



An Application to the Independent Radio and Television Commission
for a Licence to Operate a Youth-oriented Radio Service

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2. INTRODUCTION TO THE APPLICATION

This application for a licence to run a commercial youth-oriented radio station in Dublin comes from a consortium which combines success and experience. We can demonstrate direct and recent success with the young target audience. The young management team will be supported by a board with wide experience of licensed commercial broadcasting, innovative marketing, plus fully-developed financial planning, control and management of public companies.

We have proved our ability to work with this age group. We understand their tastes in music, information and media, and later we will show market research to back this claim. Our board includes members with a high level of experience in radio management with a track record of success in local commercial radio. Amongst our number are skilled marketing and enterprise development professionals whose careers have spanned a wide range of media and entertainment businesses. Our finance professionals are acknowledged and respected at the most senior levels of Irish economic life.

In the following application document, we will seek to demonstrate how we have founded our plans on our real experience of entertaining and supporting a section of Irish society which has largely been ignored by other media. From the point of view of Irish companies and organisations seeking to talk to young citizens, the 15 to 24 age group has been amongst the hardest to reach. All other broadcast media, and almost all print media, only reach this young group indirectly. From the perspective of these young citizens themselves, their frustration with the established media and their genuine feeling that there is not much for them is proved by the measureable success of Pulse 103, an unlicensed station whose founders form part of our consortium. Those young broadcasters, produced a natural response to the demands of a generation whose musical tastes and social needs were only vaguely recognised by licensed radio. They quickly built a large and loyal following, as will be shown in professionally conducted audience research presented later in this document.

*freshness
viability
youth
experience
expertise
cradle for talent*

By bringing that natural talent and youthful energy into a consortium with more mature business and media executives, we believe we can create a unique radio service which will retain the loyalty of the youth audience while introducing new elements of information provision and extended service to the community. Ours will be a different kind of radio station because it arises from a special meeting of minds, young and old, about what Dublin's young people deserve and how we can serve them.

It is an important part of our overall approach that we have been at pains to develop original ideas for news, current affairs and speech content which are not merely bolted on to the existing proven music format, but which integrate with it and enhance it. Because ours is an audience which has high expectations and no preconceptions about how information should be imparted, we have been able to use our imaginations to create new speech formats. These will fit comfortably into the music mix which will be the first point of contact with a generation whose main expression of identity is their music, dance culture and their youth.

Please note, throughout this document we refer to the unlicensed station which operated until 30th June 1999 as 'Pulse 103', and the proposed new station as 'Pulse FM'.

a. Details of the consortium are as follows:

i. Name of Applicant, Address, Telephone and Fax Numbers

The Hot Radio Company Limited
30/32 Sir John Rogerson's Quay
Dublin 2

Telephone 01-677 7330
Fax: 01-677 7276

A copy of the certificate of incorporation of the applicant company is included in Appendix 1

Please note that the certificate of incorporation is for China Castle Limited. The company has applied for a name change to the "Hot Radio Company".

ii. Main Contact

Roddy Rowan, Genesis Corporation, 4A Princes Street South, Dublin 2
Telephone: 01-661 2700 Fax: 01-661 2711

iii. Proposed Station Name

Pulse FM

iv. Brief Description of Programme Service

Pulse FM will be a vibrant new sound for Dublin, attracting a core audience aged 15-34 with a mixture of high-energy pop and dance music, exciting news presentation and innovative features. All presenters on the new station will reflect the age and background of the audience profile. Many of the on-air voices will be known to the target audience, and there will also be opportunities for new talent. They will work within formats based on music energy, community action, audience access and entertainment innovations.

v. List of Advisers

Auditors & Accountants: OSK Chartered Accountants,
O.S.K. House, 29 Lower Baggot Street, Dublin 2

Legal Advisers: Philip Lee Solicitors, 1 Arran Square, Dublin 7

Market Research and Advice:

Genesis Marketing & Communication Ltd, Lee/McAvoy, Behaviour & Attitudes, MRBI,
Irish Marketing Surveys, Irish International Advertising, Broadcast Technical Solutions

vi. Bankers

Bank of Ireland, Lower Baggot Street, Dublin 2

Anglo Irish Bank plc, Stephens Court, 18/21 Stephens Green, Dublin 2

This application was written and compiled by Dan Damon, Des Whelan, Roddy Rowan, Trevor Bowen, Daragh O'Sullivan, Ronan Brady, Paul McGuinness, and produced at Newworld Design.

3. MEMBERSHIP AND DESCRIPTION OF THE APPLICANT GROUP

A. MEMBERS OF THE GROUP

i. *Principle Management Limited*

Principle Management Limited is one of the world's leading artiste management companies, which has managed U2 from the start of their successful career. U2 have now sold almost 100 million albums world-wide. The company also manages P.J. Harvey, Art of Noise, Paddy Casey and Mytown. Principle Management has made a number of successful investments in entertainment areas - Ardmore Studios, McGuinness Whelan Music Publishing Limited, Riverdance - The Show, The Mill, TV3 and Celtic Heartbeat Limited.

ii. *WLRfm*

WLRfm is one of Ireland's most successful local radio stations, profitable from its first year of licensed broadcasting, 1989. The output has a high local speech content and the news service is highly respected in the area. WLRfm built on the success of the unlicensed WLR which began broadcasting at the beginning of the 'eighties. The station has consistently achieved reach figures around 60% in JNLR surveys. A satellite studio has recently been opened in Dungarvan, from which at least one show is broadcast daily, emphasising WLR's commitment to innovation within the terms of the franchise.

iii. *Champion Sports*

Champion Sports first opened its doors in November 1992 in Dublin's O'Connell Street and established themselves as Ireland's Number 1 Sports Stores with 26 stores in Dublin, Limerick, Galway and Drogheda. This status has been reaffirmed by the recent acquisition of Marathon Sports.

Champion's target market is aged between 15 and 30 years of age. The successful branding of Champion has been achieved through target marketing, innovative advertising, creative modern store design and a young vibrant team delivering 100% customer satisfaction. Recent market surveys of candidates aged between 15 and 30 years have shown that 70% of all respondents felt that Champion are Ireland's No. 1 Sports Stores.

Champion Sports is 100% Irish owned.

iv. Ronan Brady and Daragh O'Sullivan

Ronan and Daragh were the commercial and creative team behind the success of the unlicensed Pulse 103. Recognising that there was a serious gap in the radio market and that people of their age were not being served by licensed radio, they set up a station broadcasting pop and dance music for their generation. Pulse 103 quickly achieved not only a high proportion of available listenership in the age group 15-24, but also a professional standard of presentation and transmission. They maintained high standards in staff relations, advertiser liaison - and apart from the obvious lack of a legal permit to broadcast, carried out their business activities openly and honestly.

v. Roderick Rowan

Roderick is Managing Director of The Genesis Corporation, an enterprise development and strategic investment company, which he co-founded in 1996. At Genesis, Roderick has been responsible for the identification of market opportunities and the establishment of new enterprises in which Genesis invests, as well as development strategies for existing businesses on a consultancy basis.

B. FORMATION OF THE GROUP, ITS CURRENT LEGAL STATUS AND FINANCIAL STANDING.

The group was brought together for the purposes of making this application, in June 1999. Members of the group have taken shares in the Hot Radio Company Limited, which was established to be the vehicle for the aspirations of the consortium to run a new radio station in Dublin for the age group 15-34. The Hot Radio Company is a limited liability company with share capital of £1,300, fully paid up, which will be increased to £1.3m.



4. THE OPERATING COMPANY

A. BOARD OF DIRECTORS

Proposed Board

i) Trevor Bowen, Chairman

Trevor worked for KPMG in Ireland and the USA from 1971 until 1996. He joined Principle Management as Paul McGuinness's partner in November 1996. He is a director of Celtic Heartbeat, The Mill and Ardmore Studios. Amongst his non-executive directorships are: DCI, a consulting group working for the European Union and the World Bank; East Europe Frontiers Fund; and Quetzal High Yield PLC. He is 51 and Irish.

ii) Paul McGuinness

Paul McGuinness, age 48, is the main shareholder and founder of Principle Management Limited. His career has been spent working in the entertainment industry and he is well known throughout the world in both the film and music business. Paul holds numerous directorships including TV3 and Ardmore Studios.

