

General information

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

Celador Radio Limited

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

Telephone: 0117 966 1065
E-mail: 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 1065
Address: Sam FM, County Gates, Ashton Road, Bristol, BS3 2JH
E-mail: adickey@celador.co.uk

(c) Station Name (if decided)

Sam FM

(d) Main Contact (For Ofcom Purposes)

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

Name: Richard Johnson
Address: Celador Radio, County Gates, Ashton Road, Bristol, BS3 2JH
E-mail: 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.

Sam FM is a popular, profitable, local service

Bristol's Sam FM is an integral part of Celador Radio and is overseen by a board who bring 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 experience in creativity, sales, management, finance, business, marketing, operations and technology, all of which 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, who runs Celador's South West region from our Bristol centre has fifteen years of commercial radio sales experience in both small and large organisations. 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 and Technical Director, Dan Overy has built the engineering side of the business from a single station to a portfolio of twenty-seven and led the development of our split broadcast technology, which 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 adds 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:	Chairman, Celador Radio
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 FM 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', now ITV's longest running entertainment programme, 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 160 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 launched 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 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. As the sole shareholder of the company he has demonstrated unwavering support and commitment to local commercial radio and continues to provide substantial financial backing to the business.



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 FM 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, driving the business to trading profitably. 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 FM 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 FM 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 more recently appointed to the additional role of Group Commercial Director, responsible for all sales activity and revenue generating initiatives across the Celador Radio portfolio. Based in Bristol, his day to day responsibilities include managing Sam FM (Bristol).



Group Programme Director

Name: Robert D'Ovidio
Occupation: Group Programme Director, Celador Radio
Other directorships: Anglian Radio Limited, Town FM 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 grew 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, Celador Radio
Other directorships: Anglian Radio Limited, Town FM 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 is also involved in a programme of building and acquiring wholly owned transmission sites and running the small scale DAB trial 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 2015, he was appointed to the Celador Radio Board of Directors.



Non-executive Director

Name: Stephen Dover
Occupation: Non-executive Director, Celador Radio
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 FM 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 ten years.

During 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, Celador Radio
Other directorships: Koala Limited, Acorns Children's Hospice Trust, Anglian Radio Limited, Town FM 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 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.

Building on success

Sam FM is a successful, profitable station and has been throughout its ownership by Celador.

Our plan for the next licence period is to build and expand on this success. We intend to make the most of Sam FM's unique position in the Bristol market as a genuinely distinctive service, clearly different from its competitors. Our strategy is to build strong audience growth through marketing activity, an expanded TSA and a return to DAB.

A focus on brand awareness

Until Q1 2015, this station had been operating under the Jack FM brand, licensed (at considerable cost) from Canada. While initially successful, the weekly reach for the station was in slow decline from its Q4 2013 peak of 19.4%. With other, unconnected, owners also operating Jack FM stations with differing output and editorial policies, Celador had limited control of the brand or its reputation and so a decision was taken to change to our own created and controlled brand, Sam FM. After the inevitable dip in audience that followed the re-brand, our steady marketing efforts have seen awareness and reach increase over the past eighteen months. Our business plan includes a consistent annual marketing spend to further boost brand awareness levels and thereby increase listenership.

More listeners, longer hours

We have taken two further key steps to build Sam FM's audience and therefore, revenue. The first, following a major signal measurement exercise, is a significant increase in the station's TSA. This new TSA will see us capture previously out-of-area listening.

The new FM TSA will also closely match the coverage area of the Bristol DAB local multiplex, to which we will return from August 2018. Our view is that the DAB market has now matured to the point where the increased hours we can achieve from DAB listeners and listening will more than offset the cost of carriage. We are confident that this three-pronged strategy – marketing, a new TSA and DAB carriage – will provide a significant boost to both reach and hours, resulting in increases in both local and national revenue.

