

## General information

### (a) Name of Applicant, Address, Telephone and E-mail

*Note for new applicants: This must be a single legal entity: either a body corporate or a named individual person. If the former, a copy of the certificate of incorporation must be included with the application.*

#### **Celador Radio Limited**

Address: Roman Landing  
35-37 St. Mary's Place  
Kingsway  
Southampton  
SO14 1BN

Telephone: 0117 966 6107  
E-mail: [adickey@celador.co.uk](mailto:adickey@celador.co.uk)

### (b) Main Contact (For Public Purposes)

*Please nominate at least one individual to deal with any press or public enquiries, stating:*

Name: Andrew Dickey  
Telephone (daytime): 0117 966 6107  
Address: The Breeze, County Gates, Ashton Road, Bristol, BS3 2JH  
E-mail: [adickey@celador.co.uk](mailto:adickey@celador.co.uk)

### (c) Station Name (if decided)

**The Breeze**

### (d) Main Contact (For Ofcom Purposes)

*Please nominate one individual to whom questions of clarification and/or amplification should be sent, stating:*

Name: Richard Johnson  
Address: Celador Radio, County Gates, Ashton Road, Bristol, BS3 2JH  
E-mail: [rjohnson@celador.co.uk](mailto:rjohnson@celador.co.uk)

*This information may be submitted in confidence, separately from the other responses in this section.*

## **Section 105(A): Ability to maintain proposed service**

### **1. Ownership and control of company which will operate the licence**

#### **(a) Board of Directors**

*i) Provide the name, occupation, other directorships, other media interests, and, if not a director of an existing Ofcom radio licensee, the relevant media experience, of each director (executive and non-executive), including the proposed chairperson.*

#### **The Breeze is a profitable, professional, local service.**

The board of Celador Radio brings a range of relevant and complementary skills to a station that, if a standalone business, would be unable to attract or afford individuals of this calibre.

The directors have a wealth of skills in creativity, sales, management, finance, business, marketing, operations and technology that are essential to the successful delivery of local commercial radio services, often in challenging trading conditions.

The board is led by our Chairman Paul Smith who, having created one of the world's most successful television formats and collected numerous international television and film awards, retains a lifelong passion for radio and is the driving force behind Celador Radio. CEO Carol Edwards brings her extensive experience of commercial radio sales and operations to the company whilst Andrew Dickey has fifteen years of commercial radio sales experience in both small and large organisations and runs Celador's South West region from our Bristol centre. Our most recently appointed board member, Group Programme Director Rob D'Ovidio, has successfully programmed both small and large commercial stations to market leading positions in his twenty-one-year career. Technical Director Dan Overy has built the engineering side of the business from a single station to a portfolio of twenty-seven and led development of our split broadcast technology that enables tailored discrete content to be delivered to individual services.

Our Finance Director, Paul Charman has significant hands-on experience in financial management and is supported by Celador's long standing non-executive director, Stephen Dover who has spent over forty years in media finance. Finally, fellow non-executive director Phil Riley brings an extraordinary wealth of commercial radio knowledge from a lifetime in the industry, operating in some of the UK's most competitive markets.

## Chairman

Name:	Paul Smith CBE
Occupation:	Company Chairman
Other directorships:	Celador Entertainment Limited, Celador (Crawlspace) Limited, Celador Radio Broadcasting Limited, Celador Music And Events Limited, Celador (A Way Through The Woods) Limited, Rainy Puddles Limited, Dirty Pretty Things Limited, Celador Films Limited, Lusam Music Limited, Celador Theatrical Productions Limited, Anglian Broadcasting Company (Holdings) Limited, Anglian Radio Limited, East Coast Radio (The Beach) Limited, North Norfolk Radio Limited, 99.9 Radio Norwich Limited, Town 102 Limited, Mellow 1557 Limited, Celador Radio (TRL) Limited, Celador Radio (South Devon) Limited, Celador Radio (Thames Valley) Limited, Celador Radio (Swindon) Limited, Celador Radio (Andover) Limited, Celador Radio (Newbury) Limited, Celador Radio (Bath) Limited, Celador Radio (South West) Limited, Celador Radio (BCR) Limited, Celador Radio (Portsmouth) Limited, Celador Radio (Southampton) Limited, The Breeze Radio Limited, Midwest Radio Limited, Radiocentre Limited, Barnes Restaurant Limited, Barnes Cinema Limited, Slumdog Distribution Limited, Slumdog Films Limited, Slumdog The Musical (London) Limited, Slumdog The Musical (International) Limited, Scouting Book Films Limited, Descent 2 Films Limited, Descent 2 Distribution Limited, Centurion Films Limited, Cregagh Properties LLP

The founder, sole shareholder and Chairman of Celador Radio has an extraordinary track record in entertainment. Paul's creative and media business credentials are second-to-none and under his leadership Celador has won BAFTA, Emmy, Golden Globe and Academy Awards. Having achieved global success in television and film, Paul has left those media behind to concentrate on his first love, radio.

Paul entered the media world in 1966 when he joined BBC Television in London as a trainee projectionist. Within a few years he was directing children's programming for BBC TV. As a freelance entertainment producer in the 1970s, Paul introduced Jasper Carrott to British TV audiences and created 'It'll Be Alright on the Night', receiving a BAFTA nomination and winning a Silver Rose of Montreux in the process.

In 1983, two years after establishing Complete Video Facilities Ltd as a leading television post-production facilities company, Paul set up Celador Productions. Its TV successes include 'Auntie's Bloomers' (BBC1), 'Carrott's Commercial Breakdown' (BBC1), 'Talking Telephone Numbers' (ITV1), 'Winning Lines' (BBC1), 'The Detectives' (BBC1), 'You Are What You Eat' (Channel 4), and 'The Hypnotic World of Paul McKenna' (ITV1).

