Community Digital Sound Programme (C-DSP) licence

Application form – Part A (public)

Name of applicant (i.e. the body corporate that will hold the licence):

Nu Skool Beatz LTD

Proposed service name:

Origin FM

Radio multiplex service(s) on which the proposed C-DSP service is to be provided (note this must be a small-scale multiplex area either previously advertised or currently being advertised by Ofcom as shown in the multiplex licence advertisement)

U.DAB

Public contact details (i.e. Contact name and/or company name, company address, telephone number(s) and email):

Origin FM: Unit J Blackhorse Mews E17 6SL

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Overview

You should complete this form if you are applying for a community digital sound programme licence ("C-DSP"). You can find further information about C-DSP services in the guidance notes for licensees and applicants.

This application form is divided into two parts – **Part A** (which we will publish on our website) and **Part B** (which will be kept confidential). This document constitutes Part A; Part B of the application form is available on our website.

If you encounter any issues using these forms, please contact broadcast.licensing@ofcom.org.uk.

The purpose of this form

You should complete this form if you are applying for a Community Digital Sound Programme (C-DSP) licence.

A digital sound programme service intended for broadcast by means of a local or small-scale radio multiplex service requires either a C-DSP licence or a local DSP licence. Ofcom's published guidance notes set out some of the key issues that potential applicants need to consider in deciding which type of licence is suitable for them. In summary, C-DSP services are not run for financial gain and are required to provide social gain. C-DSP licences therefore include strict conditions to ensure that happens, and provide less flexibility than a local DSP licence. However, they do provide access to capacity that small-scale radio multiplex service providers are required to reserve solely for C-DSP services.

A C-DSP licence will be required even if the same programme service is also provided on any other platforms (e.g. FM, satellite), as separate licences are required for those.

As noted above, small-scale radio multiplex services will have reserved capacity for C-DSP services. Issue of a C-DSP licence does not, however, guarantee carriage on a small-scale (or local) radio multiplex service. That is a matter for agreement between the C-DSP licensee and the multiplex service provider, and there may be more C-DSP licences issued in a locality than there are reserved slots on the small-scale radio multiplex service. Note that a C-DSP service does not necessarily have to broadcast using reserved capacity. It can use unreserved capacity on a small-scale radio multiplex service or capacity on a local radio multiplex service, again subject to agreement with the multiplex service provider.

An application for a C-DSP licence will be accepted only once Ofcom has advertised the licence for the small-scale radio multiplex service upon which the proposed C-DSP service is intended to be provided. There is no closing-date by which an application for a C-DSP licence must be submitted (i.e. it can be submitted at any time after the licence for the relevant small-scale radio multiplex licence has been advertised).

You can find further information about how to determine if a service requires a C-DSP licence in Section 2 of the guidance notes for applicants and licensees.

Provision of information

Ofcom requires complete and accurate information to assess applications. This is so that we can assess your application against statutory criteria, consider whether those involved in the body ap-plying for a

licence are 'fit and proper' to hold a licence, and determine whether their involvement with other organisations disqualifies them from participation in a licence.

It is an offence under the Broadcasting Act 1996 (as amended) to provide false information or withhold relevant information during the application process, and may be grounds for revocation of a licence subsequently granted.

Publication of information about applications and licensed services

Information provided in **Part A** of the application form will typically be published by Ofcom in our Monthly Radio Update publication the month following the submission of your application. This may take longer if the application is received late in the month. Information provided in **Part B** will not be published.

In submitting this application you agree that, should a licence be granted, Ofcom may publish contact details for the licensee (specified in Section 2 of Part B of the application form), which may include personal data, on the Ofcom website and/or in other relevant publications. If you have any questions about the information that we publish, or there are any changes to this information, you should contact the Broadcast Licensing team by email (broadcast.licensing@ofcom.org.uk).

Ofcom considers issued C-DSP licences to be public documents and copies of licences will be made available to third parties on request albeit, other than the Key Commitments which are tailored to the service, C-DSP licences are standard form documents. A brief description of the licensed service will be published on the Ofcom website, along with the Key Commitments which form part of the licence.

Ofcom publishes a monthly radio licensing update which lists new services licensed, new applications, licences revoked, licence transfers, and changes to licensed services during the past month.

Data protection

We require the information requested in this form in order to carry out our licensing duties under the Broadcasting Act 1990, Broadcasting Act 1996 and Communications Act 2003. Please see Ofcom's General Privacy Statement for further information about how Ofcom handles your per-sonal information and your corresponding rights.

Keeping up to date with broadcasting matters

We strongly recommend that the appropriate person at the applicant body signs up to receive Ofcom's regular email updates on broadcasting matters including notification when the Broadcast and On Demand Bulletin is published.

To sign up to receive these communications, you must visit the email updates area of our website and select 'Broadcasting.'

Applicant's details

About this section

In this section we are asking you for details about the applicant company. This must be a body corporate which is not profit distributing.

In the first part of this section, we are asking for basic details about the applicant. These include company registration number and contact information.

In the second part of this section we are asking for details of the applicant's officers (directors or, in the case of LLPs, designated members), its shareholders and participants. Where applicable, we are also asking for details of the officers of the applicant's parent and associated companies or LLPs etc.

If any of the individuals named in your responses are known by more than one name/version of their name, all names must be provided.

Certain persons are disqualified from holding a C-DSP licence. This section asks the questions which enable us to consider this for those types of disqualification which apply specifically to bodies corporate. It also asks questions which are relevant to our assessment of the applicant's fitness and properness to hold a C-DSP licence.

Before completing this section of the form, you should read Ofcom's guidance on the definition of 'control' of media companies. Throughout this section, "control" has the meaning it is given in Part I of Schedule 2 of the Broadcasting Act 1990.

The response boxes and tables should be expanded or repeated where necessary, or provided in a separate annex.

'Officerships' in this section refers to: directorships of bodies corporate, designated memberships of LLPs, or membership of a governing body of an unincorporated association (including partnerships).

Applicant information and contact details

1.1 Name of applicant (i.e. the body corporate that will hold the licence):

Nu Skool Beatz LTD

1.2 Company registration number stated on Companies House:

15620874

1.3 For UK registered companies, the address of the applicant's registered office stated on Companies House.

For non-UK registered companies, the principal office address:

20 Wenlock Road, London, N1 7GU

1.4 If a UK registered company, is the current Memorandum and Articles of Association document available on the Companies House website?

Yes

If no, please submit the up to date document and indicate you have done so in the checklist in Section 4 of Part B.

1.5 Contact details of the individual duly authorised by the applicant for the purposes of making this application. This individual should be the company secretary, a director or (if an LLP) designated member.

(If you are an agent completing the form on behalf of the applicant please do not enter your details here – see paragraph 2.25 of the guidance notes).

Full name	Michael Hughes
Job title	Director
Address	Unit J Blackhorse Mews E17 6SL
Mobile	07791 073201
Email	mikeesva@googlemail.com

1.6 If the proposed Licensed Service has/will have a website, please provide the website address below.

https://www.oukradio.com

1.7 How will the service be financed? If the applicant is receiving, or is likely to receive, any form of funding and/or financial assistance to establish and maintain the service, please provide details of who is providing that funding/financial assistance and the extent of it.