At the heart of the Celador family

Sam FM is a key contributor to the Celador group of stations. In return, it benefits from both being within a larger group and an essential part of our Bristol operations. The cost savings are clear, whether from programming, marketing or technology shared with other Sam-branded stations; shared premises, news and sales costs with The Breeze in Bristol; or centralised group management costs. More than that, though, being part of a larger group allows Sam FM to attract higher calibre staff - who can build careers within the group - than would be true for a standalone station. Sam FM's contribution to the broader group's cash and listening hours allows it to operate more efficiently, with shared group resources, in a very successful virtuous circle.

[Word count: 475/500]



(b) Funding

Detail the sources of finance that will be used to fund the licence, under the following headings: Share capital, Loan stock, Leasing/HP facilities (capital value), Bank overdraft Grants and donations, Other (please specify).

As an existing operation the station is self-sufficient and is a net contributor to its parent company. In the unlikely event that any funding is required, this will be in the form of a loan from the ultimate parent company, Celador Entertainment Limited. (A statement showing the resources available to Celador Entertainment Limited is provided in our Confidential Appendix).

Any such loans would only be repayable when the cash flow allowed.

(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:

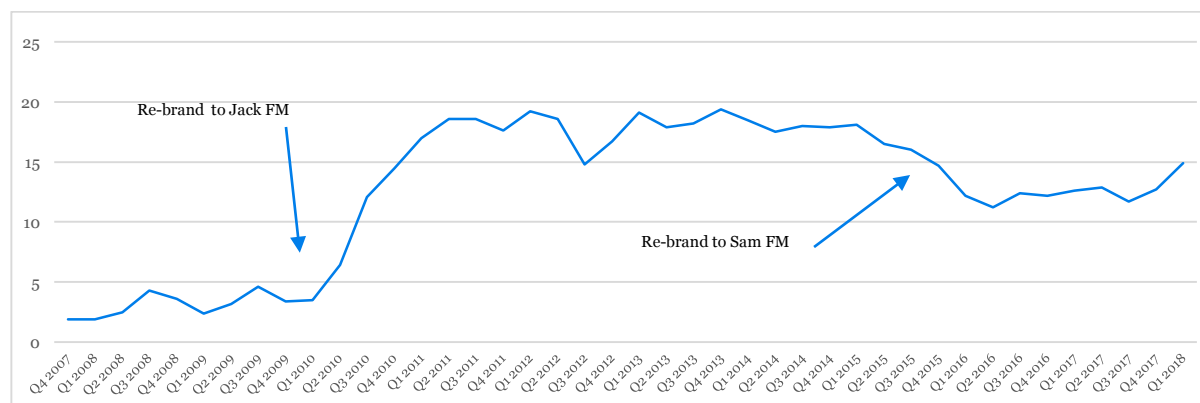
i) If you propose to continue, in the new licence period, the same type of programme service as currently broadcast, provide evidence of the listenership attracted by the present service (e.g. from RAJAR);

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

This licence has always been researched in RAJAR. Launching as Original 106, the station was supported by significant marketing expenditure from its then owners, CanWest MediaWorks. Despite this investment, when the station first published in RAJAR in Q4/2007 it had just a 1.9% weekly reach and 63,000 hours. Following a 2009 relaunch as Jack FM, the station grew audience to peak at 19.4% weekly reach in Q4/2013.

From this point listening figures started a gentle but consistent decline, and in 2015 - faced with brand confusion due to multiple operators of Jack stations and substantial licencing fees for use of the Jack name - a decision was taken to rebrand to Sam FM. The re-branding of the service had an inevitable negative impact on the awareness of the service, with an associated downturn in reach, to a low point of 11.2% in Q2 2016. With considerable investment in both marketing and programming, the station has since enjoyed a solid and consistent recovery and currently posts a weekly reach of 14.9% (Q1 2018), with every indication that this recovery will continue, leading to a return to an 18% weekly reach by 2021.

Bristol licence in RAJAR – Reach %age



With 59% of listeners being men, the audience is significantly male biased both in reality and against other local commercial radio in the city, all of which are female biased. In fact, Sam FM attracts more male listeners (57,500) than any of the other Bristol local commercial stations.