Paul was also the brains behind 'Who Wants to Be a Millionaire?'. A global phenomenon, 'Millionaire' would win a BAFTA and two Emmys for Paul, become a TV sensation in 120 countries (and 83 languages) around the world and is widely recognised as one of the most successful television formats ever. It also took ABC in the US from fourth rated network to first.

In 2002 Paul created Celador Films and its first release, 'Dirty Pretty Things', premiered at the Venice Film Festival that year, garnering nine international awards and an Oscar nomination. And then there's 'Slumdog Millionaire'. Produced and financed by Celador with Paul as Executive Producer, this was the critical and box office motion picture hit of 2009, winning eight Academy Awards (including Best Picture), seven BAFTAs (including Best Film), five Critics' Choice Awards and four Golden Globes.

In 2012 Paul's achievements were further recognised with the award of a CBE for services to the Media Industry and an honorary degree of Doctor of Science from the University of Ulster for services to media and enterprise (where he was described as a media maestro) and in 2014 an honorary degree of Doctor of Media from Southampton Solent University (described as a media maverick).

After an extraordinary career spanning over fifty years in the media, Paul's enthusiasm is as strong as ever and he actively leads Celador Radio on a day to day basis.

## Chief Executive Officer

Name: Carol Edwards  
Occupation: CEO, Celador Radio  
Other directorships: Celador Radio (South Devon) Limited, Anglian Broadcasting Company (Holdings) Limited, Anglian Radio Limited, East Coast Radio (The Beach) Limited, North Norfolk Radio Limited, 99.9 Radio Norwich Limited, Town 102 Limited, Mellow 1557 Limited

Carol first worked in the entertainment industry in 1993 when she joined First Leisure as a sales executive, progressing to regional sales and marketing manager for the North West and Midlands, overseeing a portfolio of 150 nightclubs.

In 2000 she entered the radio industry as marketing manager for Birmingham's Galaxy 102.2. Eighteen months later she was elevated to sales and promotions manager for Chrysalis Radio's West Midlands division, where she was responsible for the Heart and Galaxy brands. Her role expanded to include Bristol and Heart East Midlands.

In 2007 Carol was promoted to sales controller West Midlands, becoming responsible for all revenue across Heart and Galaxy and managing a team of twenty. Two years later she moved to Leicester Sound as managing director, growing audience reach to a seven-year high and increasing revenue by 20%. This was followed by a move to Smooth Radio West Midlands as sales manager where she led a team of ten and grew revenue by 16%.

In 2012 Carol decided to head south to join Celador Radio as Regional Managing Director, South of England. With a portfolio of six stations she grew revenue by over 20% annually and twelve months later was appointed group head of SPI.

In 2015 Carol accepted the role of Chief Executive Officer at Celador Radio. She has since remodelled and re-invigorated the company and overseen the growth to and integration of twenty-seven stations. Based in Southampton, Carol spends a significant amount of her time around the group, involving herself at a local level.

## Finance Director

Name: Paul Charman  
Occupation: Finance Director, Celador Radio  
Other directorships: The Breeze Radio Limited, Celador Radio Broadcasting Limited, Celador Radio (Newbury) Limited, Celador Radio (Thames Valley) Limited, Celador Radio (Swindon) Limited, Ivel FM Limited, Celador Radio (BCR) Limited, Vale FM Limited, Celador Radio (TRL) Limited, Celador Radio (South Devon Limited), Celador Radio (Andover) Limited, Celador Radio (South West) Limited, Midwest Radio Limited, Devon Radio Limited, Delta Radio Limited, Celador Radio (Bath) Limited, Celador Radio (Portsmouth) Limited, Kestrel FM Limited, Celador Radio (Southampton) Limited, Anglian Radio Limited, Town 102 Limited

Paul began his career in 2007, working as a trainee accountant for one of the south coast's largest independent firms of chartered accountants. The company sponsored Paul to study his Association of Certified Chartered Accounts exams and in 2011 he qualified.

A year later he joined E & J Capital Partners, an investment company with a portfolio of 50,000 properties. As Finance Manager, Paul was responsible for the production of management accounts, cash management and large scale re-structuring.

In 2015, he moved to Ocean Safety Limited as Finance Manager, where he had full financial control of a £13m turnover. Paul was then promoted to Group Financial Controller of Ocean's parent company 3Si, an international marine safety manufacturer with £30m annual revenue.

In August 2016 Paul joined Celador Radio as Financial Controller, being promoted to Finance Director four months later. He manages a team of seven in Celador's offices in Basingstoke.

## **Regional Managing Director**

Name: Andrew Dickey  
Occupation: Group Commercial Director and Regional Managing Director – South West, Celador Radio

Other directorships: Celador Radio (South Devon) Limited, 12 Royal York Crescent Management Limited, Anglian Radio Limited, Town 102 Limited

Andrew's first involvement in radio was at the age of fourteen, when he presented his own show on Radio Warneford at Warwick Hospital. At Newcastle University he ran the student radio station and graduated in English and History.

On leaving Newcastle he moved to Stratford Upon Avon to join local radio station The Bear as a sales executive. As part of his duties, he presented the late show from 10pm to 1am every weekday evening. In 2004 he was approached by Chrysalis Radio for his sales rather than programming skills, to work in Birmingham as Group Co-Funding Account Manager.

In 2007 Chrysalis was acquired by Global Radio and Andrew was promoted to Account Director, being further promoted two years later to run the agency sales team in the West Midlands. In 2011, he won 'Best Business Win' at the annual Global Radio Awards.

The following year Andrew was approached by his largest client, McCann Erickson, to head up its new business team. Working with a group of six, he grew its business by 20% in the first year and was promoted to the board as Chief Growth Officer across the Bristol, Birmingham and Luton offices. Whilst at McCann he was sponsored to complete his Chartered Institute of Marketing professional diploma.

In 2015 he was approached by Celador and returned to the radio industry as Regional Managing Director for the South West. He was recently appointed to the additional role of Group Commercial Director, responsible for all sales activity and revenue generating initiatives across the Celador Radio portfolio.