If you are receiving funding from, or on behalf of, a source that could be considered a political organisation or a religious body, you must set out the nature of that organisation here.

The station will be funded primarily through grants, which also fund our workshop programmes in DJing, studio engineering and radio broadcasting. Additional income will come from hiring out our professional DJ streaming and recording studio.

Ownership and control of the company which will hold the licence

Details of officers, participants and shareholders of the applicant

1.8 Complete the following table, expanding it if necessary, to provide the following details for each director or designated member of the applicant (i.e. the body corporate that will hold the licence):

Full name of individual	Correspondence address	Country of residence	Other officerships held (and nature of the business concerned)	Other employment
Michael Hughes	Unit J Blackhorse Mews London E17 6SL	England	Nu Skool Beatz LTD The Lab Music Studio (recording studio) SVA Events LTD (Events promotion) Belle Events Ltd (this company is currently dormant)	Director
Dionne Burke	Unit J Blackhorse Mews London E17 6SL	England	Nu Skool Beatz LTD The Lab Music Studio (recording studio)	Secretary

1.9 Complete the following table, expanding it if necessary, to list all bodies which hold or are beneficially entitled to shares, or who possess voting powers, amounting to more than 5% in the applicant ("participants"). If you are unable to provide a complete answer to this question in relation to beneficial owners, please state whether you have any reason to suspect the existence of any beneficial owners.

Full name of >5% participant (existing and pro-posed)	Number of shares	Total investment (£s)	Total investment (%)	% of voting rights
Michael Hughes	0	£0	0%	50%
Dionne Burke	0	£0	0%	50%
Comments				
Nu Skool Beatz is Private company limited by guarantee without share capital.				

1.10 Complete the following table, expanding if necessary, to identify any entities with which the applicant is affiliated. By affiliated, we mean companies that are related through ownership, either with one company being a minority shareholder in the other, or through multiple companies being owned by a third party.

Full name of the entity	**Address**
N/A	

1.11 Complete the following table, expanding it if necessary, to list any bodies corporate which are controlled by the applicant, and their affiliates:

Full name of the entity	**Address**	**Affiliates**
N/A		

Details of persons who control the applicant

1.12 Complete the following table, expanding it if necessary, to list all persons who control the applicant, together with their affiliates. If any persons or bodies control the applicant jointly because they act together in concert (e.g. because of a shareholder's agreement), each such person must be identified here:

Full name of individual or body	**Address**	**Affiliates**
Michael Hughes	Unit J Blackhorse Mews London E17 6SL	
Dionne Burke	Unit J Blackhorse Mews London E17 6SL	

1.13 Complete the following table, expanding it if necessary, to list all officerships in other bodies that are held by any individual listed in response to question 2.12, and any affiliates of those bodies. An "officership" refers to being a director of a body corporate, designated member of a limited liability partnership, or member of the governing body of an unincorporated association:

Full name of individual	**Name of body in which officership held**	**Affiliates of that body**
Michael Hughes	Nu Skool Beatz LTD The Lab Music Studio SVA Events LTD Belle Events Ltd	
Dionne Burke	Nu Skool Beatz LTD The Lab Music Studio	

1.14 Complete the following table, expanding it if necessary, to list all bodies corporate which are controlled by any body corporate listed in response to question 2.12, and their affiliates:

Full name of body corporate listed in 2.11	**Body corporate controlled**	**Affiliates of body corporate controlled**
N/A		

1.15 In relation to each body corporate identified in response to question 2.12, complete the following table, expanding it if necessary, to list all bodies which hold or are beneficially entitled to shares, or who possess voting powers, amounting to more than 5% in the body corporate concerned (i.e. "participants"). You may, but are not required to, exclude from this table any bodies listed in response to question 2.12. If you are unable to provide a complete answer to this question in relation to beneficial owners, please state whether you have any reason to suspect the existence of any beneficial owners.

Name of body corporate identified in response to question 2.11				
Full name of >5% participant	**Number of shares**	**Total investment (£s)**	**Total investment (%)**	**% of voting rights**
N/A				
Comments				

Involvement of the applicant in specified activities

1.16 Please state below whether the applicant, or any of the directors, shareholders or other individuals named above, including their associates (i.e. directors of their associates and other group companies), is, or is involved in, any of the below, and the extent of that interest.

Activity/involvement	**Yes / No**	**Please state who is involved; the name of the body/individual/agency they are involved with; and the extent of their involvement**
a) A local authority	NO	
b) A body whose objects are wholly or mainly of a political nature, or which is affiliated to such a body	NO	

c) A body whose objects are wholly or mainly of a religious nature;[1]	NO	
d) An individual who is an officer of a body falling within (b) or (c);	NO	
e) A body corporate which is an associate (as defined in paragraphs 1(1) and 1(1A) of Part I of Schedule 2 to the Broadcasting Act 1990) of a body falling within (b) or (c);	NO	
f) An advertising agency or an associate of an advertising agency	NO	

Details of applications, licences and sanctions

1.17 Is the applicant (i.e. the body corporate that will hold the licence) a current licensee of Ofcom?

Yes

If yes, please provide the licence details expanding the table if necessary:

Licence number	**Name of multiplex**
CDP105903	U.DAB Ltd – North London SS DAB

1.18 Has the applicant (i.e. the body corporate that will hold the licence) held an Ofcom broadcasting licence before?

Yes

Licence number	**Name of service or multiplex**
CDP105903	House FM

[1] Please refer to Sections 3 to 5 of Ofcom's religious guidance note for details on how we determine the eligibility of religious bodies to hold certain broadcasting licences.

1.19 Has anyone involved in the proposed service held an Ofcom broadcasting licence or been involved in an Ofcom-licensed broadcast service before?

Yes

If yes, please provide the details expanding the table if necessary:

Dates licence was held or dates of involvement	**Licence number (if known)**	**Name of service or multiplex**
7th March 2025	DP105626	House FM
December 2025	CDP105903	House FM

1.20 Does the applicant (i.e. the body corporate that will hold the licence) control an existing Ofcom licensee?

Yes

If yes, please provide the licence details expanding the table if necessary:

Licence number	**Name of service or multiplex**
CDP105903	House FM

1.21 Is the applicant (i.e. the body corporate that will hold the licence) controlled by an existing licensee or by any person who is connected (within the meaning of Schedule 2 to the Broadcasting Act 1990) with an existing licensee (i.e. as a "participant")?

Yes

If yes, please provide the following information, expanding the table if necessary:

Licence number	**Name of service or multiplex**
CDP105903	House FM on U.DAB North London SSDAB (licence held by Nu Skool Beatz Ltd, the applicant itself)

1.22 Has the applicant – or any person(s) controlling the applicant - made any other application to Ofcom (or its predecessor broadcast regulators – the Independent Television Commission and the Radio Authority) for any licence which has since been surrendered by the licensee or revoked by Ofcom (or one of its predecessor regulators)?

NO

If yes, please provide the following information, expanding the table if necessary:

Licence number	**Name of service or multiplex**

1.23 Is the applicant – or any person(s) controlling the applicant - subject to any current or pending investigation by any statutory regulatory or government body in the United Kingdom or abroad in respect of any broadcast-related matter?