Of Sam's 97,500 weekly listeners, almost half (46,300) do not listen to any other local commercial radio station.



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.

We aim to increase listenership and listening to Sam FM in three ways.

An increased TSA

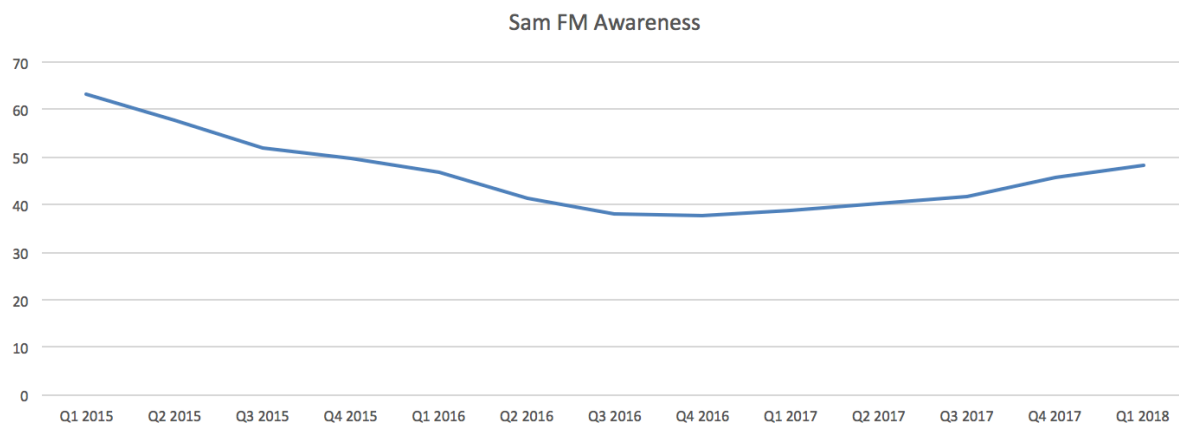
In 2017 Celador Radio undertook an extensive and comprehensive exercise in measuring and mapping FM signal strengths for all our stations. The result is a change of TSAs for many of our licences. In the Sam FM (Bristol) market, a change was introduced in RAJAR at the beginning of 2018, increasing the TSA from 652k to 815k. This new TSA will be first published in RAJAR in Q2 2018.

A return to DAB

The increase in TSA means the FM signal has broad commonality with the coverage of the Bristol multiplex (c. 844k Adults 15+). With a wish to grow listening hours and a desire to increase our reach in this larger TSA, Sam FM will be returning to DAB on the Bristol local multiplex in early August this year.

An on-going marketing campaign

The re-brand to Sam FM understandably caused some confusion in the marketplace. For the first year of its existence RAJAR dual labelled the station as “*Sam FM (was Jack FM)*” which helped retain awareness but when that label ceased, the station saw awareness drop to a low of 37.6% – down from a high of 63.1%.



A concerted marketing effort has seen the awareness figure increase over the past eighteen months and it now stands at 48.1%. For this new licence period we intend to continue to drive awareness to above 60% in the next three years.

The result

Whilst we are confident that with a larger TSA our reach 000's will increase, it is likely that initially our percentage reach will drop. However, with the increased listener access provided through DAB we expect this percentage reach to grow from the current 15% to 18% by mid 2021, representing a total of 146,700 listeners.



The other opportunity for us is to grow average hours. Currently they sit at 3.8 but it is our belief that we will see growth to 6.0 by the end of the first three years of the new licence period. This equates to total hours of 880k per week and with the direct relationship between (particularly national) revenue and listening, these increased hours will see a rise in income over the period.

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 analogue transmission arrangements.

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

4. Format

Sam FM (Bristol)

Licence number	AL319
Licensed area	Bristol and surrounding area
MCA population	539,064
Frequency/ies	106.5 MHz

Character of Service

AN ADULT ALTERNATIVE STATION PLAYING ADULT-ORIENTED ALBUM TRACKS*, CLASSIC ROCK AND PREDOMINANTLY NON-CONTEMPORARY POP/ROCK HITS, WITH PARTICULAR APPEAL FOR 35-59 YEAR OLDS, WITH 24-HOUR NEWS.