## **Group Programme Director**

Name: Robert D'Ovidio  
Occupation: Group Programme Director  
Other directorships: Anglian Radio Limited, Town 102 Limited

Rob became one of the youngest ever commercial radio presenters when he joined Orchard Media Group at just fifteen years old. The group operated Orchard FM, Lantern FM and Gemini FM & AM and during his five years with the company Rob presented the breakfast show on Orchard, scheduled music for the group and managed and produced programme content at a time when Orchard achieved its highest RAJAR weekly reach of 49%.

In 2001 he moved to London to become Station Manager of country station Ritz 1035, later leading a rebrand of the service to the country/rock formatted Mean Country 1035.

After two years he was recruited by Bauer to launch the digital radio versions of their national magazine brands - Heat, Smash Hits, Q, Kerrang! and Mojo. As Station Manager he was responsible for all output across the five services and took Smash Hits to become the second biggest digital only commercial station in the UK.

In 2009 he was appointed Programme Director of Choice FM. Managing a team of thirty, Rob took the audience to record figures, winning the Urban Music Award for Best Radio Station three years in a row.

In 2012 Rob was promoted to Brand Managing Editor of the Capital FM portfolio, responsible for all output and events for the Capital brand on both radio and television. Under his leadership of a team of more than 100 across the network, the brand won a Sony Gold for Breakfast Show of the Year and Arqiva awards for Best Event for both Capital's Summertime Ball and Capital's Jingle Bell Ball.

In May 2016 he was recruited as Group Programme Director at Celador Radio, responsible for output across all stations and brands. He joined the board of directors in January 2018.

## **Group Technical Director**

Name: Dan Overy  
Occupation: Group Technical Director  
Other directorships: Anglian Radio Limited, Town 102 Limited

When Celador Radio acquired Anglian Radio in January 2017, Dan's career came full circle. Born and raised in Lowestoft, Dan's local station was The Beach and it was here that he first experienced the workings of a commercial radio station. At fifteen he secured a mixture of part-time work, which included presenting a regular Saturday afternoon show, covering swing shifts, reading the news, engineering OBs, producing shows and becoming the go to 'expert' on the early adopted ENCO DAD digital playout system.

At eighteen Dan commenced his tertiary education at the University of Sunderland, where he studied TV and Radio Production and managed the student radio station, Utopia FM. He graduated with a BA Hons.

Following his graduation, Dan was offered a position at Tindle Radio as Technical Support Leader not only for his local station, The Beach but also a portfolio of eight others across the south and east of England and the Channel Islands. During his time at Tindle, Dan was part of the team that built and launched new stations in North Norfolk, Ipswich and Norwich.

Dan joined Celador Radio in 2009, shortly after the company had launched its first station, The Coast. As Celador Radio's longest serving employee, he has seen the company grow from that single station in Southampton to a twenty-seven strong group across the south and east of England.

A Cisco CCMA qualified engineer, Dan was responsible for implementing the first IP Studio Transmission Network in commercial radio and the first to introduce multiple site split RCS Zetta playout. He was also involved in a programme of building and acquiring wholly owned transmission sites and running the small scale DAB service for Bristol.

It is a sign of the importance of technology in modern radio groups and of Dan's pivotal role in our broadcast operations, that in 2014, he was appointed to the Celador Radio Board of Directors.

## **Non-executive Director**

**Name:** Stephen Dover  
**Occupation:** Non-executive Director  
**Other directorships:** Celador Radio (South Devon) Limited, Devon Radio Limited, Calmwater Yacht Management Limited, Not to Scale Limited, Slumdog The Musical (London) Limited, Slumdog The Musical (International) Limited, Celador Radio (South West) Limited, Celador Radio (BCR) Limited, EMO Partners LLP, Celador Radio (Portsmouth) Limited, Celador Radio (Southampton) Limited, The Breeze Radio Limited, Scouting Book Films Limited, Centurion Films Limited, Descent 2 Films Limited, Descent 2 Distribution Limited, Slumdog Distribution Limited, Slumdog Films Limited, Celador Entertainment Limited, Celador Films Limited, Rainy Puddles Limited, Dirty Pretty Things Limited, Celador Radio Broadcasting Limited, Celador Theatrical Productions Limited, Anglian Radio Limited, Town 102 Limited

Stephen has been involved with Celador since the company's inception.

Having qualified as a Chartered Certified Accountant, Stephen set up his first firm, Dover & Co, in 1975. The company specialised in the media sector, dealing with TV and radio production, commercial production, full service advertising and media, digital advertising and marketing and feature film production companies.

In 1979 Stephen took personal responsibility for Dover & Co's appointment as external accountants for the newly formed Celador. At this time Celador was involved with both television production and post production.

He was appointed as a non-executive director with Celador in 1986 and in 2002 left the practice he founded (Dover Childs Tyler, now part of Kingston Smith) to become CEO of Celador Entertainment. During his time as Chief Executive he oversaw the £106m sale of 'Who Wants To Be A Millionaire?' to 2WayTraffic and the sale of Celador's UK television production company to its management.

When Celador Radio was born, with the acquisition of the Solent Regional licence, Stephen became a founding director and has continued to serve and advise Celador Radio over the past nine years.

In the past decade, Stephen has also held non-executive positions with various companies including the award winning international film and animation business Not To Scale, data software company DataShaka, media investment fund EMO Partners, ocean salvage operators Utility ROV and digital strategy company Agenda 21 Digital.

## **Non-executive Director**

Name: Phil Riley  
Occupation: Non-executive Director  
Other directorships: Koala Limited, Acorns Children's Hospice Trust, Anglian Radio Limited, Town 102 Limited

Phil started his career in commercial radio in 1980 at BRMB, spending ten years in a number of roles but ultimately as Programme Controller. Whilst at BRMB he managed the successful 1989 launch of XTRA-AM. As Managing Director of Radio Aire from 1990 to 1994, he successfully turned around the Leeds station from near bankruptcy to healthy profitability and was responsible for the highly successful launch of Radio Aire's Magic 828 service.