No

If yes, please provide the following details expanding the table if necessary:

Licence number (or equivalent)	**Name of service or multiplex**	**Details of the investigation**

1.24 Has the applicant – or any person(s) controlling the applicant – ever been subject to a statutory sanction for contravening a condition of a broadcasting licence in the UK or any other jurisdiction?

No

If yes, please provide the following details relating to each sanction expanding the table if necessary:

Licence number (or equivalent)	**Name of service or multiplex**	**Nature of the breach**	**Sanction imposed**	**Date sanction imposed**

1.25 Has the applicant – or any person(s) controlling the applicant – ever been convicted of an unlicensed broadcasting offence?

No

If yes, please provide the following details:

Full name	**Date of conviction/action (dd/mm/yy)**	**Penalty**
N/A		

1.26 Please provide any further information you hold, relating to the past conduct of the applicant or those individuals listed, in regulatory matters or in matters going to honesty and/or compliance, which may be relevant to Ofcom's consideration of whether or not the applicant is fit and proper to hold a broadcast licence. If the applicant or the form signatory fails without reasonable excuse at this point to declare any matter of which Ofcom subsequently becomes aware, and which we do consider to be relevant to the applicant's eligibility to hold a licence, we will take it into account in determining the question of whether the applicant/licensee remains fit and proper to hold a licence.

If you have no information to provide, please respond "N/A".

N/A

The proposed service

About this section

This section asks you to describe your proposed service, including the Key Commitments you propose to include in your licence. This includes your service name, multiplex name and character of service, in addition to standard commitments that all C-DSP licensees need to abide by. Holders of an existing analogue community radio licence to be a simul-cast on the proposed C-DSP service can replicate the existing analogue key commitments as it is our expectation that the key commitments for simulcast services are to be in keeping with one another. If a licence is granted, the information you provide in this section will be used to form the basis of the annex to your licence. You will only be authorised to broadcast what is detailed in the annex of the licence.

In this section, you will also need to set out how your service will provide social gain, community participation and how you will be accountable to the target community. This is in line with statutory requirements for the granting of C-DSP licences**. The information provided in this section is also the basis on which decisions are made**.

If you hold, or intend to hold, multiple C-DSP licences, the answers given in this section and the intended delivery of your Key Commitments must apply to the locality in which your proposed service will broadcast (as set out in the Draft Key Commitments in this application form).

Your proposed service and target community

1.27 What is the proposed service name?

ORIGIN FM

1.28 On which radio multiplex service do you intend to broadcast? If the relevant radio multiplex licence has not yet been awarded, please state the name of the area that the multiplex service is intended to cover, as defined in the multiplex licence advertisement.

U.DAB Ltd – North London SSDAB

1.29 Where is your proposed studio located? Please note that this must be located within the coverage area of the small-scale radio multiplex service identified in answer to 3.2 (or the advertised area for a small-scale radio multiplex service that has not yet been awarded).[2]

Unit J Blackhorse Mews London E17 6SL

1.30 If the proposed service is a simulcast or corresponding service of an existing licensed radio service, please list that below and provide the licence number.

No

[2] If you propose to provide your service on a local, rather than a small-scale, radio multiplex service, there is no requirement for your studio to be located within the licensed area of that local radio multiplex service.

1.31 What is the target community of the service? Please include the geographical area that you wish to serve in addition to the interests or characteristics that define your target community. The area you wish to serve must be geographically located within the coverage area of the radio multiplex service on which you intend to broadcast. **Answer in fewer than 400 words**.

Origin FM serves people living, working and studying in North East London, and who share an interest in the roots of UK dance music - the acid house, hardcore, jungle and drum & bass culture that grew up in this part of London from the late 1980s, and the DJs, producers and MCs carrying it forward today.

Our core locality is Waltham Forest, where our studio is based (Walthamstow, Leyton, Leytonstone and Chingford), together with neighbouring Tottenham and the wider boroughs of Haringey and Hackney, all which lie within the coverage area of the North London small-scale multiplex. These boroughs have a combined population of around 800,000 (Waltham Forest 278,400; Haringey 264,200; Hackney 259,200 – ONS, Census 2021). They are among the most ethnically diverse areas in England; each with neighbourhoods with high levels of deprivation (English Indices of Deprivation).

Within area, Origin FM's community is made up of two linked groups:

The generation who built the scene – local people, now in mid and later life, who went to the raves, ran the sound systems, clubs and record shops, or grew up with this music. Many have lost touch with a culture that once gave them a strong sense of belonging, and some now face isolation and wellbeing challenges.

The next generation – young adults in the same neighbourhoods who are discovering and making jungle, drum & bass, breakbeat and oldskool-influenced music today, often without access to equipment, training or routes into the industry.

What unites them is a shared music culture with deep roots in these neighbourhoods. Origin FM exists to connect the two: to record and celebrate the area's music heritage, and to pass skills, knowledge and opportunities from those who were there to those who are starting out.

Origin FM is a separate service from House FM, which is also operated by Nu Skool Beatz Ltd. Origin FM has its own target community, its own music and speech output focused on the roots and breakbeat-led sounds of the late 1980s and 1990s, its own heritage and intergenerational social gain programme, and its own participation and accountability arrangements.

1.32 How will you ensure that your proposed C-DSP service is run on a not-for-profit basis? Please give details of specific measures or arrangements in place to ensure this, and how any profit will be wholly and exclusively used for securing or improving the future provision of the service, or for the delivery of social gain. **Answer in fewer than 400 words**.

Nu Skool Beatz Ltd is a not-for-profit company limited by guarantee, managed by two directors. The company has no shareholders, and our Memorandum of Association prohibits the distribution of profits. The directors also are not running the company for personal gain. All money received will be used to run and improve the radio service for the benefit of our community.

Both directors will ensure that all income and expenditures are accurately handled. We will maintain complete financial records and review them regularly. No one involved in running the station will be paid, except for reimbursement of reasonable expenses, such as travel or materials.

At the end of each year, we will produce clear accounts showing how all the money has been spent. These will be independently checked and made available to Ofcom and the public, ensuring transparency.

If the service makes any surplus this will be re-invested in the station. This could include:

- Replacing or upgrading broadcast equipment.
- Supporting volunteer training and community projects.
- Creating more local shows and events.
- Helping to promote inclusion and opportunities for local people.

We will also keep a small reserve fund to make sure the service can continue if costs rise or income falls.

An annual report will be produced each year to show how funds have been used and what social benefits have been delivered.

By keeping everything open, fair, and community-focused, we will ensure the station always operates on a not-for-profit basis and continues to provide real value to the people it serves

Social gain

1.33 What community benefits will your service bring to your target community(ies) and, if applicable, the general public. Please include summaries of evidence to support your answer, including details about other organisations you intend to work with. **Answer in fewer than 500 words**. Please do not provide names of individuals in your answer.

Origin FM's social gain is built around one idea: connecting the people who created North East London's rave, jungle and drum & bass culture with the young people making this music today, so that skills, knowledge and opportunities pass between generations.

1. Skills and training

Through Nu Skool Beatz, which already runs DJ, radio presentation and media workshops, Origin FM will deliver training in skills specific to this music: vinyl and digital DJing, breakbeat and sample-based production, MCing, radio presenting and studio engineering. Trainees will make programmes for broadcast on Origin FM. We aim to train at least 35 people a year, prioritising young people not in education, employment or training.