*Album tracks which become UK Top 20 singles, or UK Top 20 singles subsequently appearing on albums, would not qualify.

Service duration	24 hours
Locally-made programming	Studio location: Locally-made programming must be produced within the licensed area.
	Locally-made hours: At least 7 hours a day during daytime weekdays (must include breakfast). At least 4 hours daytime Saturdays and Sundays.
	Programme sharing: No arrangements.
Local news	At least hourly during daytime weekdays and peak-time weekends. At other times UK-wide, nations 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;

A pop rock station for Bristol

The rockier nature of Sam FM's output attracts a more male audience. But unlike pure rock stations that often have limited appeal, Sam FM operates at the familiar, accessible, melodic end of the rock spectrum.

Music

Sam FM is significantly different from all other local commercial radio in Bristol and is a music intensive station playing an average of eleven songs each hour at breakfast and drive and thirteen per hour in daytime. This music policy is supported by our independent research which shows that 72% of listeners want their local station's output to be 'all' or 'mostly' music. Our research also underpins Sam FM's broad music universe that features songs from 1964 to 2018, with 45% of listeners wanting to hear music from a broad range of eras. Our research also asked listeners to rate the music mix of local commercial stations that they had sampled, which resulted in the strongest positive reaction to Sam FM, where 88% of listeners consider the music to be in tune with their personal taste.

News and Information

Our research shows Bristolians feel local news to be an important requirement of their local commercial radio station with 29% stating it was 'very' and 40% 'fairly' important. These wants are addressed with the broadcasting of 80 dedicated Bristol news bulletins every week. These are compiled and read from our Bristol broadcast centre. Travel news is also important to listeners with a third feeling it is 'very' important and a further 35% stating it is 'fairly' important. Sam FM broadcasts a scheduled 98 Bristol travel bulletins each week (including on weekends and bank holidays), plus extra exceptional bulletins when needed. Local sports news is typically divisive with only 29% deeming it important. However, amongst men this figure rises to 45%. Given our male bias and the amount of professional sport in the city, we regularly include sports stories in news bulletins.

Presentation

Sam FM broadcasts a breakfast and drive-time show to Bristol from studios in the city, by presenters who live in the area. During the daytime, highly produced output is taken from the Sam network. This networked output includes Bristol news, weather and, where necessary, travel information. We retain the ability to broadcast local Bristol output at any time and always have immediate access to local presenters and journalists.

Localness

There's much going on in Bristol and Sam FM plays its part in the community. We've broadcast from the Bristol Balloon Fiesta, the Harbour Festival and carried live match commentary from Ashton Gate as Bristol Bears returned to the Premiership. We have supported and celebrated many local businesses through the Bristol Life Awards and are partners with Children's Hospice South West. But maybe the truest test of a station's localness is when adversity strikes and when the unexpected heavy winter snow impacted the city in February this year we extended our live local programming from 4am to 11pm each day.

[Word count: 492/500]



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.

Sam FM provides a service that is fundamentally different from the other local commercial services – Heart, The Breeze and Kiss.

Music

Music is the largest component of output on all of these local commercial stations. Sam’s musical proposition of ‘adult-oriented album tracks, classic rock and predominantly non-contemporary pop/rock hits’ is distinctly different to the Format proposition of any other Bristol commercial station, with The Breeze promising ‘easy listening’, Heart ‘mainstream popular music’, and Kiss ‘contemporary and classic dance music’.

An older, male focussed music mix

Sam has a music universe of 466 tracks – significantly larger than Heart and on a par with Kiss. Sam FM’s music output is centred over twenty years earlier than that of Heart and Kiss and differentiated from The Breeze by a year.

