of the building. This, together with a unisex wheelchair accessible toilet, gives the complex a good level of access to people with disabilities.

**Studio Plan:**

*The studio complex plan is outlined in Appendix 8.4 (guide only). The complex is designed with the studios and engineering aspects on one end of the floor, and this is chosen to be the furthest point from the main entrance to the building.*

*There is provision for visual contact between the On-Air studio and the Guest studio, Voice/News Booth and Live Band Sound Engineering Room. The Production Studio also has a window to the Voice/News Booth. The Newsroom is positioned near the News booth. This will aid the continuous recording and editing of news articles. A 3ft high wall holding indoor plants and shrubbery separates the Newsroom, reception/administration, offices and kitchen areas. A small conference room is provided. This has a large window view to the front carpark area.*

**Studio construction:**

All studios will be constructed to a box within a box design. The dividing walls between a studio and any another room will consist of a double layered plasterboard partition meeting the concrete floor and ceiling. Compressed Rockwool tiles will be studded to the studio side of the partition. The current dry-lined exterior walls and concrete ceiling will form part of the exterior studio box without further building modifications. The inner box walls will consist of a wooden joist structure supporting doubled plasterboard cladding to either side. Acoustic tiling will be attached to the inner side of the walls, and this will be covered with a stretched suspended material. A ceiling of similar properties to those of the walls will be constructed and rested upon a cork seal along the top of the inner studio walls. A sealant will be used between all edges of the plasterboard and flooring, ceiling and walls. The flooring will consist of a non-finished softwood base, floating on 5mm compressed acoustic foam. This acoustic

foam will lie between the ground insulating plastic and the floor's fitting foam. The position of the base will be maintained between the walls using wedged cork. The floor will then be carpeted.

Vision between studios will be achieved using two double glaze windows with a sound tight construction to the inner walls of each studio. All windows will be tilted to avoid visual internal reflection.

The above describes the design for all studio construction work with the exception of the partition wall between the On-Air studio and the Guest studio. This will be built using solid concrete blocks on their flat with joists and doubled plasterboard cladding either side as before. A doubled glazed window will also be built into this wall.

All inner wall cavities will be filled with Rockwool and sound absorbing objects will be placed within the inter-wall spacing. These objects along with the compressed Rockwool tiling on the partition walls will help reduce cavity resonance.

High-density acoustically designed doors will be used in all studios.

***Air-conditioning:***

A ventilation system will be provided to all studios and engineering room, with individual flow control to each. In addition, an air-conditioning unit will be installed in the On-Air Studio. Air-conditioning units are to be mounted on the external wall and all ventilation pipework will be bent to diffuse sound carrying effects.

***Linking:***

Pending on the regulations set out by the ODTR for studio to transmitter linking, it is proposed here to use a Mosley Starlink simplex STL system.

***Deviation limiting:***

Gain limiting equipment will be installed in the Live Band Sound Engineering Room to control overall levels of live

performances going to the On-Air mixer. PPM metering on the On-Air mixer will give an indication to the presenter of the program level. An OPTI-MOD 8100a with XT2 in the engineering room will be responsible for overall deviation control.

***Standby power:***

A small uninterruptable power supply unit will be installed in the engineering room. This will provide backup power to the On-Air studio and engineering room only. The UPS system installed will be sufficiently large to provide power for approximately 4 hours.

***Maintenance:***

An annual allowance for maintenance to the sum of four thousand pounds can be seen in the cashflow plan elsewhere in this application. This will cover the ongoing expenses incurred in maintaining such things as air-conditioning/ventilation systems, building construction, furniture and cleaning.

***Equipment:***

A detailed list of all technical equipment to be installed in each room of the studio complex together with their associated costings is given in Appendix 9.1. These costings have been compiled from quotations from numerous equipment outlets including Broadcast Technical Solutions.

***Planning permission***

Planning approval for the use of the premises for studio operations is covered in the permission granted to the building for office use. An application to the planning authority is in process for the erection of the tower on the roof of the building.

**APPENDIX 7.6****CLUB INCOME/COST CALCULATION**

	January	February	March	April	May	June	July	August	September	October	November	December
<b>Year 2000</b>												
Expected weekly attendance	339	381	292	334	278	361	354	354	336	457	434	414
No. of weeks (Fridays)	4	4	5	3	4	5	4	4	5	4	4	5
Monthly average	1356	1524	1460	1002	1112	1805	1416	1416	1680	1827	1736	2072
Club revenue per month (At £5 per person)	£6,780	£7,620	£7,300	£5,010	£5,560	£9,025	£7,080	£7,080	£8,400	£9,136	£8,680	£10,360
Club cost per month (£550 per week)	£2,200	£2,200	£2,750	£1,650	£2,200	£2,750	£2,200	£2,200	£2,750	£2,200	£2,200	£2,750
<b>Year 2001</b>												
No of weeks (Fridays)	4	4	5	3	4	5	4	5	4	4	5	4
Monthly average attendance	1356	1524	1460	1002	1112	1805	1416	1770	1344	1827.2	2170	1657.6
Club revenue per month (At £5 per person)	£6,780	£7,620	£7,300	£5,010	£5,560	£9,025	£7,080	£8,850	£6,720	£9,136	£10,850	£8,288
Club cost per month (£550 per week)	£2,200	£2,200	£2,750	£1,650	£2,200	£2,750	£2,200	£2,750	£2,200	£2,200	£2,750	£2,200

**Note:**

Attendance figures are based on actual attendance at the Phantasm Club run every Thursday in Temple Bar Music Centre.

Club costs are based on the actual club costs incurred by the Phantasm Club.

April figures exclude Easter week.