Paul is Irish, and a member of the Arts Council, The Millennium Committee and the Content Advisory Group of the Information Society Commission.

iii) Des Whelan

Aged 42, Des is Managing Director and the largest shareholder on WLRfm. He is the Chairman of Independent Radio Sales, the Dublin based radio sales agency. He is also Director of Waterford Spraoi, the Street Theatre Group, and on Waterford's Millennium Committee. He is Irish.

iv) Gerard Sheridan

Chairman of WLR fm since 1989, Gerry is Managing Director of the Sheridan Motor Group and Archer/Sheridan Hertz Motor Leasing. He is a former head of RTE's Radio and Television Technical Services Division. He is aged 59 and Irish.

v) Ronan Brady

Ronan was one of the partners in Pulse 103, and helped build it to financial and commercial success. He is a former club DJ and former Marketing Executive with Liffey Distributors Ltd. He is 25 and Irish. He is a director of Highpath Services Ltd, an events, promotion and management company.

vi) Daragh O'Sullivan

Daragh is 27, and Irish. He was the other partner in Pulse 103, with responsibility for programming and music. He is a director of Highpath Services Ltd, an events, promotion and management company, and Pulsation Magazine Ltd, a company specialising in youth publishing.

vii) Roderick Rowan

Roderick is 42 and Managing Director of The Genesis Corporation, an enterprise development and strategic investment company, which he co-founded in 1996. Roderick has spent his career in the sales and marketing area, having started with Smith Kline Beecham in the late 70s. He subsequently held senior management positions with Bell and Kennys Advertising before establishing the ground breaking Dimension marketing company in 1985. Dimension was acquired by McConnells Advertising in 1995. At Genesis, Roderick has been responsible for the identification of market opportunities and the establishment of new enterprises in which Genesis invests, as well as development strategies for existing businesses on a consultancy basis. He is Irish.

viii) Paul McGlade

Paul McGlade, Irish, 44, is founder, co-owner, and Chief Executive of Champion Sports. He has a strong background in successful retailing for twenty five years. He is co-owner of the popular Captain America's Cookhouse and Bar, Grafton Street and has the master franchise in Ireland for London's famous Wagamama Japanese noodle bar, now trading successfully in South King Street, Dublin. Other business interests include property investment and developments with business partner Patrick McKillen.

Firm plans to appoint others

We are in discussion with a number of senior business people who we feel will strengthen the board and introduce skill and experience in a number of additional areas. We will advise the Commission when we make further appointments to the Board.

B. PROPOSED SHAREHOLDING STRUCTURE

i. Names and addresses of existing/proposed shareholders

WLRfm
George's Street, Waterford

Principle Management Ltd
30/32 Sir John Rogerson's Quay
Dublin 2

Champion Sports
49 O'Connell Street
Dublin 1

Daragh O'Sullivan
219 Sutton Park
Dublin 13

Ronan Brady
59 Seafield Road East
Clontarf
Dublin 3

Roderick Rowan
159 Seafield Road
Clontarf
Dublin 3

ii. Total number, classes of shares and issue price of shares

The applicant group will subscribe £1.3m for 1,300,000 ordinary shares in the company, under terms agreed, upon the award of the licence.

iii. All voting shareholders and holders of more than 5% of non-voting and loan stock

WLR fm	27%
Principle Management Ltd.	20%
Champion Sports	16%
D O'Sullivan	13.5%
R Brady	13.5%
R Rowan	10%

iv. Corporate bodies with substantial interest in group

WLR fm

Gerry Sheridan, director and 5% shareholder

Des Whelan, managing director and 30%

Egidio Giani, director and 25%

Dr. Donal Ormond, director and 5%

Jonathan Torrie, director and 5%

Community interests represented by John Reardon, 10%

Other shareholders:

Peter Queally 5%

Sean Power 5%

Dan Damon 5%

Tom Murphy 5%

Principle Management Ltd.

Trevor Bowen

Paul McGuinness

Champion Sports

Paddy McKillian 45%

Paul McGlade 45%

Liam Cunningham 10%

v. Details of all other interests of group and individual members

Roderick Rowan is a shareholder in the Genesis Corporation Ltd, a strategic investment and enterprise development consultancy, in which he holds 22% of the equity. He is also a minority shareholder and a director of Marrakech Ltd, an e-commerce company.

Daragh O'Sullivan is a director and 50% shareholder in Highpath Services Ltd., an events, promotion and management company.

Ronan Brady is a director and 50% shareholder in Highpath Services Ltd., an events, promotion and management company.

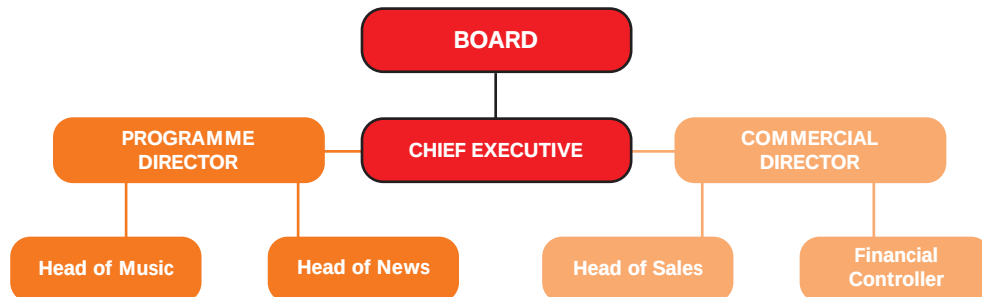
vi. Expectations in relation to exit mechanisms and conditions

All of the shareholders have an interest in the long term success of the radio station, and have made a full commitment to remain with the project for the foreseeable future. Our approach to dividends will be to prioritise the need for the Company to maintain its capitalisation and investment, and so dividends will be modest and in line with prudent financial management.

The memorandum and articles of the Company will facilitate any shareholder who wishes to divest of their equity, according to a shareholders' agreement, at all times reflecting the guidelines and approval of the IRTC.

C. MANAGEMENT STRUCTURE

The new station will be managed by a Chief Executive, answerable to the Board through the Chair. At the next level will be a Programme Director with responsibility for Music, News and Engineering, and a Commercial Director, responsible for Commercial and Promotion Activities, and Financial Affairs.



Executives to fill most key positions have already been nominated, including Chair, Programme and Commercial Directors, Financial Controller, and Commercial Producer, and all can quickly take up their posts if we are successful. A shortlist of candidates for Head of Sales and Marketing and Head of News has been drawn up, and those identified have been spoken to. We are confident suitable executives can be found within a short time.

The Managing Director of WLR fm, Des Whelan, will act as Chief Executive for the period from award of licence, if we are successful. Des has considerable experience and achievement behind him, and his contribution in that early phase would be invaluable. He will guide the project while we recruit someone for the substantive position. The seniority and importance of this post means that although we have several names in mind, anyone who has suitable experience and prestige is not in a position to commit to us in advance of the award of the licence. Considering the quality of the consortium, we are confident we can recruit the right man or woman in the time between award of the license and the pre-transmission phase. We will be seeking someone with the right mix of youth and experience, who can capitalise on the energy and popularity of the former Pulse 103 audience and bring to the job commercial instincts, top level management skills and respect around the industry.

The executives already selected are:

i. Financial Controller: Sinéad Waters

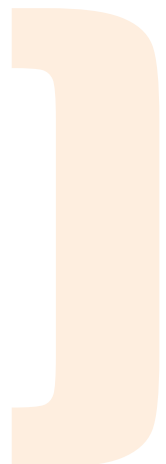
Sinéad is 28-years-old. She qualified as a chartered accountant in 1992 with KPMG, Dublin. While at KPMG she worked in the Business Development Services section of the firm specialising in small businesses and start-ups. She left in 1994 to join Trulife Ltd, a manufacturing company in Tallaght, where she worked as Financial Controller. Sinéad is currently employed by Genesis Marketing & Communications Limited in their Finance Department.

ii. Programme Director: Daragh O'Sullivan

Daragh was responsible for the music policy and presentation success of unlicensed Pulse 103, and helped the station achieve high listener loyalty. He was closely involved in developing new on-air formats, including new opportunities for young Irish DJs and club artists. Pulse was widely acknowledged as the source for new music. He holds a BTEC diploma in Media Studies from Senior College, Ballyfermot.