2. Intergenerational mentoring

Experienced local DJs, producers, MCs, promoters and record shop owners will mentor young people, sharing practical skills and industry knowledge such as rights and royalties, running safe and licensed events, and building a sustainable career.

3. Heritage and oral history

We will invite local people who were part of the scene to take part in a series of podcasts, sharing their memories and stories of the area's music culture. Volunteers will be trained to record and produce the series, and episodes will be broadcast as features on Origin FM and kept as a community archive.

4. Wellbeing and connection

Many in our older audience have lost touch with a culture that once gave them belonging. The station and our events will reconnect them with each other, and we will work with Mind to share wellbeing information and signpost local support.

5. Local information and links

Origin FM will promote local events, venues, services and charities, and give airtime to community groups in Waltham Forest, Haringey and Hackney.

Evidence and partners

Nu Skool Beatz already runs DJ, radio presentation and media workshops with local organisations including the YMCA and Mind, giving participants the chance to learn new skills, build confidence and express themselves positively. Over the last 35 years, our directors have run established nightclub and festival events, including an Oldskool UK music events brand, giving Origin FM direct links to the artists, DJs and audiences of the original scene. Our events have also raised money for multiple charities, including Great Ormond Street Hospital Children's Charity (GOSH). Over the last 15 years, our director has delivered more than 20 workshops.

Benefits to our community

• Access to music, radio and media training

• Mentoring and routes into the music and media industries

• A recorded and shared local music heritage

• Reduced isolation and stronger connections between generations

• Greater awareness of local services and support

1.34 Please summarise how your service will facilitate discussion and the expression of opinion.

a) This should include information focused on how the on-air programming would deliver social gain to the target community and provide opportunities for discussion and expression of opinion.
b) Please also provide details of the speech and music output you would broadcast and the approximate split between them.

Answer in fewer than 200 words.

Origin FM's speech output will connect the generations in our community and give local people a platform to be heard:

• A weekly discussion programme bringing together people who were part of the scene and young local artists to debate issues affecting the area, such as venue closures, the night-time economy, youth provision, wellbeing and opportunities in music.

• Regular heritage features made with local residents, sharing memories and opinions on how the area and its culture have changed.

• Listener phone-ins, voice notes and moderated social media, screened by a producer and broadcast with a short delay.

• Interviews with local organisations, services and artists.

Presenters are trained to separate fact from opinion, include a range of views and keep discussion fair, in line with the Broadcasting Code.

Speech and music: approximately 85% music and 15% speech across the week, with more speech in daytime and feature programmes. Music is drawn mainly from acid house, oldskool house, hardcore, jungle and drum & bass, alongside new music by local artists working in these styles.

1.35 How will you ensure that members of your target community(ies) can gain access to the facilities used to provide your service, and receive training in using these? In particular, please set out how this will be done, in practice, formally and/or informally. **Answer in fewer than 400 words**.

Origin FM is based at our studio at Unit J, Blackhorse Mews, Walthamstow E17, close to Blackhorse Road Underground and Overground station and local bus routes, in the heart of our target area. The studio is on the ground floor, so it is accessible for people with mobility needs.

Formal access and training

• Origin FM workshops, run by Nu Skool Beatz, in DJing (vinyl and digital), breakbeat production, MCing, presenting and studio engineering, including evening and weekend sessions.

• A studio induction for every new volunteer, covering the equipment, safe working and Ofcom compliance, before they go on air.

• A clear progression route: from workshops, to making pre-recorded features, to presenting supervised live programmes on Origin FM.

• Bookable studio time for community members and trainees to produce programmes, booked online or in person.

Informal access and support

• Mentoring from experienced DJs, producers and MCs in our community.

• Open studio sessions where listeners can visit, meet presenters and find out how to get involved.

• Peer support between trainees, with step-by-step guides for self-study.

• Outreach through partners such as the YMCA and Mind to reach people who would not otherwise come forward.

Training is free for participants, as our workshops are funded by grants. We review access needs regularly and adjust times, formats and support so that no one in our community is excluded.

1.36 How will your service provide better understanding of your target community and the strengthening of links within it? **Answer in fewer than 200 words**.

Origin FM will strengthen links within our community by bringing together people who share a music culture but are often separated by age:

• Heritage features and a community archive of local stories help residents, especially younger and newer ones, understand how the area's music culture developed and who built it.

• Mentoring and jointly made programmes link experienced and new artists.

• Community events and listening sessions in Waltham Forest, Haringey and Hackney bring listeners, trainees and artists together in person.

• Regular what's-on information and airtime for local groups, venues and services connect listeners to what is happening around them.

• Showcasing local DJs, producers and MCs gives local talent a platform and an audience.

1.37 Please summarise the relevant experience of the group or its members in activities related to the provision of social gain or other relevant non-broadcast areas (such as third sector, training or education). **Answer in fewer than 200 words**.

Our directors have been part of the UK dance music industry for over 35 years, including running established nightclub and festival events, an Oldskool UK music events brand and a recording studio, and raising money for multiple charities, including GOSH. This gives Origin FM direct links with the DJs, artists, promoters and audiences of the original scene.

Through Nu Skool Beatz, we have delivered DJ, radio presentation and media workshops with local organisations including the YMCA and Mind, and led training for adults and disadvantaged young people that builds both life and professional skills. Over the last 15 years, our director has delivered more than 20 of these workshops.

We already operate a licensed community radio service, House FM, and can demonstrate practical experience of running volunteer-led broadcasting, training presenters and meeting Ofcom requirements.

Participation

1.38 How do you propose to ensure that members of your target community(ies) are given opportunities to participate in/influence the operation and management of the service? **Answer in fewer than 400 words**.

Origin FM will have its own participation arrangements, separate from House FM, made up of people from its target community.

Origin FM Community Panel

A panel of five members drawn from our community, including people who were part of the original scene, young local artists, workshop trainees and representatives of local partners. It meets quarterly, reviews programming, training and events, and advises the

directors on priorities. One place is reserved for a current or former trainee. Its recommendations are minuted and the directors report back on how they have been acted on.

Making programmes

Community members can propose and present programmes. Trainees and volunteers produce heritage features, mixes and community programmes, and most of Origin FM's output will be presented by volunteers from our target area.

Running the station

Volunteers take on roles in production, scheduling, social media, events, archiving and technical support, with training and supervision. Experienced volunteers can become mentors and show producers.

Open meetings and consultation

We will hold an annual open meeting for Origin FM listeners and volunteers, run listener surveys, and consult our community before introducing new programmes or major schedule changes.

Through these routes our community shapes what Origin FM sounds like and how it develops, rather than simply listening to it.

Accountability

1.39 How will members of your target community contact your service and influence its operation? **Answer in fewer than 300 words**.

Listeners can contact Origin FM by phone, email, WhatsApp, social media and a contact form on the Origin FM website, or in person at the studio and at our community events. Contact details are given regularly on air.

To influence how the station is run, community members can:

• join, or raise issues with, the Origin FM Community Panel, which meets quarterly and includes listeners, artists and trainees from our area;

• attend the annual open meeting, where we report on Origin FM's programming, training and social gain and take questions;

• take part in our annual listener survey and in feedback sessions at our workshops and events;

• volunteer, propose a programme or join our training.