Phil joined the Chrysalis Group in 1994 and as Managing Director of the radio division, masterminded the launch of both 100.7 Heart fm in the West Midlands and Heart 106.2 in London. He played a major role in establishing Chrysalis Radio as one of the leading new entrants in the UK radio industry and in 1999, was promoted to the role of Chief Executive and joined the parent company board.

In 2007, Phil led the sale of the company to Global Radio, creating a profit on disposal of £95m.

In 2009, backed by Private Equity Company LDC, he formed Orion Media and spearheaded the acquisition of eight AM/FM Midlands licences from Global Radio. He ran the businesses first as CEO and then Chairman, before the sale of Orion to Bauer Media in 2016.

He has now embarked upon a wider portfolio of non-executive/advisory work for media organisations, including acting as Chairman for fast growing Birmingham-based commercial production company Koala TV.

Phil is a Fellow of the Radio Academy and was recently named one of the forty most influential figures in commercial radio's first forty years. In 2014 he was awarded the Arqiva 'Special Award' for his 'outstanding and continuing leadership within the radio industry'.

Phil joined the board of Celador Radio in July 2017.

*ii) If there are firm plans to appoint any further directors, provide information (with details of any specific individuals in mind). This information may be submitted in confidence.*

**There are no plans to appoint any further directors.**

## **(b) Investors and Shareholding Structure**

*Full details of the shareholding structure should be provided, including:*

*i) Names and addresses (the latter may be submitted in confidence) of all existing or proposed shareholders.*

Celador Radio Limited is a 100% subsidiary of Celador Radio Broadcasting Limited, which is a 100% subsidiary of Celador Entertainment Limited.

The sole shareholder of Celador Entertainment Limited is Paul Smith. His address is supplied in confidence.

*ii) Total number, class/classes of shares and issue price of shares (specify voting, non-voting, preference, other etc.).*

**100,000 ordinary shares of £1 each are in issue to Celador Radio Broadcasting Limited.**

*iii) All voting shareholders and holders of 5% or more of non-voting shares and loan stock should be named. State the number, class/classes and price of shares to be issued to each investor.*

**Not applicable.**

*iv) Outline any shareholders agreements or arrangements which exist.*

**Not applicable.**

*v) Where a corporate body other than a current Ofcom licensee will be providing 30% or more of the required funding, details should be given of its directors and main shareholders, and of its activities.*

**Celador Radio Limited is a current Ofcom licensee.**

## **(c) Involvement of the Applicant in Specified Activities**

*Details are required of the involvement by the applicant and its participants (including shareholders or other subscribers of more than 5% of the applicant's total funding requirements) in any of the activities listed below, and the extent of the interest. For these purposes, the applicant includes associates of the applicant (i.e. directors and their associates and other group companies).*

*i) Advertising agencies;*

None.

*ii) Newspapers;*

None.

*iii) Other broadcasting interests;*

Celador Entertainment Limited is the ultimate parent company for the following Ofcom licence holders:

### **Celador Radio Limited**

AL100717BA/1 (Weston-Super-Mare)  
AL100764BA/1 (Portsmouth)  
AL000240BA/2 (Bournemouth)  
AL100745BA/1 (Basingstoke)  
AL100798BA/1 (Cheltenham)  
AL101175BA/1 (Southampton)  
AL000304BA/4 (Swindon)  
AL000248BA/2 (Bath)  
AL000302BA/3 (Solent)  
AL000241BA/2 (Winchester)  
AL000319BA/3 (Bristol & Surrounding Area)  
AL000247BA/3 (Bristol)  
AL000256BA/2 (Newbury)  
AL000260BA/2 (Bridgwater and West Somerset)  
AL000146BA/2 (Alton, Petersfield, Haslemere and Bordon)  
AL000317BA/2 (Andover)  
AL000268BA/2 (Warminster)  
AL100272BA/1 (Shaftesbury)  
AL000303BA/4 (Torbay)  
AL000273BA/3 (Reading)  
AL100637BA/1 (Yeovil)

### **Anglian Broadcasting Company (Holdings) Limited**

AL100128BA/4 (Tendring)  
AL100585BA/2 (Great Yarmouth & Lowestoft)  
AL100586BA/2 (North Norfolk)  
AL000300BA/2 (Norwich)  
AL000308BA/2 (Ipswich)

*iv) Bodies whose objects are wholly or mainly of a religious nature;*

**None.**

*v) Bodies whose objects are wholly or mainly of a political nature;*

**None.**

*vi) Local authorities;*

**None.**

*vii) Other publicly-funded bodies.*

**None.**

## **2. Financial and business plan**

### **(a) Overall Financial Strategy**

*Provide a concise (maximum 500 words) summary of how the applicant considers it is able to establish and maintain, throughout the licence period, its proposed service, and how this licence fits in with the investors' strategy.*

#### **An elegant solution to a difficult problem**

This has always been a challenging licence. Although being awarded in 1999, the service has only made a profit in the past year. The licence was originally awarded as a 'Sallie' and has a significantly smaller MCA of 339,235 than the other Bristol licences, Sam FM (539,064) and Heart (729,190).

Launching as The Eagle, the station was originally owned and operated by UKRD and the Bristol Evening Post. A year after launch the station re-branded as Star but remained loss making and was eventually sold in 2009 to Tomahawk, who already owned what is now the Sam FM licence. Co-locating these stations improved the financial performance but still did not enable Star to become profitable. The two stations were sold to Celador Radio in September 2010 and the service was relaunched as The Breeze on 14 February 2011.

A determined effort was then mounted by Celador to acquire all other licences, not owned by Global Radio, within the Ofcom Approved Area of 'West of England'. This was achieved with the award of the Bath licence in May 2011 followed by the purchase of Bridgwater and West Somerset (August 2011), Warminster (November 2011) and Yeovil and Shaftesbury (both December 2011). The strategy was completed with the acquisition of the Weston-super-Mare licence in March 2013.