iii. Commercial Director: Ronan Brady

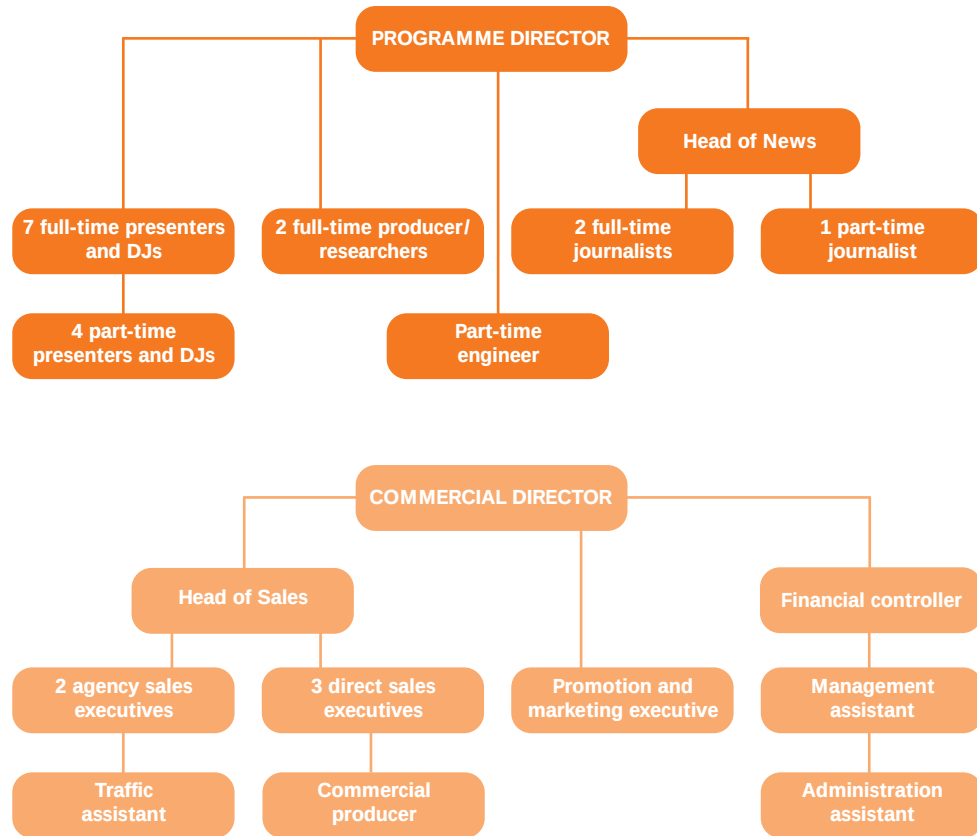
Ronan ran Pulse 103 jointly with Daragh, and took special responsibility for promotions, events and advertising. He helped maintain the financial stability of the operation for four years, and developed office and administration systems from scratch. Before Pulse 103, he was a Marketing and Merchandising Executive at Liffey Distributors Limited. In his spare time, he began DJ-ing in clubs, and decided to turn it into a commercial career.



D. STAFFING MATTERS

i. Staffing Structure

The total staffing for the launch schedule is as shown in the following diagram. It is expected that full staffing will be achieved one month before first transmission.



ii. Salary level for each full and part time post

a) Management, Sales and Administration

Chief Executive	£65,000
Programme Director	£40,000
Commercial Director	£40,000
Sales Manager	£40,000
Marketing Assistant	£20,000
Management Assistant	£18,000
Head of News	£30,000
Journalist 1	£20,000
Journalist 2	£20,000
Part-time Journalist	£7,500
Agency Sales Exec 1	£25,000
Agency Sales Exec 2	£25,000
Local Sales Rep 1	£20,000
Local Sales Rep 2	£20,000
Local Sales Rep 3	£20,000
Traffic Administrator	£18,000
Financial Controller	£25,000
Receptionist	£15,000
Commercial Producer	£18,000
Part-time Engineer	£8,000

b) Programme Staff

Breakfast Presenter 1	£20,000
Breakfast Presenter 2	£17,000
Mid-morning Presenter	£25,000
Lunchtime Presenter	£20,000
Drive Time Presenter	£25,000
Evening Presenter	£20,000
Nite Presenter	£20,000
Weekend Breakfast Presenter	£5,000
Weekend Presenter 1	£5,000
Weekend Presenter 2	£3,000
Weekend Presenter 3	£3,000
Producer/Researcher 1	£15,000
Producer/Researcher 2	£15,000
Star Weekend Contributor	£10,000
Star Sports Contributor	£10,000

iii. Sourcing and recruitment of staff

Already the key on-air staff are known to us, within our existing talent pool. Many are currently working elsewhere within the industry but are keen to return to work within the Pulse format which better reflects their tastes and natural audience. Some auditions will be held to find freelance and backup presenters. Other staff will be recruited from within the industry, and many of the suitable names are already known to us. For reasons of confidentiality, we have placed names of nominees in a separate appendix, which we request should remain only within the Commission.

iv. Industrial relations policy

Pulse FM will welcome union membership amongst its employees, freelancers and contractors, if so desired. The newsroom will operate under a House Agreement with the National Union of Journalists.

Pulse FM will operate an employment policy without discrimination on grounds of gender, race, sexual orientation or disability.

**Key executives
identified**

**On-air staff
identified**

*training the key
to successful
industrial
relations*

Since we see it as part of our responsibility to develop new, young talent, we will offer training at all levels of the company, and will especially encourage the development of female on-air voices. We believe the key to a contented and committed workforce is ongoing access to training in broadcasting techniques, new technology, interpersonal skills and office systems. We will appoint Evolve Management to develop a training and development programme across the company.

*staff policy and
disputes
procedures*

All employees will be given a copy of the company policy on operational requirements, honesty, dispute procedures and reasons for dismissal. Any employee or freelance found to be in breach of the conditions laid down in that policy will receive in the first instance a written warning, and an invitation to take up any grievance with his/her line manager or with a member of the Board. After three written warnings, an employee will be liable to dismissal.

*strict policy on
drugs and
alcohol*

There will, however, be a policy of instant dismissal if any employee or freelance is arrested for possession of drugs, on or off the company premises, and convicted in court or cautioned by the Gardai. Drunkenness on-air, or being apparently under the influence of drugs while on company premises, will be regarded as a serious offence, but on a first occasion will normally be followed by suspension and an offer of counselling.

v. *Pay agreements, pensions*

The company will pay salaries and fees according to industry norms, as detailed above. There will be an executive pension scheme, which will be extended to staff at other levels once the company has established itself and assured its profitability. This extension of the pension scheme is anticipated after three years of broadcasting. Contract and freelance staff will also be invited to participate in the scheme at a later date.

5. YOUNG CAPITAL, YOUNG COUNTRY, YOUNG EUROPE – WHY PULSE FM FOR DUBLIN

A. OUR PHILOSOPHY, OUR GENERATION

I. THE PULSE FM VISION

In a young capital in a young country, there is a need for a twenty-four-hour radio station providing the kind of music, information and support Dublin's young people deserve. In a generally ageing Europe, Ireland's youth and energy will underpin our economic growth and enhance our political importance to the future of the European Union. Giving the young people of Ireland's capital the kind of media which will boost their confidence, develop their talent and increase their access to information and advice is the task we seek to manage.

The high listenership to Pulse 103 demonstrated the need for new youth oriented media, and the station went a long way to meet it within the limitations of its unlicensed status. Audience response to Pulse 103, measured by results and opinions through market research, helped shape the station sound and professionalise it. The unlicensed station has created a lasting relationship with the audience, and opened the way for a fully licensed service to build on the expectations created by the unlicensed station. These are our plans and ideas for the future of Dublin's radio environment.

The power of the music we play and the influence we will have on the young capital and country, if we are successful in attracting the large young audience we hope for, places an obligation on us when it comes to the connection between music and drugs. There is no inevitable link between dance and drugs, but because club culture and pop music bring so many young people together, there are those who abuse that attraction to create a market for illegal drugs. We feel this very strongly, because it is our audience, our generation, whose emotional security and future happiness is threatened by such criminals.

Pulse FM will campaign at all opportunities against drugs. Our launch promotions and poster campaigns will feature anti-drug messages, and the current affairs and community access programmes we outline later in this application will devote considerable resources to this issue. It damages the reputation of our music, our friends and our country for there to be an association between youth culture and drug-taking, and we must do everything in our power to break that link.

*young,
professional,
exciting Dublin*

*rule no.1
Pulse FM will
campaign
tirelessly against
illegal drugs*

*creative, social
input and
community
support*

*street access
interactive
programming
new media*

*pop and dance
music express
youth culture in
Dublin and
Ireland*

Below, we will explain how we will use the opportunity of licensed operation to provide a unique level of creative and community support to Dublin people aged 15 to 34. We will create and inspire a wide range of new activities within the context of the licence, and commit ourselves to take radio to some new places for the new millennium.

As explained later in this document (section 5 C(III)) these community activities will include:

- live music events,
- street information,
- interactive news sources,
- welfare links,
- multimedia digital developments.

i) *The Youth Audience And Dance Culture.*

Pulse FM will thrive as part of the entertainment energy founded in the club environment but now the music of choice across a generation. Ours will be a radio service which enhances conventional entertainment brands. Pulse FM will be different and sound different because it will sound young, feel young, and be run by young people.

What makes this generation of young people different than any other is their unprecedented access to technology and information. They can now create their own recorded music much more easily than their parents, using computer based audio software costing not many pounds, and can search out information on almost any subject imaginable, and quite a few that are unimaginable.