These arrangements are specific to Origin FM and its community. House FM has its own separate arrangements.

1.40 How will suggestions and/or criticisms from members of your target community(ies) be considered and acted upon? **Answer in fewer than 300 words**.

All suggestions and complaints about Origin FM are recorded in an Origin FM feedback and complaints log.

• We aim to respond to complaints within 10 working days, depending on how long it takes to investigate. Any complaint about a possible breach of the Broadcasting Code goes straight to the Compliance Manager.

• Suggestions are reviewed by station management monthly and by the Origin FM Community Panel at each quarterly meeting.

• Where we agree a change, we make it and explain it on air and online. Where we do not, we explain why.

• A summary of feedback received and action taken is presented at the annual open meeting.

• Complaint records are kept for at least 12 months, as required by the licence.

Draft Key Commitments

Below is an example of the licence annex where the Key Commitments appear. Should a licence be awarded, the entries you provide below will form the Key Commitments section of your licence. **Holders of a community radio analogue licence that is to be simulcast, or a corresponding service, are expected to provide key commitments that are in line with their existing service(s).** As such, applicants may refer to the existing key commitments of the relevant simulcast or corresponding service(s) to ensure that the draft below is in line with those of the existing service(s).

Please provide entries where specified in **BOLD** below. The information you enter here should reflect your answers to Sections 3 and 4 of the Part A of your completed Application Form. This will form the basis of your Key Commitments alongside the mandatory text in italics. Do not amend the text in italics as every service is required to comply with these requirements, but the details of how each service does so do not need to be included in the Key Commitments.

ANNEX TO LICENCE

LICENSED SERVICE NO tbc

Licensed Service	**ORIGIN FM**
Service Description	**ORIGIN FM** is a radio service intended to serve *NOTE: The next 3 headings below are the components of the 'character of service'.* Origin FM serves people aged 18 and over in North East London who share an interest in the roots of UK dance music – acid house, oldskool house, hardcore, jungle and drum & bass – including those who were part of the original scene and the young people making this music today. Origin FM serves Waltham Forest (including Walthamstow, Leyton, Leytonstone and Chingford), Tottenham and the wider borough of Haringey, and Hackney,

	within the coverage area of the North London small-scale radio multiplex. Origin FM is a not-for-profit community station celebrating North East London's dance music heritage. It connects generations through mentoring, DJ, production and presenting training, oral history and local information, giving local people opportunities to take part in and shape the station. The studio of the Licensed Service is located within the coverage area of the Small-Scale Radio Multiplex Service identified above (n.b. the Licensee will not be in breach of this requirement if an existing studio ceases to fall within the coverage area merely as a result of technical changes to the Small-Scale Radio Multiplex Service outside the control of the Licensee). • the facilitation of discussion and the expression of opinion, • the provision (whether by means of programmes included in the service or otherwise) of education or training to individuals not employed by the person providing the service, and • the better understanding of the particular community and the strengthening of links within it. Members of the target community shall contribute to the operation and management of the service. The service shall have mechanisms in place to ensure it is accountable to its target community in the specific area or locality.
Transmission Schedule	**Transmitting 24 hours a day, 365 days a year**
Multiplex	**U.DAB Ltd – North London SSDAB**

Compliance of the service

About this section

This section asks you to describe the compliance arrangements for the proposed licensed service, i.e. the arrangements which the applicant will put in place to ensure that the content it proposes to broadcast will comply with the relevant regulatory codes and rules for programming and advertising. These include:

- The Ofcom Broadcasting Code
- The BCAP Code: the UK Code of Broadcast Advertising
- The Regulation of Premium Rate Services Order

Condition 17 of a C-DSP licence requires that you have compliance procedures in place, and this section asks that you demonstrate your ability to meet this licence condition.

Before completing this section of the form you should read Section 4 of the C-DSP guidance notes, where you will also find links to the codes and rules listed above.

1.41 Please give details of all compliance training (including dates) the person named in response to either question 2.3 or 2.5 in Part B (i.e. the individual who holds overall responsibility for compliance of the service) has received in the relevant codes and rules (for example, those referred to in the box at the start of this section).

The Director and the Compliance Manager receive ongoing compliance consultancy from our multiplex operator, U.DAB, whose team has extensive experience across multiple Ofcom licences. Both completed compliance training in December 2025 and subscribe to Ofcom's Broadcast and On Demand Bulletin, using its published cases to keep up to date with compliance issues.

1.42 Please give details of any practical compliance experience (including dates) the person named in response to either question 2.3 or 2.5 in Part B (i.e the individual who holds overall responsibility for compliance of the service) has with respect to the relevant codes and rules.

Please see below a guide to our training. This is provided to all presenters/staff and reviewed on a one-to-one basis with either the compliance manager or the show producers. As they work through it, their comprehension is regularly tested. We aim to run refreshers every 6 months.

An Overview of Ofcom Broadcasting Code

ORIGIN FM's commitment and requirement to comply to the standards and intent of Ofcom's Broadcasting Code. Below is an outline of the key points extracted from Ofcom's Broadcasting Code:

Section One – Protecting the Under 18s

- Broadcasters must take all reasonable steps to protect the under 18s
- There is no "9 o'clock watershed" as there is on TV – the radio equivalent is to "be mindful of when children are likely to be listening". This especially refers to shows broadcast during times that would be considered for listeners to be undertaking a 'school run' and during the school holidays. You should adjust your show content accordingly with strictly no offensive content or swearing
- Material which could impair the physical, mental or moral development of people under 18 **must not** be broadcast• Any material which could distress children when they are likely to be listening must be made clear to the audience prior to broadcast
- Any material where illegal drugs, drug abuse, smoking, solvent abuse or alcohol misuse is included must:
- not be featuring in programmes aimed at children unless there is strong editorial justification (e.g. an anti-drugs educational awareness broadcast)
- generally be avoided and, in any case, must not be condoned, encouraged or glamorised when under 18s are likely to be listening
- Do not interview under 18s without the permission of a parent or guardian. Due care must be taken over the welfare of people under 18, even if permission is granted.
- Do not broadcast anything that is overly descriptive in terms of sexual or illegal content
- Never identify an under 18 who has been the victim of, or who has witnessed, a crime. This includes giving information which could lead to them being identified, even if they are not named directly. Bear in mind that if the offence is "incest", then identifying the offender would also identify the victim.
- Demonstrations of the occult or paranormal which purport to be real must not be broadcast when children are likely to be listening, even if for entertainment purposes only.
- Prizes (for example, in a competition) which are aimed at children must be appropriate to the age range of both the target audience and the participants.