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

	Tracks played	Median year
Sam	466	1988
The Breeze	636	1987
Heart	264	2009
Kiss	508	2015

Source: Radiomonitor – weekdays 0600-1900 Mon 26 March – Fri 20 April 2018

A unique sound

Even though there is little between the median years of Sam FM and The Breeze, the musical output is very different. 83% of the songs played on Sam are not played on The Breeze and in terms of actual output, this differential rises to 86%. Sam also operates on an almost entirely different playlist to both Heart and Kiss, with differentials of 96% and 99% respectively.

Music output – commonality of tracks %age

	Sam	Heart	Kiss	The Breeze
Sam	100	4	1	17
Heart	7	100	45	13
Kiss	1	23	100	1
The Breeze	12	5	1	100

Source: Radiomonitor – weekdays 0600-1900 Mon 26 March – Fri 20 April 2018

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.



A real local news service

Only three of the four commercial stations feature local news, with Kiss broadcasting only national and international news.

Although bulletins for Sam FM originate from the same newsroom as The Breeze, the broadcasts are compiled and read separately. This variance can be clearly seen in the local story count in the monitored bulletins table below. Of all local stations, Sam FM carried the highest percentage of Bristol stories.

Sam FM (Bristol) – Story Count

	16/4	17/4	18/4	19/4	20/4	21/4	22/4	Total%
Nat/Int	3	3	2	3	2	1	1	43
Bristol	1	2	2	1	2	4	4	46
Regional	1	-	1	-	-	1	1	11
	23/4	24/4	25/4	26/4	27/4	28/4	29/4	Total %
Nat/Int	4	3	-	3	1	2	1	47
Bristol	1	2	4	1	2	3	1	47
Regional	-	-	1	-	-	-	1	6

Source: Radiomonitor – 0800 bulletin Mon 16 April – Sunday 30 April 2018

The Breeze (Bristol) – Story Count

	16/4	17/4	18/4	19/4	20/4	21/4	22/4	Total %
Nat/Int	3	3	2	3	2	-	1	36
Bristol	1	3	2	3	3	3	2	44
Regional	1	-	1	-	1	2	3	20
	23/4	24/4	25/4	26/4	27/4	28/4	29/4	Total %
Nat/Int	4	3	1	4	1	2	2	46
Bristol	3	2	3	2	2	3	2	46
Regional	-	1	1	-	1	-	-	8

Source: Radiomonitor – 0800 bulletin Mon 16 April – Sunday 30 April 2018

Heart West Country (Bristol Transmitter) – Story Count

	16/4	17/4	18/4	19/4	20/4	21/4	22/4	Total%
Nat/Int	4	3	1	2	1	1	2	52
Bristol	1	2	-	1	1	1	-	22
Regional	-	-	2	1	1	2	1	26
	23/4	24/4	25/4	26/4	27/4	28/4	29/4	Total%
Nat/Int	2	2	3	3	3	2	2	65
Bristol	1	2	-	1	1	-	1	23
Regional	1	-	1	-	-	1	-	12

Source: Radiomonitor – 0800 bulletin Mon 16 April – Sunday 30 April 2018

Bristol’s community stations have no obligation to broadcast local news.

[Word count: 312/400]



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.

That said, we are well aware that we live in interesting times. The media and commercial markets are evolving at an ever more rapid pace, providing both challenges and opportunities. Listeners expectations and demands will also change over the licence period, so 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 Sam FM currently provides.

LISTENER RESEARCH

a) Objective:

To explore reactions to, and the demand for, Sam FM in Bristol.

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

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.

d) Sample Size:

654 radio listeners aged 15-64, resident within the Sam FM TSA.

e) Fieldwork:

April and May 2018



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 Sam FM broadens listening choice.

b) Data sought:

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

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

d) Monitoring periods:

Music output data was gathered for the period Mon 26 March to Friday 20 April 2018 (weekdays 0600-1900)

Summary of the main findings of the research

A distinctive and popular radio service for Bristol

There are forty-nine stations (both local and national) reporting in Bristol in RAJAR. Sam FM was rated as the sixth favourite station in the city.

16% of respondents said they had listened to Sam FM for at least 15 minutes in the previous seven days. This reach rises to over a quarter of Bristolians (26%) tuning in over a three-month period.