The building of this group of stations has had a number of beneficial effects. There are obvious economies of scale in most areas of operation. There's the undoubted improvement in output from being able to recruit and retain more experienced staff to a well-resourced, larger scale operation. And there is also the perhaps, less obvious consequence of the cross fertilisation of sales between these seven markets that has allowed this Bristol licence to more than double local revenue since 2013.

After eighteen years of operation, in what is now a very different environment to that in which the station launched, this licence sits as a central part of an integrated, symbiotic radio business. The Breeze Bristol is the operational hub of this regional group of stations, each dedicated to providing a valued local radio service to its market and each only able to survive and flourish with the support of the others.

Whilst this operation is now commercially solid for the first time in its history there is always more work to do. There is the constant desire to grow the audience through partnerships and event participation, with the knowledge that significant above-the-line marketing would not guarantee a reasonable return on investment. The station is operated on an efficient and financially responsible cost base and therefore to increase profitability, our focus is on continuing to grow sales in what remains a challenging environment.

*[Word count: 453/500]*

## **(b) Funding**

*Detail the sources of finance that will be used to fund the licence, under the following headings:*

**100% of any required funding will be in the form of an interest-free loan from the ultimate parent company, Celador Entertainment Limited.**

**The loan is repayable only from profits generated by the applicant.**

## **(c) Financial Projections**

*The purpose of this question is to allow the applicant to demonstrate its understanding of the market. The forecasts should be based on reasonable assumptions, that are logically applied and justifiable.*

*The applicant should provide financial projections on an annual basis for the licence. The projections must include:*

- i) Profit and loss accounts*
- ii) Balance sheets*
- iii) Cash-flow forecasts*

*The period covered is at the discretion of the applicant, but should be justified. The forecasts should be supplied on an Excel spreadsheet or similar, with any accompanying guidance notes. The applicant must also complete and submit the spreadsheet entitled "Financial Template" located at: <http://licensing.ofcom.org.uk/radio-broadcastlicensing/analogue-radio/apply-for-licence/re-advertisement/template/> using information from its business model.*

*This section must include a full listing of the underlying assumptions on which the financial projections are based, relating such assumptions clearly to other parts of the application (e.g. proposed format, extent of coverage area).*

*The applicant should detail how revenue figures were derived, distinguishing between local, national and sponsorship revenue.*

*The response to this question may be submitted in confidence.*

**We have submitted in confidence forecast accounts for the current year and the next three years.**

## (d) Audience Projections

The **existing licensee** only should answer the following questions:

i) If you propose to continue, in the new licence period, the same type of programme service as currently broadcast, provide evidence of the listenership attracted by the present service (e.g. from RAJAR);

We propose to operate the same type of programme service as is currently broadcast.

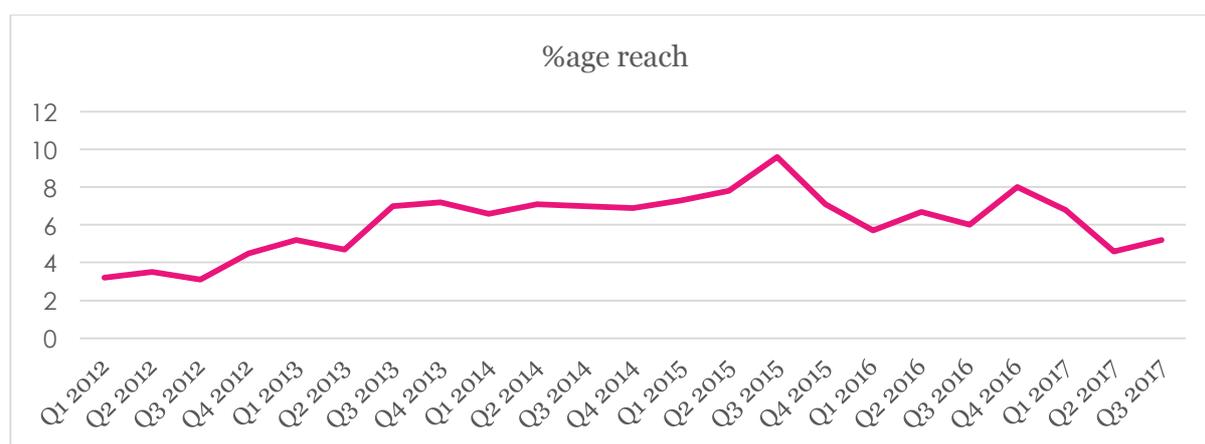
This licence has always struggled in RAJAR. It first published in Q2/2000 as Star Radio with a 6% reach in a TSA of 422,000, showing 26,000 listeners and total hours of 164,000.

In December 2001, it tightened its TSA to 336,000 posting a reach of 9% and by the end of 2004 it had reverted to its previous TSA and grown the reach to 11%. By the end of 2006 it was back in single figures at 7% and continued to oscillate in the 6-9% range until it was sold to Celador. At the time of sale the station had a 7% weekly reach, equivalent to 31,000 listeners and 174,000 hours, an almost unchanged figure to that which the station had achieved at launch eleven years earlier (albeit in a now more competitive landscape).

In 2011 the station changed its name to The Breeze and later that year published its first RAJAR (Q3/2011) of 6% reach (27,000 listeners and 157,000 total hours).

Tracking the performance since then becomes more difficult as the addition of the Bath, Warminster and Weston-super-Mare licences make the total TSA now 1,001,000 Adults 15+. We can analyse the figures within the Sam FM TSA of 652,000, but it should be noted that Sam has a considerably larger MCA (539,064) than that of The Breeze (339,235).

Within the Sam TSA The Breeze grew from a low of 3.2% at the beginning of 2012, peaking at 9.6% in Q3/2015 and currently stands at 5.2%. This equates to 34,000 listeners with 210,000 hours of total listening, suggesting significant growth since the re-brand in Q3/2011.