Section Two – Harm & Offence

- Do not portray opinions as fact or broadcast any swear words (even if quoting someone)
- Factual programmes must not mislead the audience
- Material which may cause offence must be justified by the context (e.g. if broadcasting racist views, this would only be acceptable in a setting such as a debate on such an issue)
- Violent, dangerous or anti-social behaviour must not be glamorised or encouraged
- Methods of suicide and self-harm must not be broadcast unless justified by the context
- Demonstrations of the occult or paranormal which purport to be real must be treated with due objectivity (i.e. no claim must be made that they are real) and, if broadcast for entertainment purposes only, this must be clearly signalled to the audience and any advice given must not contain life-changing advice directed at individuals, specifically health, finance, employment or relationships
- Hypnotic techniques must not be broadcast in order to prevent hypnosis and/or adverse reactions in listeners
- Simulated news (e.g. a comedy news bulletin) must be broadcast in such a way that listeners are not misled into believing they are listening to actual news
- Competitions and voting must have rules written up which are made known to the audience and conducted fairly – listeners must not be misled and prizes must be described accurately

Section Three – Crime

- Never broadcast anything that is likely to encourage or incite crime or disorder, or could endanger life (e.g. saying something that could affect the outcome of a hostage taking at a local bank)
- Descriptions or demonstrations of criminal techniques must not be broadcast unless editorially justified (e.g. for the purpose of reviewing a product's security)
- No payment may be made to:
- convicted criminals for a contribution to a programme or any other person related to the crime in question unless it is in the public interest
- any witness or anybody who could be called as a witness in active criminal proceedings
- any individual, nor may it be offered, if that payment depended on the outcome of a trial

Section Four – Religion

- Do not criticise religious views or broadcast content about religious organisations looking to recruit people to a religion or a religious denomination
- Do not promote religious views or beliefs by stealth
- Religious programmes must not exploit the susceptibilities of the audience
- Claims that a living person or group has special powers or abilities must be treated with due objectivity and must not be broadcast when children are likely to be listening

Section Five – Due Impartiality, Due Accuracy and Undue Prominence of Views & Opinions

- Do not broadcast biased stories – always give both sides of the argument and do not give undue coverage to one side of the argument
- If a serious mistake is made in the broadcast, always acknowledge the mistake and correct it as soon as possible – the correction should be appropriately scheduled
- No politician may be used as a newsreader, interviewer or reporter in any news programmes unless editorially justified. If it is justified, the political allegiance must be made clear to the audience

Section Six – Elections & Referendums

- Election periods begin approximately a month before elections but this can vary – at this point, the rules on political coverage and significant matters relating to the election are tightened significantly
- Any programme focusing on a particular electoral ward or constituency must include a list of all candidates standing in that particular area, including first names and surnames, as well as the party they are representing or the fact that they are an independent candidate – this list only needs to be included once per broadcast; subsequent mentions on the same day can direct people to a website where they can find the list of candidates. In the case of European Parliament elections, only the parties who have a candidate in the appropriate region (e.g. the West Midlands) should be listed – only independent candidates must be listed by name.
- Make sure you are not talking excessively about one political party over another
- Due weight must be given to the coverage of larger parties in the election period (larger parties are defined as Conservatives, Labour, Liberal Democrats and UK Independence Party) but appropriate coverage should also be considered in relation to other parties and independent candidates with significant views and perspectives
- Due weight must be given to designated organisations during a referendum period but appropriate coverage should also be considered in relation to permitted participants with

significant views and perspectives ("designated organisations" and "permitted participants" are defined by the Electoral Commission – speak to station management for guidance)

- No person who is standing as a candidate, nor any representative of a permitted participant (seek management guidance for "permitted participants") may act as a newsreader, presenter or interviewer of any type of programme whatsoever – regardless of the subject matter of that programme and even if the subject matter is totally unrelated to the election – for the duration of the election period – speak to station management for guidance
- As soon as polling stations open on the day of an election or referendum: there must be no discussion and analysis of election and referendum issues until polling stations close (this includes polling stations outside of the UK, if the elections are for the European Parliament) no encouragement must be given to members of the public as to who to vote for or even that they should vote at all the results of any exit polls must not be broadcast until polling stations close
- Due impartiality must be maintained within each electoral area
- If a candidate is offered the opportunity to take part in an interview, all other candidates within the same constituency or electoral ward who represent the larger parties (see definition of larger parties above) must also be given the opportunity to take part, while smaller parties and independent candidates for whom there is previous significant electoral support or current significant support must also be invited to take part.
- Candidates do not have to take part in the same interview or the same programme, but the link between different broadcasts should be made clear to the listener. If a candidate refuses to take part, then the item may go ahead in their absence, but it is sensible to address to the audience that the absent candidate was offered the opportunity to take part.
- Where a candidate is taking part in a programme on any matter after the election has been called, they must not be given the opportunity to make points directly related to the constituency/electoral area they are representing if no other candidates in that area will be given the same opportunity (for example, the leader of a local Council would not be allowed to talk specifically about his own ward unless there was an intention for all other candidates from that ward to be offered the same opportunity within the station's election coverage)

Section Seven – Fairness

- Unjust or unfair treatment of individuals in programming must be avoided
- Never omit facts in a way that is unfair to an individual or an organization
- If you ask someone for a comment about a story and they decline to comment, you should always state this
- Never obtain information through deception
- When an individual is asked to contribute to a programme (unless the subject matter is trivial or the participation is minor) they must be (unless it is justified in the public interest or under other provisions of the Broadcasting Code):
- told about the nature and purpose of the programme and given a clear expectation of what they are being asked to contribute
- told what kind of contribution they are being asked to make (live, pre- recorded, interview, discussion, edited, unedited etc.)
- told about the areas of questioning and the nature of other likely contributors
- told about any significant changes to the programme as it develops which are likely to affect their consent to participate
- told of their contractual rights and obligations and those of the broadcaster in relation to their contribution

- given clear information, if offered an opportunity to preview the programme, about whether they will be able to effect any changes to it
- Consent should always be obtained from a parent or guardian, or another person aged 18 or over (such as their teacher if on a school visit) if a contributor to a programme is under the age of 16 or, if the person is over the age of 16 but is not in a position to give consent, such consent should come from a person with primary responsibility for their care. Such individuals should not be asked for views on matters likely to beyond their capacity to answer properly
- Contributions must be fairly represented in programmes which are edited
- Guarantees such as confidentiality or anonymity should be honoured
- The re-use of material originally recorded and then used in another programme or for another purpose must not create unfairness
- Programmes such as dramas must not portray facts, events, individuals or organisations in a way which is unfair to those individuals or organisations Programmes which allege wrongdoing or incompetence or makes significant allegations should give those concerned an appropriate and timely opportunity to respond
- If a person approached to contribute to a programme chooses to make no comment or declines the invitation, the programme should make it clear that the individual chose not to appear and should give their explanation as to why they do not wish to appear if it would unfair not to do so
- Where it is appropriate to represent the views of a person or organisation that is not participating in the programme, this must be done in a fair manner
- Programmes must not obtain audio or voice recordings through deception unless:
- it is in the public interest to do so (e.g. exposing fraud) and cannot be obtained through other means
- in the case of 'wind-ups' or 'prank' calls, permission must be granted from the individual before the material is broadcast, unless they cannot be identified
- material involving celebrities and those in the public eye can be broadcast without consent, but only if it is in the public interest if it is likely to result in public ridicule or personal distress