Those changes mean that young people don't spend as much money on 'records' as the previous generation - you can get to the top of the UK charts, for example, with half the record sales needed only seven years ago. Liberated by technology to take a much greater role in the shaping of music, they have a relationship with their entertainment that their parents probably don't entirely understand.

Pulse FM, building on the phenomenon that was Pulse 103, will continue to be in the vanguard of this new approach to music and entertainment. Pop music from the clubs will reach the radio station much faster and more directly than music usually affects mainstream stations. The way the audience takes part in spoken dialogue with Pulse FM will evolve more quickly and much less predictably than on other stations. The approach to news will have to be different, and fewer assumptions will be possible about audience attitudes. That will put a premium on the youth and responsiveness of the presenters.

speech content
to match the
lives and tastes
of young
Dubliners

Yet we envisage that because this is a highly democratic form of radio based on the direct audience involvement in the shaping of music and fashion, it will be highly attractive to a much wider range of listenership than its stated target. Risk-taking, democracy and innovation are states of mind, after all, not demographic characteristics. We believe Pulse FM will not be listened to exclusively by young people, but will be listened to by people to whom change and surprise are attractive.

ii) **Straight Talk**

We have seized upon the opportunities presented to a licensed station to gain extra access to information services and public bodies. We made a conscious decision not to go for 'cheap talk', the unsatisfying kind of personality-based self-indulgence which often characterises talk shows in Ireland at the moment. Based on our existing understanding of our audience, and the detailed research carried out into audience attitudes on our behalf, we have discerned that much of our spoken word broadcasting must be generated by our young listeners. They take themselves seriously, but do not enjoy being asked to take seriously the middle-aged obsessions of ego-tripping DJs.

Therefore we have shaped our speech content to give as much access to listeners as possible, whether as participants in music shows, as people in trouble needing help - on-air and off-air - or as ultimate arbiters of what measures up as humour and performance and makes them laugh or think.

Our news programming represents one of the greatest challenges in this respect, and one which we believe we have met. The routine reading out of headlines following an agenda decided by the mainstream news machine will not answer our needs. We must set our own agenda, and so we have concentrated on local news of direct relevance to an audience which has rarely been taken much notice of by Irish news editors. National and international news will of course be provided, but news that matters and which is of direct help to our audience is our real responsibility and duty. We will use technological solutions to ensure we are closer to the news events which matter to young Dubliners. Our journalists will spend more time outside the station than in it, a novelty for this kind of commercial broadcasting.

Our news output will be much more closely integrated into the overall output than most entertainment stations will attempt. There will be short top-of-the-hour bulletins, but news will also break throughout programmes. Our news voices will match those of our programme presenters, and their informality will allow seamless transitions between the news and entertainment.

Integration and informality are also the key to our approach to advertising. We have a particular, perhaps unique challenge to face here. To realise our plans for a fully commercial, licensed station, we will have to extend our advertiser base. As our qualitative research shows, and is detailed below, we will have to be very sensitive to the objections of our audience to long blocks of advertising of products which they don't consider directly relevant. We have also surveyed media buyers and advertising agency executives to establish that they will go along with us in developing new forms of radio advertising, and new forms of presentation, such that the advertising message is focussed on the humour and attitudes of our audience.

iii) Internet and E-commerce

*new media
opportunities for
innovative
access
broadcasting*

As well as our normal transmission, we will simultaneously broadcast on the Internet in Real audio format. We see the development of a responsive Internet-based relationship with our audience as of great importance. Most of our audience understands the potential of computer networking, and will increasingly have access to the Internet, as computers continue to fall in price and the power of the world wide web impacts on their lives. The government's economic and social strategy is being built on digital developments and shaped by them, and we will put Pulse FM in a key position to take advantage of Ireland's new global electronic role.

*Internet access
a key
programme tool*

Our speech content will be developed with Internet access in mind. Listeners who do not have instant and immediate access to computers will be able to ask us to make searches and find information on their behalf. Listeners who do have regular access to e-mail will be encouraged to use it frequently to contact us, to send us audio files with their thoughts or music, and to suggest new ways of using the Internet. Ireland is in a very strong position to take a vanguard advantage of the new communication possibilities provided by the exponential growth in Internet usage, with its highly educated and imaginative young population. But the most will be made of that advantage only by an open exchange of views, ideas and experiments. If young people are allowed to explore the potential of the new technology, they will come up with ways of using it that no one had thought of before. Pulse FM will become one of the most important enablers of that innovative exchange. All our presenters and journalists will be fully trained in web techniques. The Management PA, Receptionist and Studio Producer staff members will be given extra responsibility for this part of our development, and one of them will be designated as webmaster.

Our technological awareness will also provide us with new sources of revenue. We have already been involved in print publishing, and found it to be an important source of listener feedback, loyalty building and advertising revenue. As part of our licensed activities, we will be exploring the potential of electronic commerce for the dissemination of music, merchandise and market research.

II. STRATEGIES

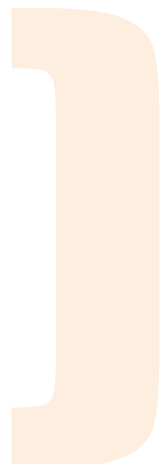
i) Programme research

The station will subscribe to the radio industry's ongoing national and local surveys through membership of the JNLR system. But additionally, because of the importance of our responsiveness to changing tastes in a young audience, we will use a system of in-house tracking based on daily telephone surveys according to professionally designed sampling. This is a system which has been tried successfully by one of our consortium members. It provides a very fast indication of changing audience habits and quickly throws up warning of any problems with individual presenters or formats.

ii) Programme production

We will employ two researchers whose task will be to find provocative and interesting guests and speech items for the core programmes. They will also provide a link to the Pulse Beat access desk, the advice and information service detailed in section 5 (C(III)).

The presenters will work using self-operation, with the help of the Radiomation computer-based radio system. This enables all audio to be held on hard disk, providing instant access and very flexible programming. News material, advertising audio and station promotions will also be held on the Radiomation system. We will take advantage of the automatic facility on the system to run some programmes in off-peak hours unattended.



iii) Quality control

It will be of central importance to a station working with original formats in a competitive market that effective quality control systems are in place long before we go on air. We intend to learn from the experience of our board members, and institute regular management meetings, staff appraisals, and financial reporting.

There will be daily meetings between the Chief Executive and Sales Manager, a weekly meeting of all department managers, and monthly meetings between the department managers and the Chair of the Board.

Six-monthly formal staff appraisals will be carried out by department heads, or by the chief executive. Staff will be given a chance to air their aspirations and request extra training to help them carry out their work. Results of the appraisals will be recorded and filed in staff records.

Additionally, staff and freelances will have the right to request meetings with the chief executive, giving twenty-four hours notice of their request, which will be granted within all reasonable circumstances.

iv) Ensuring compliance with programming elements of statutory and contractual obligations

We have established clear programme plans to meet IRTC guidelines on news, current affairs and music-to-speech ratio. There will be a higher proportion of talk in the morning schedule, in line with our market analysis of the available audience at that time, and a higher proportion of advice and interactive speech in the evening. There will be half-hourly news bulletins for twelve hours of the weekday schedule, hourly thereafter. We have calculated that this will give us at least 25% speech in the output. These elements will be closely monitored by the Programme Director and his team, especially in the early phase, to ensure quality and timing. We recognise that this is of importance, and must be right from the first day of broadcasting.

The Radiomation system we will be using to play out advertising will be set to limit the commercial minutage to the time laid down in IRTC regulations pertaining.

Our programming plans and music policy will ensure a sufficiently high proportion of Irish made and produced music.

Our news team will already have received professional training in the laws of libel, and our style book will reinforce this training. We will contract with a recognised legal firm to provide twenty-four hour telephone access in case of breaking news and journalists' queries on contempt, defamation and disclosure. We will ensure that the Head of News is always kept fully up-to-date with the relevant legislation, by subscribing to professional journals.

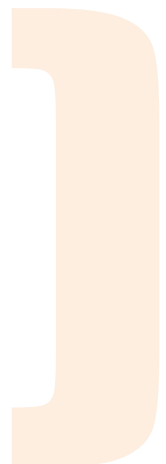
There will be monthly programme reviews in respect of legal and contractual obligations, involving senior management, except that in the first six months these reviews will probably be much more frequent as the launch schedule is bedded down.

III. CRITERIA FOR ASSESSMENT OF SUCCESS

The management and board of the new station will use a wide range of measures to monitor the success of the operation.

Financial criteria will include weekly sales reports to executive meetings, with a copy to the Chair, monthly management reporting of balance sheet, cash flow and profit-and-loss positions, and six-monthly accounts to the full board. The business plan contains detailed targets for sales revenue and costs, and any divergence of greater than ten percent from the planned profit-and-loss position will trigger a special board meeting.