Source: RAJAR Q3/2017. Breeze within Sam FM Bristol TSA

*ii) To what extent do you believe that the potential maximum listenership for your present programme service is already being achieved? Indicate any audience objectives for the new licence period.*

As can be seen in the analysis of RAJAR performance on the previous page, this licence has consistently found it difficult to increase listenership.

As noted previously, The Breeze Bristol is a small station within a large media market. In many respects, this makes running a successful station doubly challenging. The station experiences all of the disadvantages that small stations find – the relatively high fixed cost base, limited access to the national sales market and a diminished ability to attract first class talent. In addition, however, and in contrast to small stations in medium-sized or rural markets, The Breeze faces these challenges whilst also dealing with a greater number of substantially better resourced competitor stations and competing media.

The conventional display marketing opportunities for The Breeze are also cost prohibitive in a media market the size of Bristol and would never deliver, for a small radio station, the kind of audience growth that would justify such promotional expense.

In this context, we believe that consistently achieving a weekly reach percentage in the 6-9% range (within The Breeze's own smaller TSA) is a creditable performance. Uniquely among this station's owners, we have demonstrated our ability to run the station profitably on this basis.

Although we believe the station is unlikely to show significant growth in listener numbers, and the weekly reach will continue to be centred on 34,000 listeners, we do believe that continual refinement and investment in the output will allow average hours to grow from 6.0 to 7.0 across the three years.

### 3. Transmission proposals

*The **existing licensee** only should answer the following questions:*

*a) Provide details of any substantial alteration you propose to make to your existing transmission arrangements (e.g. proposed relocation of transmission site) for the new licence period.*

We do not propose to make any substantial alterations to our existing transmission arrangements.

## Section 105(B) and (C): Catering for tastes and interests/broadening choice

### 4. Format

# THE BREEZE (Bristol)

Licence number	AL247
Licensed area	Bristol area
MCA population	339,235
Frequency/ies	107.2 MHz

### Character of Service

<b>AN EASY LISTENING MUSIC-BASED SERVICE WITH LOCAL NEWS AND INFORMATION FOR LISTENERS AGED 40+ IN BRISTOL AND THE SURROUNDING AREA.</b>	
Service duration	24 hours
Locally-made programming	<i>Studio location:</i> Locally-made programming must be produced within the licensed areas of Bristol (AL247) or Bath (AL248).
	<i>Locally-made hours:</i> At least 7 hours a day during daytime weekdays (must include breakfast). At least 4 hours daytime Saturdays and Sundays.
	<i>Programme sharing:</i> All programmes may be shared between the Bristol licence (AL247), the Bath licence (AL248), the Warminster licence (AL260), the Bridgwater & West Somerset licence (AL260), the Yeovil licence (AL281) and the Shaftesbury licence (AL179), subject to satisfying the character of service requirements above.
Local news	At least hourly during weekday daytime and at weekend peak-time. Outside peak, UK-wide, national and international news should feature.

#### Definitions

Speech	Excludes advertising, programme/promotional trails & sponsor credits
Peak-time	Weekday breakfast and drive-time, and weekend late breakfast
Daytime	06.00 to 19.00 weekdays and weekends

## 5. Programming Philosophy

a) Explain (**in no more than 500 words**) how your proposed Format will cater for the tastes and interests, general or particular, of persons living in this local area;

### **An Easy Listening station for Bristol**

#### **Music**

The Breeze is a music intensive station playing an average of twelve songs every hour. This policy is backed by research with 68% of respondents stating they want a station that is ‘all’ or ‘mostly’ music. Moreover, The Breeze’s music universe spanning over fifty years is positively supported by over half of all respondents (56%) who wanted to hear music from a broad variety of decades.

The most recent RAJAR (Q3/2017) shows that 8% of respondents tune in to The Breeze every week, growing to almost one-in-five (19%) over a thirteen-week period. In our independent research, 10% of all respondents stated that they listen to The Breeze each week. Of the fifty stations surveyed in RAJAR which cover the city, The Breeze was rated as fifth best choice for music and 83% of listeners to The Breeze stated that the station’s music mix was in tune with their personal taste.

#### **News and Information**

78% of respondents stated local news to be ‘very’ or ‘fairly’ important to hear on their local station. And with Bristol the UK’s third most congested city, there is also high demand for local travel news with 73% deeming this to be ‘important’.

We have recently increased our investment in local news and information with the appointment of a new Group Head of News and Information. Jonathan Richards held senior editorial roles at BBC World Service and Radio 1 Newsbeat and was previously Global Radio’s Group Head of News and Programme Director of LBC 97.3. Furthermore, our Bristol newsroom has recently been strengthened and now is home to three full-time staff journalists.

We address the wants of listeners with 79 Bristol news bulletins, 15 Bristol headline bulletins and 98 Bristol travel bulletins every week.

#### **Presentation**

The Breeze broadcasts to Bristol from studios in the city. Daily breakfast and drive-time shows are locally produced and presented, with a ‘more music’ mid-morning show being taken from The Breeze network. However, we retain at all times the ability to produce and broadcast Bristol specific links within any network programming and at times of priority and emergency, to revert to all output originating from our Bristol studios.

#### **Localness**

Whilst output is the key definer of the radio station we also recognise the importance of being involved in the community we serve. In the previous 12 months we were involved in the Crumbs Awards celebrating food and drink around Bristol, the Colour Run with the Children’s Hospice South West, a Random Acts of Kindness Campaign in the city centre, and hosted the first ever St Peter’s Hospice Bubble Rush.

[Word count: 434/500]

The **existing licensee** only should answer the following question:

c) Explain (**in no more than 400 words**) how your proposed Format will cater for tastes and interests different from those catered for by other existing local commercial and community radio services available in this local area.

The Breeze provides a service that is distinctly different in music and speech output from the other local commercial services – Heart, Sam and Kiss.