Section Eight – Privacy

- You should never broadcast anything that could be seen to infringe a person's privacy, unless it can be justified as being in the public interest
- Information which discloses the location of a person's home or family should not be revealed without permission, unless it is warranted (e.g. as a result of a trial)
- If a person or organisation's privacy is being infringed and they ask a recording or live broadcast to be stopped, the broadcast should cease, unless continuing can be editorially justified and it is in the public interest to continue
- Recordings on private premises (such as within an institution, organisation or other agency) must have permission of a relevant authority and management, unless recording without their permission can be justified, however separate consent should normally be obtained before recording or broadcasting in sensitive areas, such as hospitals, ambulances, prisons or police stations
- The means used to obtain material must be proportionate to the subject matter of the programme
- The re-use of material that is then used for another purpose must not create an unwarranted infringement of privacy
- Broadcasters should not attempt to record someone without prior warning unless it is justified by other means or an interview with that person could not otherwise reasonably be obtained. This does not apply when in a public place, nor does it apply to vox-pops

- If recording telephone calls, broadcasters must identify themselves and state that a telephone call is being recorded for possible broadcast at the beginning of the call. If this is not stated, the consent of the person being recorded must be obtained prior to broadcast, unless it can otherwise be justified
- Secret recordings should only be used in exceptional circumstances, such as:
- there is substantial evidence of a story in the public interest
- there are reasonable grounds to suspect that further material evidence could be obtained by doing so
- it is necessary to the credibility and authenticity of the programme
- Broadcasters must not record or broadcast a recording of people caught up in emergencies, victims of accidents or those suffering personal tragedy, even if in a public place, if it infringes on their privacy, unless the circumstances can be justified or the person has given their consent.
- People in a state of distress should not be pressured to take part in programmes or provide interviews
- Broadcasters should not reveal the identity of a person who has died, or is a victim of an accident or violent crime, unless it is clear that next of kin has been informed or unless it can be exceptionally justified
- Broadcasters should reduce the potential distress to victims when broadcasting programmes to examine past traumatic events – this also includes reconstructions and factual dramas – and surviving victims and their relatives should be informed of any plans for broadcast
- Particular attention should be paid to the privacy of those under 16 years of age and, if they are the subject of the privacy infringement, consent must be obtained from a parent, guardian or other appropriate authority figure, as well as the individual concerned, unless the subject matter is trivial or uncontroversial and the participation is minor

Section Nine – Commercial References in Television Programming

- This section exclusively governs television programming and, as such, is not applicable to Origin FM.

Section Ten – Commercial Communications in Radio Programming

- Programmes which are blatantly offering a 'free advert' for a commercial profit-making organisations must not be broadcast
- Programmes about commercial companies are fine as long as they can be justified by the context
- It is acceptable to run stories about non-profit and charitable organisations holding events, such as a fete
- Programming which is subject to, or associated with, a commercial arrangement must be made clear to the audience
- Advert breaks must be clearly separated from programming (see Advertising and Income Policy)
- Commercial references in or around news bulletins are prohibited, with the exception of crediting a news source or news supplier (e.g. Sky News, Sky Sports, etc.), the use of premium rate services, the promotion of the station's own products/ services, such as an event or website
- Commercial references must not be broadcast in children's programming, with the exception of credits for competition prizes, the use of premium rate services for the purpose of entering competitions, the promotion of the station's own products/ services, such as an event or website

- No commercial arrangement that involves payment or other valuable consideration may influence the selection or rotation of music being broadcast
- Commercial references must comply with the advertising and scheduling rules that apply to radio broadcasting
- Commercial references that require confirmation or substantiation prior to broadcast must be cleared for broadcast in the same way as advertisements
- No commercial reference or commercial arrangement may be made in a broadcast in which an individual is being interviewed in a programme
- Any premium rate telephone services used in programming must comply with the Code of Practice issued by PhonepayPlus and any charges must be made clear to the audience
- Fund-raising activities on behalf of a charity are only permitted if it is:
- broadcast free of charge
- does not contain any commercial reference
- reasonable steps have been taken to prove charitable status or that a fund has been set up to deal with the appeal
- Broadcasters may appeal on-air for donations to fund their service or make programmes, but the amount raised and the purpose it is used for must be made clear, and money raised must be separately accounted for and used for the stated purpose
- When broadcasting financial promotions and investment recommendations such as shares, the presenter must disclose any relevant personal interests he has which are relevant to the audience (e.g. if a presenter advises buying shares in a company and they are a shareholder, they must make this clear to the audience)

1.43 For each role within your compliance team please provide job title and a brief description of the functions of the role specific to ensuring compliance of the proposed service. Please do not give names of individual members of staff – this question relates to job roles rather than currently employed individuals.

How compliance works across Origin FM and House FM

Origin FM and House FM are both licensed to Nu Skool Beatz Ltd and are produced from the same studio. Because the same licensee is legally responsible for both, we use one compliance framework: one Compliance Manager with overall responsibility for both

services, the same compliance training, and the same playout, delay and logging systems. This keeps standards consistent and gives one person full oversight of everything we broadcast.

Each service is, however, run and monitored separately:

• Origin FM has its own dedicated show producer, who supervises its programmes day to day.

• Each service has its own playout schedule and its own 42-day recordings.

• Complaints and compliance reviews are logged separately for each service.

• Origin FM's character of service and social gain are monitored and reported separately against its own Key Commitments (see 4.7 and 4.8).

Origin FM also has compliance risks specific to its music and audience, which are set out in 4.6.

Compliance Manager (both services)

Holds overall responsibility for compliance across Origin FM and House FM, overseeing programme review, live monitoring, and adherence to advertising and sponsorship rules. Provides guidance on editorial decisions, manages broadcast logs, and ensures regulatory standards are embedded across all station activity.

Origin FM Show Producer

Supervises Origin FM's live and pre-recorded programmes, checks music and running orders, manages audience feedback and complaints for Origin FM, and delivers regular compliance training to Origin FM's volunteers, presenters and MCs. Ensures everyone on Origin FM understands Ofcom rules and the specific risks of the station's output.

1.44 How does the applicant intend to formally train staff in compliance procedures? Please include details of the compliance training that will be given to those responsible for live programming, including compliance staff, presenters and producers.

All staff undergo personalised, one-on-one training sessions with the compliance manager, who provides tailored guidance to ensure a thorough understanding of the rules. Throughout these sessions, their comprehension is evaluated through interactive assessments, allowing for immediate feedback and support. To reinforce their knowledge and stay updated on best practices, we aim to conduct comprehensive refresher training every six months.

Origin FM-specific training

In addition, everyone presenting or producing on Origin FM completes a module on the risks particular to the station's output: checking rave-era tracks, samples and MC vocals for drug references and offensive language; briefing and supervising live MCs; and handling heritage and nostalgia content so that drug use or illegal activity is never condoned or glamorised. Volunteers producing our heritage podcast series are also trained in fairness and privacy, including gaining informed consent from contributors and checking claims made about named people, venues and events.

1.45 Will the training described in response to question 4.5 be mandatory for all staff and volunteers? If not, outline who will receive it.

Yes

1.46 It is a licence requirement that a licensee must ensure that all programming on its service (broadcast at any time of the day or night) complies with Ofcom's codes and rules (e.g. Ofcom's Broadcasting Code, which sets requirements on standards to be observed in programme content for the protection of the public).

a) Set out in detail below the systems the applicant intends to have in place to ensure it will be able to comply with the codes and rules when the service is broadcasting live content. Your response should include details of what you will do to prepare presenters and guests pre-broadcast and the process for ensuring that any non-complaint content is dealt with swiftly during the broadcast.