Audience targets have also been carefully planned, and while we cannot fully assess the impact of other new stations, we will use constant tracking and monthly reporting to check achievements against those targets. We will consider success to be a reach amongst our target 15-34 age group to match the results of our survey of listenership to the previous unlicensed Pulse 103, within six months of launch.



B. PROGRAMME SCHEDULE

There will be no need to turn off the power of Pulse FM. We will transmit twenty-four hours each day, seven days each week. We will have at our disposal automation and digital recording systems to enable us to fulfil our proposed schedule to the highest level.

I. MAIN ELEMENTS

i) *Presentation*

The presentation team will be comprised of young, well-known personalities. There will also be chances for new talent to get a hearing. The essence of our style will be:

- young, lively, local
- solidly researched music to maintain a high level of listenership across the day and night
- fast and accurate information about events and people in the capital and around the world
- frequent reference to audience input

ii. *Outline Schedule*

(1) The main features of the weekday

Some presenter names have been placed in a confidential appendix, since they are currently working on other stations, and public knowledge of their interest in Pulse FM might jeopardise their present employment.

- a) **The Big Horn** breakfast show with Andrew Mangan and a female presenter (see Appendix 2), and a studio full of names and faces the audience wants to hear from, insult or laugh with.
- b) **On Line** with a star male presenter (see Appendix 2) in the midmorning, including live reports from around the city and region, and news debate.
- c) **The Workstation.** A star male presenter (see Appendix 2) gets intimate with an afternoon audience that would rather be dancing but has to earn a living.
- d) **Cruise Control.** Mark McCabe at Drivetime holds together new and commercial dance music, travel reports and news updates.

- e) **The Source** fills the early evening with DJ PAs, early demos of styles from around Europe, plus studio guests who know what's happening on the club and music scene.
- f) **Dublin Unzipped** is an evening hour with a chance for the information and advice to flow. The presenter will call on experts and listen to Ireland's youth as they explain their problems and concerns.
- g) **The Doghouse** runs through the night with James Davids using listener feedback to build a show that matches the city's cool mood.

(2) Weekends

Our weekend schedule begins on Friday night, because that's when our audience gets going:

- a) Invited Irish DJs get their make or break chance from Friday into Saturday in the **Weekend Warmup**.
- b) **Tim Harrington** starts Saturday's main schedule with events information and competitions.
- c) **Saturday and Sunday afternoons** feature scores and notes - sports coverage live from matches nation-wide and a music mix to match the energy of Ireland's sporting weekend.
- d) Saturday evening begins with two hours of **Chart Countdown** from dance scenes around European cities.
- e) Then Al Gibbs will make history every Saturday night with **Fantazia** - mixes and mind games that will show what Irish music can really do.
- f) **Pulse Live** will be on the road to one of Ireland's hottest clubs every Saturday night round midnight.
- g) Sunday night gives stand-up comedy its radio voice, with live performances and studio interviews, in **Gagged**.

The launch schedule, based on our existing audience research plus newly-commissioned focus and market analysis, will be carefully monitored using monthly tracking, and adapted accordingly. We are especially concerned to get the music-to-speech content right. We believe good speech programming is no obstacle to a good audience rating, and in fact will increase our reach and listening hours, but the task before us is to make the speech as exciting as the music.

iii. Typical seven-day programme schedule for Pulse FM

i) Weekdays

a) Weekday Breakfast Show: The Big Horn M-F 0700-1000

Who: Andrew Mangan and a star female presenter (see Appendix 2), two young yet experienced broadcasters, will host the show, anchoring a 'zoo' format, with help from one of our young team of journalists and regular guests. This will be a fast-paced, fun show designed to start the day with a smile.

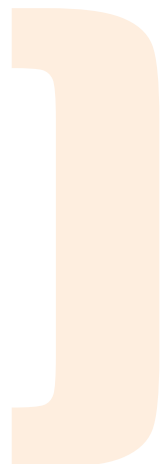
What: As well as core-playlist music, this show will have a high talk content. The presenters will be given space to develop their natural humour, create running gags, and enliven the start of the listeners' day. Features will include regular outside broadcast visits to listeners' houses, cars, places of work. The team of presenters will act as a panel for interaction with listeners, guests and stars from the fields of music, comedy and sport. Entertainment and general news will be the spark for satire and inventive humour. Newspaper roundups and reviews will be included. Listeners will participate in fictitious situations, entering into the spirit of an irreverent and provocative style of live comedy.

The Big Horn will feature competitions offering a mix of novelty and prestigious prizes.

News bulletins every twenty minutes will include short sponsored financial updates and weather information. Every ten minutes, AA traffic reports will keep the city informed of black spots.

The final hour of the programme will include discussions on bizarre events and quirky anniversaries.

Music: Our breakfast show will reflect the core of our playlist, with a mix of pop, R&B, soul, swing and commercial dance music with specific appeal to the youth audience. The pace will build up across the three hours.

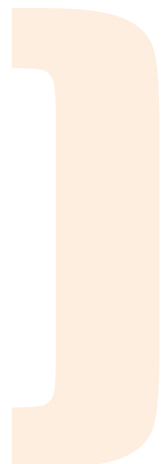


b) Weekday Mid-Morning: On Line 1000 - 1200

Who: The star presenter of this show (see Appendix 2) is still in his twenties, yet has been in radio for many years, and for the past year has presented a talk show on Dublin radio.

What: the aim of this programme will be to combine attractive music with a forum for intelligent public debate on issues concerning our young target market, and to provide an insight into the news affairs of the day. The presenter's style is humorous, pacy, informal and direct. He will interact with the audience on the telephone, and via the Internet. He will sometimes have live studio guests, but much of the time the show will be a healthy and vigorous one-on-one between Greg and a listener, both of whom will have strong opinions. Anyone calling him will know he doesn't suffer fools, and so will be trying to give as good as they get. Sample topics for discussion would be traffic chaos and the danger it represents for Dublin's continued growth; house prices and how hard it is for young people to find decent housing; the cost of staying fashionable and how to save money on style; new ideas with technology and computers; the music scene; the shortage of drug advice and counselling; threats to Ireland's environment; films and television. There will be a news quiz element throughout the show to build audience participation. Our reporter team will send in live and packaged reports. One morning each week, there will be an outside broadcast, from a store, housing estate or shopping centre.

Music: the faster end of the playlist will feature in this show.



c) Weekday Afternoons: 1200 - 1600

Who: The male star of this show (see Appendix 2) will present a relaxed afternoon show, with his own intimate and inimitable style.

What: A higher proportion of music will still give time for requests and competitions, news headlines every hour, a what's on guide, a look at the early edition of the evening paper and other breaking news, employment news and listings of training opportunities.

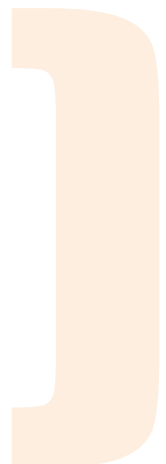
There will be a daily competition, leading to a large weekly prize. Listeners will take part live from locations linked by ISDN or radio car.

d) Weekday Drivetime: Cruise Control 1600 - 1900

Who: Mark McCabe, a young, well-known broadcaster who has built a loyal following with the Dublin youth audience, will be joined by "get-you-home-girl" Carly. The news team will contribute longer bulletins at 5 p.m. and 6 p.m. and will inject special reports at other times.

What: we will seek to join with the Evening Herald to find candidates for a monthly Arts and Entertainment Award - a young artist, sculptor or other creative Dubliner who will be interviewed on Mark's show, and will be given the prize of an exhibition and help with materials.

Drivetime, with the prospect of the evening's entertainment ahead, is a good time to talk about arts of all kinds. Mark will review the latest videos, give his selection of video of the day, with help from a panel of young film fans, and will find out what young Dublin is watching on television.

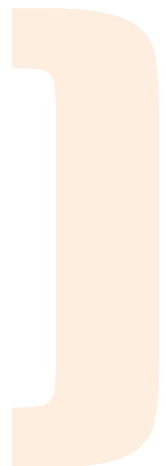


On Thursday and Friday, with the weekend ahead, Mark will take a look at the gigs, festivals and best nights out up and down the country.

This will be a fast-paced show to make the journey home seem shorter and less stressful; live traffic reports and advice on how to beat the jams will be based on information from Garda patrols, Dublin City cctv and the AA. But we also know that a significant part of our young audience cannot drive or can't afford to, so there will be an emphasis on public transport and commuter cycling, including safety advice and news of new cycle tracks as they are being developed across the city.