### Music

The largest component of output on all of these local commercial stations is music. They are all markedly different in Format proposition and in actual execution. The Breeze’s musical Format is ‘easy listening’, Heart’s is ‘mainstream popular music’, Sam offers ‘adult-oriented album tracks, classic rock and predominantly non-contemporary pop/rock hits’ and Kiss plays ‘contemporary and classic dance music’.

### Broadening choice

The Breeze has a musical universe of 479 tracks, similar in size to both Sam and Kiss but significantly larger than the market leader, Heart. The Breeze’s universe is centred on 1987, distinctly different from that of Heart and Kiss.

Music output – size of universe and median year of total output

	Tracks played	Median year
<b>The Breeze</b>	479	1987
<b>Heart</b>	313	2007
<b>Kiss</b>	515	2015
<b>Sam</b>	516	1989

Source: Radiomonitor – weekdays 0600-1900 Mon 30 October – Friday 24 November 2017

### Low crossover

The Breeze’s distinctive music output differentiates it from other local commercial stations. The highest commonality is with Heart but even here 83% of songs played on The Breeze are not played by Heart.

Music output – commonality of tracks %age

	The Breeze	Heart	Kiss	Sam
<b>The Breeze</b>	100	17	1	11
<b>Heart</b>	26	100	27	14
<b>Kiss</b>	1	16	100	1
<b>Sam</b>	11	8	1	100

Source: Radiomonitor – weekdays 0600-1900 Mon 30 October – Friday 24 November 2017

Bristol’s two community stations both have distinctively different musical propositions to the commercial stations. BCFM plays rock, pop, and world music and the majority of Ujima’s output consists of African and Caribbean genres.

## News and Speech

Of the four commercial stations, three produce local news bulletins whilst Kiss is a simulcast of the London service and features only national and international news.

Although bulletins for The Breeze and Sam both originate from the same newsroom, the broadcasts are compiled and read separately for each service. The tighter TSA covered by The Breeze is reflected in a higher Bristol story count than Heart.

### The Breeze (Bristol) – Story Count

	6/11	7/11	8/11	9/11	10/11	11/11	12/11	Total %
Nat/Int	4	4	1	2	2	2	3	46
Bristol	2	2	1	3	1	4	3	41
Regional	-	-	3	-	2	-	-	13
	13/11	14/11	15/11	16/11	17/11	18/11	19/11	Total %
Nat/Int	3	3	4	3	4	1	2	49
Bristol	1	1	1	3	2	3	3	34
Regional	1	2	2	1	-	1	-	17

Source: Radiomonitor – 0800 bulletin Mon 6 November – Sunday 19 November 2017

### Heart West Country (Bristol Transmitter) – Story Count

	6/11	7/11	8/11	9/11	10/11	11/11	12/11	Total%
Nat/Int	2	2	1	2	1	2	2	36
Bristol	2	3	2	2	2	1	1	39
Regional	2	1	1	-	2	1	1	24
	13/11	14/11	15/11	16/11	17/11	18/11	19/11	Total%
Nat/Int	3	3	2	4	1	2	3	56
Bristol	2	1	1	1	2	-	1	25
Regional	1	1	1	-	1	2	-	19

Source: Radiomonitor – 0800 bulletin Mon 6 November – Sunday 19 November 2017

### Sam FM (Bristol) – Story Count

	6/11	7/11	8/11	9/11	10/11	11/11	12/11	Total%
Nat/Int	3	3	3	1	2	1	1	48
Bristol	2	1	2	2	1	2	2	41
Regional	-	-	-	-	1	1	1	10
	13/11	14/11	15/11	16/11	17/11	18/11	19/11	Total %
Nat/Int	1	1	3	3	2	1	2	54
Bristol	2	2	1	1	1	2	2	46
Regional	-	-	-	-	-	-	-	-

Source: Radiomonitor – 0800 bulletin Mon 6 November – Sunday 19 November 2017

[Word count: 369/400]

*d) In what ways, if any, are your programme proposals for the new licence period substantially different from the programme service you currently broadcast? Outline the reasons for any such differences from the current service.*

Our programme proposals for the new licence period do not differ substantially from the programme service we currently broadcast.

We are aware that the media market is evolving at an ever more rapid pace and we are also mindful of the fact that listeners' expectations and demands change over time. We will continue to monitor, evaluate and improve our output on a regular basis to maintain a service that is both popular and relevant.

## Section 105(D): Evidence of local demand or support

### 6. Evidence of Demand

*The existing licensee only should answer the following question:*

*If you propose to alter your existing programme service in the new licence period, outline any way in which findings from any original market research undertaken, or analysis of existing audience research information, have influenced this decision.*

We do not intend to alter our existing programme service. We have undertaken independent market research that shows strong approval for the service The Breeze currently provides.

#### LISTENER RESEARCH

**a) Objective:**

To explore reactions to and the demand for, The Breeze in Bristol.

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**b) Questions:**

Current radio listening behaviour  
Favourite and second favourite station  
Time spent listening  
Preferred station for music  
Preferred station for local information  
Rating of news and speech by local station  
Rating of music mix by local station  
Rating of local stations  
Preferred music speech balance  
Importance of local content  
Preferred music mix

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**c) Methodology:**

On street interviews

Fieldwork and tabulation of data was undertaken by Wyman Dillon. They are full members of the Market Research Society and operate in accordance with the MRS Code of Conduct. They have achieved accreditation with the British Standards Institute (BSI) under the Quality Management standard ISO9001:2008 and the Market Research and Direct Marketing standard ISO20252:2006.

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**d) Sample Size:**

662 radio listeners aged 15-64, resident in BS1-BS11, BS13-16, BS30-37.

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**e) Fieldwork:**

October and November 2017

## MUSIC MONITORING

**a) Objective:**

To obtain and analyse data on the actual output of the existing local commercial radio services in the area in order to establish the extent to which The Breeze broadens listening choice.