Live content

All live broadcasts on Origin FM will be supervised by the Compliance Manager or an appointed Show Producer trained in Ofcom's Broadcasting Code.

Before going on air, every presenter and guest will attend a short editorial briefing covering language standards, impartiality, factual accuracy, safeguarding of minors, and procedures for handling complaints. Each programme's running order is checked in advance for compliance risks or sensitive topics.

During transmission, the station will utilise its Myriad Playout System, connected to an Instant Replay 7-second delay unit, allowing producers to remove or mute non-compliant material immediately. All studio output is recorded and securely stored on the Net Log Server for a minimum of 42 days. If a breach or potential breach occurs, the presenter will immediately alert the Compliance Manager. The incident will be reviewed, documented, and—if required—reported to Ofcom in line with the self-reporting policy.

Origin FM-specific risks

Much of the music Origin FM plays comes from the late 1980s and 1990s rave era, when lyrics, samples and MC vocals sometimes referred to drugs or contained offensive language. All music is checked before it is added to the playout system, and tracks are edited, restricted to later hours or excluded where needed. Live MCs are briefed before every programme and must agree to our language and content rules, and producers use the delay to remove anything non-compliant. Heritage and nostalgia programmes must not condone, encourage or glamorise drug use or illegal activity, in line with Sections One and Two of the Broadcasting Code.

b) Set out in detail below how the applicant intends to ensure that pre-recorded material will comply with Ofcom's codes and rules. Pre-recorded content could include, for example, material obtained from, or streamed from, third party sources as well as content produced by the licensee.

Pre-recorded content

All pre-recorded or syndicated programmes are reviewed by the Compliance Manager before upload to the playout system. Each file is checked for offensive language, impartiality, fairness, balance, and the accuracy of factual statements. Content not meeting the required standard will be edited or withheld from broadcast.

Only approved audio is uploaded to the password-protected Myriad Scheduler, preventing unauthorised changes. External producers or syndicators must sign a compliance declaration confirming that their material adheres to Ofcom's Broadcasting Code and BCAP rules. All review notes and edited versions are archived alongside the final broadcast copy to maintain a full compliance audit trail.

Origin FM-specific pre-recorded content

Two types of pre-recorded content carry particular risks for Origin FM. Archive and classic mixes from the late 1980s and 1990s are listened to in full before broadcast, as older recordings may contain unchecked lyrics, MC vocals or references that do not meet today's standards. Heritage podcast episodes are reviewed for fairness, privacy and accuracy before broadcast: every contributor signs a consent form, and allegations or claims about identifiable people, venues or events are checked and, where needed, those concerned are given an opportunity to respond.

These systems ensure that Origin FM maintains consistent, transparent, and accountable editorial standards across all live and pre-recorded content.

1.47 Please set out how you will ensure the ongoing delivery of the on-air character of service as set out in the Key Commitments. This should be focused on the content you will broadcast on the station.

In your answer, please ensure you include details on each of the following points:

a) How you will monitor that the character of service is being delivered;
b) who will be responsible for monitoring this;
c) how often will they monitor it;
d) how you ensure this information is published; and
e) where the information will be published/made publicly available.

A - We will monitor Origin FM's character of service through weekly reviews of the Myriad playout logs (checking the music mix of acid house, oldskool house, hardcore, jungle and drum & bass and the share of local artists), spot-checks of live and recorded output, a check that the planned speech and heritage features have gone out, and listener feedback and surveys.

B - The Compliance Manager, supported by the Origin FM Show Producer.

C - Daily spot-checks of output; a weekly review of playout logs; a monthly review of the character of service; and a quarterly report to the Origin FM Community Panel.

D - A summary of monitoring and any action taken will be compiled monthly and included in the annual Origin FM report.

E - Shared online and presented at Community Panel meetings and the annual open meeting.

1.48 Please set out how you will ensure the ongoing delivery of the **off-air** social gain activities as set out in the Key Commitments.

In your answer, please ensure you include details on each of the following points:

a) How you will monitor that off-air social gain activities are being delivered;
b) who will be responsible for monitoring this;
c) how often will they monitor it;
d) how you ensure this information is published; and
e) where the information will be published/made publicly available.

A - Each off-air activity is recorded in an Origin FM social gain register: workshop sessions and attendance, trainees progressing to air, mentoring pairings, oral history recordings made, Community Panel meetings and community events. Progress is tracked against our yearly targets.

B - The Director and the Training Officer.

C - The register is updated after each activity, reviewed monthly by the Director and Training Officer, and reported to the Origin FM Community Panel every quarter.

D/E - A summary of activities and outcomes will be shared online and presented at the annual open meeting.

1.49 What language(s) does the applicant intend to broadcast in?

English

1.50 For each language listed in response to question 4.9 please provide details of how many compliance team member(s) are fluent in each language and will be responsible for ensuring that content broadcast in that language complies with the Ofcom's code and rules. **Please do not give names of individual members of staff**.

All compliance members are fluent in the English language

Declaration

About this section

This form must be submitted by the applicant named in response to question 2.2. An agent may not sign the form.

The person authorised to make the declaration on behalf of the applicant must print their name and must be one of the following:

- A director of the company or the company secretary where the applicant is a company.
- A designated member where the applicant is a Limited Liability Partnership. The declaration must also be dated.

1.51 I hereby apply to Ofcom for the grant of a licence for the community digital sound programme service described above and declare that the information given in this application form is, to the best of my knowledge and belief, correct.

1.52 I further declare and warrant:

a) that I am not a disqualified person within the meaning of that expression as defined in Part II of Schedule 2 to the Broadcasting Act 1990, as amended, or as a result of a disqualification order under Section 145 of the Broadcasting Act 1996;
b) that having made all reasonable enquiries neither the applicant nor any person controlling the applicant, as a result of the grant to me of the licence, breach any requirement of Schedule 14 to the Communications Act 2003 with regard to the accumulation of interests in broadcasting services or to the restrictions on cross-media interests; and
c) that the applicant is not disqualified by virtue of the provisions of section 143 (5) of the Broadcasting Act 1996 in relation to political objects and the provisions of section 144 (3) of the Broadcasting Act 1996 in relation to the provision of false information or through the withholding of information with the intention of misleading Ofcom; and
d) that no director or person concerned directly or indirectly in the management of the applicant is subject to a disqualification order as defined by section 145 (1) of the Broadcasting Act 1996.

1.53 I understand that Ofcom reserves the right to revoke the licence (if granted) if at any time any material statement made to Ofcom is found to be false and to have been by the applicant or any member or officer thereof knowing it to be false. I also understand that under sections 144 and 145 of the Broadcasting Act 1996, the provision of false information could incur a criminal conviction and a disqualification from the holding of a Broad-casting Act licence. I further certify that, to the best of my knowledge, any matters which might influence Ofcom's judgement as to whether the directors and any other individuals and/or bodies corporate with substantial involvement in this application are fit and prop-er persons to participate in a radio licence, have been made known to Ofcom.

Full name (BLOCK CAPITALS) of the applicant or person authorised to make the application of behalf of the applicant:

MICHAEL HUGHES

Date of application:

4 September 2026

I am authorised to make this application on behalf of the applicant in my capacity as (**delete as appropriate**):

Company Director

You also need to complete the

confidential section (Part B) of the application form.