	15-24	25-34	35-44	45-54	55-64
% reach	19	20	15	14	7

A music mix that listeners love

A third (32%) of Sam FM listeners said that the music mix was 'very much' in tune with their personal tastes. When examining broader appeal, 88% of listeners said the station was 'very much' or 'fairly' in tune with their tastes, a higher figure than any other local station we surveyed.

When respondents were asked to choose an era of music, the most popular (45%) was for a station that played music from a wide range of eras. Perhaps surprisingly, this broad mix was just as popular amongst 15-24s as 55-64s.

When respondents were asked to choose their favourite station for music, Sam's distinctive mix made it the fifth most popular option.

Listeners value the speech content

Almost a quarter of listeners (23%) rated the news and speech content as 'very good' – a figure identical to that of Heart. A further 48% of respondents rated this content as 'fairly good'.

Sam FM is a well differentiated service with a popular broad music mix

Sam FM's Format (and execution of the Format) is backed up by the research. Our mostly music offering plays songs from a wide range of eras, with a distinct rock bias that proves popular with listeners. Our well-resourced and well-produced news service is positively appreciated and we provide more Bristol news than any other local commercial station. Frequent travel bulletins are broadcast seven days a week.

Our research showed: -

- ✓ 72% of respondents stated they wanted a station that featured more music than speech.
- ✓ 45% of respondents wanted to hear a broad mix of music from many decades.
- ✓ 69% of respondents felt local news and information was important.
- ✓ 68% of respondents felt travel news was important.

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 are grateful to the individuals, organisations and businesses that have supported Sam FM, highlighting the important role that the station fulfils in the city of Bristol.

Sam FM is enjoyed by lots of local people in Bristol, including in my constituency of Bristol East. As a locally focused station, Sam FM provide excellent advertising opportunities to small business in my constituency, enabling them to attract new customers and grow their businesses, which benefits the local community as a whole.

Kerry McCarthy, MP, Bristol East

Sam is one of the most trusted means of communicating with the local community in what is an incredibly vibrant and dynamic city. With the Sam brand, Celador has created a highly engaging, entertaining, locally produced radio station which is passionately supported by a growing listenership.

Edd Bowsher, Media Director, McCann Bristol

Sam FM has helped us to engage with new audiences over the years and is an important part of the media landscape in the city.

Tim Borrett, Director of Policy and Strategy, Bristol City Council

The team know their audience well, and their flexible, tailored approach means that the content is fresh and targeted.

Stephanie Dodd, Bristol Life Awards

We very much appreciate Sam FM's enthusiastic, cooperative and professional approach, which is so valuable in raising awareness of our charity through the news media.

Adam Jones, PR & Marketing Manager, Aerospace Bristol

We have found the journalists and presenters extremely professional and easy to work with and are grateful for their ongoing focus on the community we all serve.

Zoe Hebden, Acting Head of Corporate Communications, Avon and Somerset Police.

Cricket is a sport played across the world and Bristol is a city that represents so many of these different countries. We always feel Sam FM provides the platform to reach a cross section of communities and provides such a unique audience.

Emily Salvidge, Gloucester Cricket

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, Great Western Air Ambulance



The news team go the extra mile to come along to events and create interesting interviews and content which really brings our client's events to life. They know the local community in Bristol so well and provide such a dynamic option for us when trying to target a particular listenership in the city.

Kellie Hasbury, Director, Plaster Communications - Organisers of the Bristol Balloon Fiesta and Bristol Harbour Festival

Sam FM is a valued partner with our sports organisation and Ashton Gate Stadium. I believe they provide an extremely valuable service for Bristol and I fully support their re-application for the license.

Lisa Knights, Bristol Sport - Bristol City FC, Bristol Bears Rugby

We have a great working relationship with Sam FM. They have supported Bristol Zoo Gardens and Wild Place Project by covering our stories and we hope that this can continue.

Lucy McCormick, Bristol Zoological Society

[Word count: 500/500]



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