

## Kingston-upon-Hull independent local radio licence applications

# Questions and responses: Soul City

*These are the responses received from Soul City on the non-confidential questions asked by Ofcom regarding their application for the Kingston-upon-Hull licence.*

**1. The application notes that three of the seven board members would be non-executive directors. Could you please clarify whether each of the other four directors would have an executive position at Soul City? If so, what position would they hold and how this would be managed in practice, given that each of these directors appears to have a full time position at present?**

All of the other four directors have a planned executive position at Soul City. As explained in the Directors CV's, Roger Cutsforth will become Managing Director, Cheryl Wilkinson -Programme Director, Mick Redmonds - Commercial Director and Melvyn Sadofsky Finance Director.

Melvyn's position will not be full time, in our financial plans we have budgeted for an Accounts person who will report to the Managing Director. Melvyn will be involved in regular weekly planning meetings and be in a position to give guidance and support on a daily basis.

Mick Redmonds, as explained in his CV is currently running his own business and as stated, he will relinquish this to work full time for Soul City.

Cheryl Wilkinson is currently working freelance and on award of licence has agreed to work full time for Soul City.

Roger Cutsforth, has also agreed to relinquish all other business interests in order to work as Soul City's full time Managing Director.

**2. How would the term "soul associated" be defined in the context of the music policy described in the Format?**

In our detailed "History of Soul" see pages 28 and 29 of our application we explained how soul music has developed and evolved from its Gospel roots to the new definition of R'n'B. Whilst we at Soul City think of all the music described in our history of soul, as soul music, it is also often referred to by other names to highlight an era, a label or a sound. Therefore in order to ensure that our format permitted to us to include the widest soul remit, we chose to embrace the wording 'soul associated' in our format description. See table on page 54 of our application, reproduced below, to see how the soul and soul associated music has been itemised and how this compares with the output of existing services.

	Viking FM	Magic 1161	Galaxy 105	Soul City
	Tracks	Tracks	Tracks	Tracks
Classic Soul	0.0%	7.2%	0.0%	16.3%
Gospel	0.0%	1.2%	0.0%	4.7%
Funk	0.2%	1.5%	0.0%	10.3%
Northern Soul	0.0%	0.9%	0.0%	5.8%
Disco	0.8%	7.5%	0.0%	13.4%
80's / Rare Groove	0.5%	4.8%	0.1%	11.2%
Jazz	0.8%	0.3%	4.0%	6.0%
House	4.2%	0.6%	19.4%	2.8%
Swing Soul	3.9%	0.9%	4.3%	9.6%
Reggae / Ska	0.2%	1.5%	2.2%	2.1%
Underground	0.2%	0.0%	6.8%	2.6%
Street Soul	11.9%	0.0%	51.0%	9.1%
Quiet Storm	0.0%	3.3%	0.0%	6.1%
Non Soul City Genre	77.3%	69.6%	12.2%	0.0%
Total	1303	1505	1599	1469

**3. Please supply a sample playlist for two typical daytime hours in order to aid our understanding of your music policy.**

An example 2 hour playlist is reproduced below. At breakfast we would expect to play 10 to 12 tracks an hour because of the more talk intensive nature of the content in this day part. However outside this time, we anticipate playing around 14 tracks per hour. This apparently high number of tracks per hour will be achieved because soul tracks, particularly those from the 60s and 70s are shorter and because of our restricted advertising minutage policy (our intention is to never exceed 9 minutes of advertising per hour (not average across the day, per hour).

**Soul City - Playlist for Two Typical Daytime Hours.**

<u>Track Title</u>	<u>Artist</u>	<u>Year</u>
Hold Back The Night	The Trammps	1975
Billie Jean	Michael Jackson	1982
Emergency On Planet Earth	Jamiroquai	1993
Fell In Love With A Boy	Joss Stone	2003
Ghost In My House	R Dean Taylor	1967
Wonderful World	Sam Cooke	1958
Walk Away Renee	Four Tops	1967

Fantasy	Earth Wind & Fire	1977
Wish I Didn't Miss Ya	Angie Stone	2001
Let The Music Play	Barry White	1975
Sexual Healing	Marvin Gaye	1982
Baby Love	The Supremes	1964
Didn't I Blow Your Mind	The Delfonics	1970
Try Again	Aaliyah	2001
Sunshine Day	Osibisa	1975
Get Down Saturday Night	Oliver Cheatham	1983
Rescue Me	Fontella Bass	1965
I've Got A Woman	Ray Charles	1955
Optimistic	Sounds Of Blackness	1991
Fallin'	Alicia Keys	2001
I Feel For You	Chaka Khan	1984
Cloud Nine	The Temptations	1968
Sexy Cinderella	Lynden David Hall	1998
Lost In Music	Sister Sledge	1979
Juicy Fruit	Mtume	1983
Feel Like Makin' Love	Roberta Flack	1974
Mr Pitiful	Otis Redding	1965
Dancin' In The Street	Martha Reeves & The Vandellas	1964

**28 tracks in total [2 hours @ 14 tracks per hour.]**

We have also produced this information as a CD, since, unlike a number of other formats, we suspect that the names of some of the tracks played may not be as familiar as the actual sound of the track itself. In our consumer research we played two groups of music, a younger mix of soul tracks and an older mix. The music selected for this 2 hour day part reflects our research findings to included a range of soul music from the 50s to today. This mid morning day part, which this mix represents, reflects a slightly higher content of older material than might be found say at breakfast or evening drive. See table below which can be found on page 30 of our application.

#### Typical Distribution By Era

	Weekday Peak 0600-0900 and 1600-1900	Weekday Off Peak All other times	Weekend Peak 0600-0600	Weekend Off Peak 0600-0600
50s soul	5	10	10	10
60s soul	20	25	25	25
70s soul	25	25	25	25
80s soul	20	15	15	15
90s soul	15	10	10	10
00s soul	15	15	15	15

#### 4. Please clarify the precise calculation used to obtain a 59% approval rating for a soul format (p.52)?

The 59% approval rating as described on page 52 of the application is the net number of people in Hull who said that they would either definitely, extremely or very likely to listen to a soul based radio station, with either a younger, older or broad mix of soul music. Please see table 59 in our computer tabulations which shows net propensity to listen across the three sub formats at the definitely, extremely or very likely to listen levels. The net of these three resulted in 59% of the Hull population

being at least very interested in one of the three format variations which reflect the broad based soul format adopted by Soul City. Clearly we have down weighted these figures significantly for our audience projections and business plan, but we felt it was good to get a net cumulative view on soul in its broadest sense in order that we could demonstrate the extent of it's popularity and potential acceptance by consumers in Hull.