The other speech content will focus on entertainment news and features, including a daily telephone report from Irish men and women living in Los Angeles and London. A daily chart countdown will remind listeners how up-to-date our music choice is at this time of day. This show will include "Turntable Access" - a chance for a listener to win fifteen minutes of fame as our guest DJ for the day.

Music: each week will feature a young Dublin band as Pulse FM's Band of the Week, and their music will be recorded in Pulse FM studios for daily playout on Mark's show. Fast-paced commercial dance and chart music specialising in breaking new music from Ireland and around the world will complete the mix.



e) Monday - Thursday Evening: The Source 1900 - 2200

Who: this will be a platform for upcoming Irish talent and club DJs, plus ex-Pulse 103 now 2FM's See Appendix 2 as anchor across the week.

What: A European tone to the programme will come from dance music from Ireland, Europe and the USA. Listeners will be kept up-to-date on music trends, club fashions and dance styles, and news from club personalities. If it's happening and it's happening, then it will be on The Source. The show will include interviews with Irish and international top DJ's and artists, exclusive new releases and imports, and a nightly guest mix. There will be competitions to test just how online Dublin clubbers can be with the latest fashions and moves.

Music: The biggest dance tunes from Ireland and all over the world, exploring all forms of dance.

**f) Monday - Thursday Round Midnight:
Dublin Unzipped/The Doghouse 2200-0100**

Who: Dublin Unzipped will be hosted by James Davids, plus his guests chosen for their knowledge of subjects under discussion. At 11 p.m. James will start to build up the music content.

What: The first part of this section of the schedule is a mostly talk-based show for and about the youth of the city. Each night we aim to discuss topics which most affect our listenership - personal feelings, the dangers they face from drugs and sex, the pressures they are put under to succeed in school and college, and to find a job when they leave. The purpose of the show is not simply to air grievances, but to provide practical help and advice. The show will be run parallel to our action desk, Pulse Beat, so that off-air advice will be as available as on-air expertise. Sometimes, the programme will come from an outside broadcast location with particular relevance to the issue under discussion - rehabilitation or homeless centres, for example, or from church youth centres.

Music: In the first hour of this programme, the only music played would be related to the issues under discussion. In the last two hours, listeners would help structure the music policy around the core playlist, by phoning in requests and sometimes making their own introductions to the tracks they have chosen.

ii) Weekends

a) **Friday evening: Weekend Warmup 2200 - 0200**

b) **Saturday Breakfast: Eye-opener 0700 - 1000**

Who: Tim Harrington was presenter of the afternoon show for the last year of Pulse 103.

What: Tim will provide the information and energy the audience needs to get things going for the weekend. There'll be travel reports, hourly news bulletins, plus competitions and what's on information. Tim will link up with consumer groups to find some great buys on fashion and music.

Music: laid back pop and dance, playlist based.

c) **Saturday Mid-morning: 1000 - 1300**

Who: She is a well-known broadcasting name in Dublin, with a sparky and irreverent style, who will build on her existing relationship with the audience in this relaxed time slot. See appendix 2.

What: She will be joined by star guests and reviewers, to keep listeners informed on music news, film releases and gossip. The show will be informal and chatty, with listeners given their chance to rate the films they've seen and the music they've heard.

Music: easy end of the playlist.

d) **Weekend Afternoons: Score 1300-1700**

Who: Declan Pierce and a guest presenter with a professional sporting background present a mix of music and sporting information, with a Star sports contributor. See appendix 2.

What: Score will build up to all the day's sporting fixtures, from local games and events to the top Premiership matches. Pre-match news and predictions will be brought in from managers and players, and then local stringers will give live reports from the grounds and tracks. Special emphasis will be placed on young sportsmen and women, and youth teams. Interviews with local sporting celebrities will be featured, and local clubs will be offered a forum to publicise their plans, events and personalities. There will be a full round up of results between 5 and 6 p.m.

e) Saturday drivetime: The Euro Chart 30 1700 - 1900

Who: A star name staff presenter (see Appendix 2) with a specialist knowledge of dance music from around the European continent and the UK.

What: The best and biggest songs, compiled from airplay and sales across Europe will be counted down. Music fans and friends from around Europe will be contacted on the phone, to give us updates on what's happening in different European cities.

f) Saturday evening: Fantazia 1900 - 2300

Who: Phil Hannigan, one of the best radio/clubland dance DJs in Ireland.

What: Four hours of the biggest, bounciest tunes from all around the globe, mixed up every Saturday night live, with link ups from DJs all over the country telling listeners what's happening in the pubs and clubs of Ireland. Listeners will also get a chance to talk to our celebrity presenters.

g) Saturday round midnight: Pulse Live 2300 - 0200

Who: Conor G and Libby Ryan host this live link up.

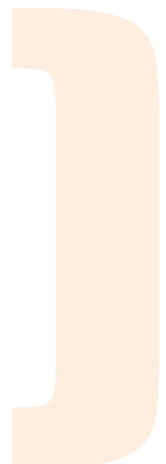
What: Every week the Pulse Road Team will travel the country to bring listeners the best club nights from all over Ireland. There will be live competitions, including talent contests and stand-up comedy, and local bands.

h) Sunday morning: Tony Dixon 0700 - 1000

Who: Tony Dixon has built a loyal following at various radio stations in Dublin, from ARD and Sunshine radio to Today FM and Pulse.

What: Tony will play a mix of easy listening soul inspired music, with the emphasis on uplifting, positive music. The show is designed to get your day off to a positive start, building on the loyalty Tony established amongst listeners to his highly successful weekday breakfast show on Pulse 103.

Music: The best of R&B, soul and swing.



i) Sunday a.m.: Now That's What I Call Pulse 1000-1300

Who: Jenny Greene, one of our new presenters recruited from among the listeners to Pulse 103 who asked us to give her a chance and proved her talent.

What: A compilation of the best interviews, entertainment stories, news items, comedy, sporting stories from the week's output on Pulse FM. Included will be the best of Dublin Unzipped, The Big Horn, and The Doghouse, alongside the top songs of the week. Jenny will make her own comments on the items, and invite listeners to request their favourite bits of the week on Pulse FM.

Music: The most requested songs from calls to the station during the week.

j) Sunday p.m.: Score as Saturday 1300 - 1700

k) Sunday early evening: The Dublin Top 30 1700 - 1900

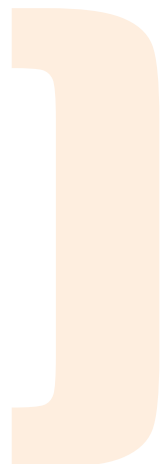
Who: Mark McCabe, staff drivetime presenter.

What: The week's chart compiled in selected retail outlets across the city, and submitted to Pulse FM on Saturday night. We will use the marketing expertise available from amongst our board members to make sure the method of collecting and analysing sales data ensures a true and impartial reflection of the listening tastes of our audience, and will use playlist weighting to ensure a spread of artists and styles across the chart.

l) Sunday evening: Gagged 2200 - 2300

Who: guest presenters from the Dublin and national comedy scene.

What: If comedy is the new rock & roll, this is the Oasis of comedy shows. Gagged will be pre-recorded on location at Dublin's favourite comedy clubs, and will feature performances and interviews with the talent and audience members. We would also host our own open mike nights to promote the growth of new Irish comedy. We will seek to find a sponsor for an annual award for the best new Irish comedy talent.



C. PROGRAMME POLICY STATEMENT

Pulse FM will seek to be judged on the following programming criteria:

Engaging speech elements which integrate successfully with music programming attractive to the 15-34 age group

Community service and interactive access through on-air and off-air activities

A news service which commands respect and does not conflict with the music demands of the audience and the station

An overall music-to-speech ratio in excess of 75:25

Active promotion of Irish Music

Music policy which maintains audience loyalty and a weekly reach (listened to/heard within last seven days) among the target audience in excess of 25%

Effective anti-drug campaigning

Innovative use of Internet and new media and communications technologies.

I. SPEECH ELEMENTS AND MUSIC TO SPEECH RATIO

Pulse FM will attract its audience because of its music mix. The music we choose and the way we weave it into the **essential speech elements** will be the mark of our professionalism. Given the new resources the licensed station will have at its disposal, we have as our target a music-to-speech ratio of 75:25.

The humour and originality of our young presentation team will quickly establish a place in the daily conversation of the city. This kind of presentation, studio-based and live, will form around five percent of the measured speech output of Pulse FM, with the remaining twenty percent of our target speech output going to news and current affairs.