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**b) Data sought:**

Analysis was conducted of music tracks played by Heart, Kiss, Sam and The Breeze.

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**c) Methodology:**

Analysis was conducted to determine levels of overlap between stations in terms of tracks played, music airplay and rotation and era of music tracks

Monitoring was by Radiomonitor, with analysis conducted in house

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**d) Monitoring periods:**

Music output data was gathered for the period Mon 30 October to Friday 24 November 2017 (weekdays 0600-1900)

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## Summary of the main findings of the research

### The Breeze provides a much liked service for its listeners

10% of respondents said that they had listened to The Breeze in the past seven days. Listenership was exactly equal amongst men and women and had broad appeal across all demographics.

	15-24	25-34	35-44	45-54	55-64
% reach	8	12	10	11	7

More than one in five Bristolians (22%) said they had tuned into The Breeze in the previous three months.

70% of listeners to The Breeze said they spent more than half of their listening time with the station.

### Listeners love the music mix

29% of listeners to The Breeze said the mix of music was ‘very much’ in tune with their personal tastes. When looking at broader appeal, 83% of listeners said the station was ‘very much’ or ‘fairly’ in tune with their tastes.

Of the 50+ stations available in the Bristol market, The Breeze was rated fifth as station of choice for music.

### The majority of listeners value the speech content

Of those who listened in the past three months, 66% rate the news and speech content as ‘very’ or ‘fairly’ good.

### The Breeze provides a complementary service that Bristolians want

The format delivered by The Breeze measures up to the research. Our station is a mostly music proposition, playing a broad variety from the Sixties to today. We pride ourselves on a well-resourced and well-produced local news service and feature traffic and travel bulletins across weekdays and weekends. Whilst we may include significant sport stories in news bulletins, we do not run any dedicated sports programming.

Our research showed: -

- ✓ 68% of respondents stated they wanted a station that featured more music than speech.
- ✓ 56% of respondents wanted to hear a broad mix of music from many decades.
- ✓ 78% of respondents felt local news and information was important.
- ✓ 73% of respondents felt travel news was important.
- ✓ 61% of respondents felt sports news was unimportant.

**g. Full data tables have been submitted in confidence.**

## 7. Evidence of Support

Summarise (**in no more than 500 words**) any evidence of support for your application from your potential audience or from prospective local advertisers.

### **We have received considerable support from organisations, advertisers and individuals highlighting the important role that The Breeze fulfils in Bristol.**

*'We use The Breeze News service as a matter of course on a daily basis. The news team understands our business, and the need for sensitivity and media law-informed handling of some of the issues we deal with.'* Amanda Hirst, Head of Corporate Communications, Avon and Somerset Constabulary

*'The Breeze is an ideal marketing partner for Bristol Energy, due to its trusted place in the community. I believe that The Breeze provides a valuable service for Bristol.'* James Robertson, Head of Marketing, Bristol Energy

*'The Breeze is a valued partner with our sports organisation and Ashton Gate Stadium. I believe that The Breeze provides a valuable service for Bristol.'* Lisa Knights, Chief of Media, Bristol Sport (Bristol City FC and Bristol Rugby)

*'It was an absolute pleasure to work with the entire Breeze team. They were always helpful, focused on supporting our cause and true professionals. We believe The Breeze were significant in helping drive registrations to this brand new mass participation event.'* Kate Green, Media Officer, Children's Hospice South West's Charlton Farm

*'We enjoy many conversations with clients that listen to The Breeze because it's a reliable and trusted station.'* James Mizen, Owner, Crystal Clear Bristol.

*'The Breeze are great to work with. We and our retail businesses have benefitted from their campaigns which have encouraged customers to choose Broadmead as their preferred shopping destination.'* Jo Hawkins, Broadmead BID Manager, Destination Bristol

*'The Breeze has helped us deliver a strong family message throughout the summer months. A long-term strategy of the club is to engage with more families and with the help of The Breeze we have seen an increase.'* Owen Henwood, Marketing Manager, Gloucestershire County Cricket Club

*'We manage the PR and marketing for the Bristol International Balloon Fiesta, Bristol Harbour Festival, Upfest, Bristol Sounds, The Downs Festival, Colston Hall, Encounters Short Film & Animation Festival and Bristol Craft Beer Festival. We consider The Breeze an essential partner for all the work we do. Their knowledge of the local landscape and ability to quickly jump onto stories and incidents that we need their support on is incredibly valued by our team and our clients.'* Dani Andres, Account Director, Plaster Creative Communications

*'The Breeze have always supported us with new developments both in terms of clinical and charity wise giving us a voice to audiences that we cannot engage with alone. The journalists and presenters are very supportive of our cause and their local area which is a huge benefit to working with a locally focused company who do not have a national agenda.'* Emma Carter, Head of Fundraising and Marketing, Great Western Air Ambulance

*'The team at The Breeze regularly support our work by giving neglected, abused and abandoned animals a voice and ensuring communities across Bristol are aware of animal welfare concerns in the city.'* Suzanne Norbury, Regional Press officer, RSPCA South West

*[Word count: 496/500]*

## Declaration

Applicants are required to conclude their submission by responding to the following question:

*Do you confirm that, to the best of your knowledge and belief:*

- a) the applicant is not a disqualified person in relation to the licence by virtue of the provisions of section 143(5) of the Broadcasting Act 1996 (relating to political objects);*
- b) no director or person concerned directly or indirectly in the management of the company or the applicant group is the subject of a disqualification order as defined by section 145(1) of the Broadcasting Act 1996;*
- c) no person involved in the application has been convicted within the past five years of an unlicensed broadcasting offence and that the applicant will do all it can to ensure that no person so convicted will be concerned in the provision of the service, the making of programmes included in it, or the operation of a radio station if the applicant is granted a licence; and*
- d) any matters which might influence Ofcom's judgement as to whether the directors and substantial shareholders involved in the application are fit and proper persons to participate in a radio licence have been made known to Ofcom?*

Yes