We see the conversation and information parts of our schedule as crucial to our success. Experience in other European capitals suggests that the era of the pirate station will not come to an end with the award of the youth licence. The technology is too easily accessible for that to be a realistic hope. It is also a fact that our target audience is the one most likely to be claimed by a new generation of pirates - in London, for example, every weekend hundreds of cheap pirate stations blast out dance music from poorly tuned transmitters cemented into the lift-shafts of tower blocks. The quantity and quality of our speech content will be what marks us out from the rest. By using our licensed status to create genuinely innovative dialogue with Dublin's young people, by becoming the most reliable source of information about the things which matter to them, and by being the most adventurous radio station on the dial, we will open up a wide lead on stations playing only music.

*speech that
works for
Dublin's young
people*

II. NATIONAL, INTERNATIONAL AND LOCAL NEWS COVERAGE.

Because Pulse FM will be building on the reputation of Pulse 103 as a station where music dances, we have developed some exciting ideas about how we will employ news to shape the sound of the new station without losing the freshness which has won us our reputation so far. Our overall principle is that our news will be immediately identifiable for a sense of urgency and place. A listener tuning across the dial at the top and bottom of the hour will know instantly when he or she has hit the Pulse FM frequency.

The style of Pulse FM news will be unlike anything else on radio in Ireland. Firstly, our news voices will sound young, informal, educated and aware. Young people these days have travelled much more widely than their parents, and take a passionate interest in the issues and problems confronting the world. Our news readers will be given training in how to recognise when a story needs explanation. Because they will be part of a young team, our journalists will want to question the assumptions of traditional news coverage, and we will encourage them to do that. Why is what one politician says any more important or believable than another? Is someone newsworthy just because they are rich or married well? Why will spending public money on one project benefit Dublin people more than cutting taxes?

Our formal news bulletins will be short - no more than two minutes at the top and bottom of the hour. Music beds will run under headlines and stings will punctuate our presentation. Our determination to question and explain will be made more important by the source of the core of our news. We hope to reach an agreement with INN, which will provide both a rip-and-read service and actuality cuts. While this service can generally be trusted to be accurate, it is not built for young people trying to make sense of the world. We will need careful editorial control and a clear stylebook to turn that basic material into news that matters to a 15-34 audience.

That adds further value and importance to **our coverage of local and city news**. Our small team of reporters will spend most of their time out of the studio. Using sub-notebook computers running editing software and with Internet access, they will compile reports out on location. They will be trained to make best use of a rich pattern of sound and voices. The technology available these days means that short, high quality news packages mixing local speakers with relevant actuality can be made on location in a short space of time, and fed back to the newsroom using ftp upload over digital mobile phones. This means we can broadcast the sounds of a news event in high quality at short notice. In addition, our reporters will be trained to report live from the scene directly into news bulletins.

The urgency of our news coverage will then be reflected in the combination of mixed location packages, live reports, informal presentation style, and the use of short music stings to punctuate news. This will be news that young people will be sure is meant for them, because it includes them.

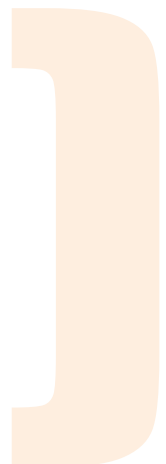
Our news team will provide a full service from 6 a.m. to 6.05 p.m. Monday to Friday, with presenter read headlines on weekday evenings, and from 8 a.m. to 6.05 p.m. at weekends.

Taking a typical weekday, we envisage the following schedule. The Head of News will be the on-air bulletin voice during the breakfast show and through to lunchtime. Two reporters will be detailed to cover stories out in the city, using small laptop computers to record and edit their packages and interviews. A package will normally be two minutes in length or less. They will be sent back either using UHF links from reporter cars, or fed over GSM telephone using file transfer at MP2 quality.

Say, for example, there is a fire in a warehouse on the Docks. A reporter will immediately go to the scene, and record a first interview with the youngest eyewitness to be found there. This will be fed back for inclusion in the programme on-air at the earliest opportunity. The length of the interview might only be a minute, but it would provide a feeling of instant access to a breaking news event.

The reporter might then go live into the next bulletin, or she might provide further interview material if a fire officer or interesting eyewitness could be found. Then she would compile a short package, making full use of the street sounds, young voices and fire service comment. Her package would arrive back at the station ready mixed, at a duration of one-minute-thirty-seconds, within an hour.

The computer based technology to enable such a fast turnaround already exists, and we would provide adequate training so that it worked to provide a greater level of actuality than customary on radio in Ireland.



*combining
current affairs
with
community*

III. CURRENT AFFAIRS

It is in our current affairs coverage that new ideas and technology will matter most. It's no good us calling ourselves Pulse FM if we don't feel the pulse of the generation we aim to serve. We will have a unique chance to provide information to a young audience that needs a lot of help to cope with a rapidly changing country and region. We will be best placed to hear from them about what worries and affects them. It will be our responsibility above all other media outlets to keep them up to date and give them a voice. Research shows that the young are much more appreciative of radio than print media, they will relate more directly to our kind of radio than to any other, and we can respond much faster to their needs than television is able to do.

We will combine:

- street information events,
- use of poster sites,
- telephone access to a volunteer action desk,
- on-air discussion
- use of our website and other web technologies

to provide a wide range of interactive information services to Dublin's young people. These activities will generate different kinds of programming at various points in the schedule, but will also run independently, providing off-air services twenty-four-hours-a-day.

- The main weekday focus for our on-air current affairs activity will be **Online**, Monday-Friday 1000-1200 and Dublin Unzipped, Monday-Thursday 2200-2300, presented by James Davids. As well as topics chosen by listeners for open discussion, James will host experts and advisers who will take calls and e-mail on issues of personal or public concern. Pulse Beat action desk will be staffed by a volunteer with a good on-air voice, who will have the opportunity to explain how off-air callers are reacting.
- We will often use our **poster advertising** to promote single-issue campaigns, or to advertise our telephone access.
- Our **action desk**, which we will call Pulse Beat, will be developed with financial support which will be sought from care agencies, to provide trained volunteer advisers with specialised knowledge in youth problems and interests, accessible by telephone round-the-clock. As well as a knowledge base stored on computer, our helpers will know where to guide young people for further help on what's worrying them. Pulse Beat will also act as the telephone operation centre for on-air debate and call-in. That means the action desk can feed information to presenters on audience reaction to the issues under discussion, and there will be a natural relationship between on-air and off-air activities, so that one can inform the other.
- Our **website** will be another focal point for current affairs and community information, and one which we expect to grow in importance over the coming years. We will appoint a manager for Pulse Beat who will be trained in website creation and control, so there will be an immediate relationship between the telephone and Internet access to the service. Much of the information on our knowledge base will be available on the web, and listeners' questions and answers will be contributed by e-mail.
- **Street information events** will include leafleting, displays on specific issues like HIV, sexual discrimination and awareness, food and safety, depression, exam stress, faith, job opportunities and human rights.

We look forward to developments in digital radio which will enhance the interactivity and responsiveness of our services.

IV. SPORTS COVERAGE

Sport has a vital role in Dublin life, especially amongst the young generation of fans. Pulse FM will provide good coverage of the news, results and rumours surrounding Ireland's rich sporting life. There will be sports results in news bulletins, and twice each weekday, two-minute sports news bulletins. Once again, we will seek to integrate sports into the flow of the stations output - the journalists will take part in programmes rather than just become a detached voice in an isolated bulletin.

We will develop a Mr or Mrs Sport for Pulse FM -- someone with personality and a passion for sport which matches the passion of the audience. Our Mr/Mrs Sport will not be reporting from the Press Box in Croke Park or Lansdowne Road, but from the terraces of Parnell Park and Tolka Park.

All the passion and loyalty our audience shows to its favourite music can also be counted on when it comes to sport. Pulse FM will provide a unique, fast-paced coverage of sports from a young perspective.

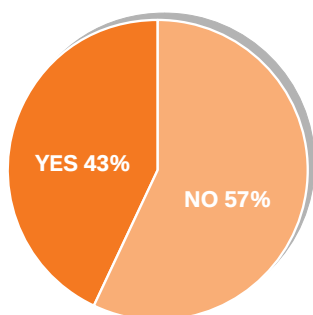
V. MUSIC POLICY

Music will always be the spirit which bonds us with the youth audience, and gives the most energy to the schedule. And that music has the power to change minds, inside and outside the station. The rhythms of popular dance will help us reach the soul of our young fans. This is romantic music, about love and sharing early experiences of fashion, friendship and love.

Our playlist strategy will build on the style already out there. Our research suggests that our music policy is the single biggest element to attract listeners. The policy in the unlicensed Pulse 103 was based around a mix of pop, dance, r&b, soul and swing - a mix still not catered for on licensed radio in Dublin.

Pulse FM, after licensing, must extend and broaden that mix in some subtle ways. We must not alienate the existing expectations following four years of successful operation, but we recognise from research carried out by MRBI in recent weeks that more than half of the target audience is still there to be won. As shown in the chart, 57% of those who did not include Pulse 103 in their "ever listened to" response also said they were unaware of the station's existence.

*music our first
point of
contact with
young
Dubliners*



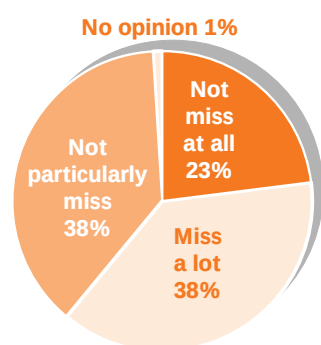
Age	Total %	13-15 %	16-19 %	20-24 %	25-34 %
Yes	43	56	67	53	35
No	57	44	33	47	65

Social Class	Total %	AB %	C1 %	C2 %	DE %
Yes	43	42	41	44	46
No	57	58	59	56	54

AWARENESS OF PULSE RADIO

Base: All who did not mention Pulse

As a result, the new station will adopt two parallel strategies. Pulse FM will continue to play fast, danceable pop music, and monitor dance floor trends to keep one step ahead of the market and break new music as often as possible to keep our credibility with our listeners. We have a strong track record in maintaining our audience, and the hopes expressed by a substantial part of our target audience that we will return to do that show up in the MRBI research: approximately 40% of the age group 13-24 said they would miss Pulse 103 a lot after it closed down.



Age	Miss a lot	Not particularly miss	Not miss at all
13-15	50%	37%	11%
16-19	38%	42%	20%
20-24	40%	38%	22%
25-34	26%	33%	38%

LEVEL OF AFFINITY WITH PULSE STATION - IF CEASED BROADCASTING

Base: All who listen to Pulse

But the second part of our music policy must take into account an analysis of factors listed as influencing choice of radio station. While it is undoubted the quality of DJs on Pulse 103 increased the perception that the station played more music than other stations, there is also a strong indication that the Music Mix of our competitors, especially 98FM, FM 104 and Atlantic 252, can provide a high level of satisfaction.

	Total %	2 FM %	FM 104 %	98 FM %	At. 252 %	Pulse %	All Other%
The Music Mix	77	74	79	89	96	88	44
The Quality of DJ's	48	51	44	48	51	62	39
Selection of programmes	21	28	20	20	13	16	27
More Music	38	20	43	40	47	64	18
Better Talk Shows	29	42	34	26	11	13	35
Good Traffic Info Reports	13	16	13	18	-	4	16
Good Current Affair/ News Reports	22	26	17	23	7	4	52

IMPORTANT FACTORS WHEN CHOOSING WHICH RADIO STATION TO LISTEN TO: BY FAVOURITE RADIO STATION

Base: All Respondents

This provides evidence that a broader music mix will be needed if we are to reach those who were not aware of Pulse 103, or tried it and didn't like it.

On the whole, this was a lesson already being learned in the last year of Pulse 103, and the playlist broadened out considerably during that period. Bands and artists like B*Witched, The Corrs, Boyzone, were played alongside club artists like Goldie. For the new station, the playlist will be research-driven. We will use the techniques of auditorium sampling and audition cassette mail-outs of new music and classic playlist hits to monitor the format, using sampling techniques controlled by a professional market research company.

We have always allowed individual presenters to respond to their audience at their time of day, and so the music mix will vary across the day and night. The core playlist will maintain an overall sound, and be more evident during the day, but we will not operate it as strictly as more conventional stations, since our audience likes to be surprised, and does not need to be lulled by repetition.

Pulse FM will go on sharpening the edge of Dublin's dance music, with opportunities for new bands and artists, importing styles and tracks faster than other stations, just the way our audience already expects.

One important difference in the running of the new station will be in the financial commitment a licensed station can give to experiment. Based on wider share ownership and with more experience in the boardroom, Pulse FM will have the extra confidence needed to work with new media, opening new connections to music makers world-wide. We intend to use all the capacity of MP3 and Internet connectivity to plug Dublin into the whole world of dance music. There is more about our use of Internet technology in section 5 (A(III)).

**new bands
new music**

VI. SAMPLE PLAYLIST - PULSE FM 103.8 (19/07/99 - 1800-1900)

.....NEWS.....			
437-3	BIG LOVE	PRTE HELLER	3:55
443-6	OH LA LA	THE WISEGUYS	4:00
31-4	DISCOTHEQUE	U2	3:46
FEATURES IN THIS HOUR COMPETITIONS ETC.			
456-6	JUMP N' SHOUT	BASEMENT JAXX	4:50
.....AD BREAK.....			
441-9	LOVLEY DAY	JAZZY JEFF & THE FRESH PRINCE	4:00
*****PROMO*****			
436-1	PEARL RIVER	JOHNNY SHAKER	4:05
789-3	BASS OYDESSY	REMOTE CONTROL SOUL	4:00
*****REQUEST LINK*****			
.....AD BREAK.....			
.....NEWS.....			
456-7	JUST ROUND	A VERY GOOD FRIEND OF MINE	3:00
222-1	I LIKE THE WAY	DENI HINES	3:34
FEATURES IN THIS HOUR COMPETITIONS ETC.			
789-1	MANIAC	4 RHYTHM	4:00
.....AD BREAK.....			
444-1	I WANT IT THAT WAY	BACKSTREET BOYS	3:34
443-3	SWEET LIKE CHOCOLATE	SHANKS AND BIGFOOT	4:00
*****CALLER PROMO\ON AIR*****			
415-3	BINARY FINARY 99	BINARY FINARY	3:56
Music Minutes for Hour: 50:40			

VII. FEATURES AND DOCUMENTARIES

- a) After six months of licensed operation, during which time we will be testing our financial systems, monitoring our cost base and measuring our revenue stream, Pulse FM will begin a series of special days and programmes on themes and issues. For example, a homeless day will provide themed short reports on that issue, with information slots, requests for volunteers and other support. Other focus days would be staged on issues like health and stress, drug abuse and sexual safety, and education advice.

Pulse FM will seek to establish collaboration with other media - television and newspapers - and with other radio stations in other towns and cities across Ireland to extend the effectiveness of these theme days.

- b) The rapidly emerging capacity of audio editing software has led not only to new access to music production. Many arts and literature students are using the new opportunities for digital creativity to produce sound portraits and short soundscapes involving natural ambience and the spoken word. For our audience, used to the delights of the 'chill out' rooms at clubs, this kind of experimentation will come as no great shock. We will seek to find a sponsor to help us establish an annual competition for such new ideas with 'sound art', and broadcast the results in Dublin Unzipped or other programmes on the schedule.

VIII. IRISH LANGUAGE

Around the country, there is a growing harmony between the electronic possibilities of dance music and the ancient rhythms of Irish music. Already Irish artists are experimenting with hip-hop and drum-and-bass forms and combining them with more traditional music. We will encourage those artists making these efforts, some of whom work in the Irish language.

As the globalisation of finance and production tends to merge all cultures into one, an increasing number of Dublin's young people are aware of the uniqueness of the Irish language, and the special place it gives their country and culture in the world. Individuals who lose their sense of identity also lose their natural security - we all need to create a place in the world where we feel safe and amongst friends, if we are to retain our sanity. This is no more obvious than in the trends and fashions of young people, who are remarkably keen to acquire 'tribal symbols' - the growth in tattooing must be part of a very basic, primeval need to share identity with others. Pulse FM will use its influence with young people to illuminate the Irishness in their lives, by including in its programming style an obligation on presenters to use

some Irish during every programme, and by seeking out stories and events which promote the Irish language and culture. We are especially aware of our responsibility in this area, since we might be accused of being more responsible than most media for importing foreign culture. While we believe we have already countered that criticism elsewhere in this document by our insistence that we must create a unique Dublin youth sound if we are to succeed, we are sure we will be missing an important element if we don't resonate with the linguistic and poetic roots which all our audience will have been taught about at school.

IX. NEW OPPORTUNITIES FOR IRISH TALENT IN MUSIC, DRAMA

Pulse FM will be in a unique position to promote **local music and its production**. Modern technology means almost any group of young people with ambition and flair can be encouraged to make music, record and publish it. Our ambition is to help as many Irish musicians as possible stay at home instead of going to Britain or America to get professional recording. We will seek sponsorship to build a digital recording facility with proper acoustic treatment. The recording and distribution of the resulting music production on CD is now much easier and achievable at low cost. In addition, the emerging Internet-based digital distribution technology, MP3, will bring new opportunities for artists. We welcome the democratisation of music-making, and will do our part to enable Ireland's young people to find new outlets for their phenomenal musical talent. Musicians and listeners will benefit enormously.

We will use **local actors and comedians** for entertainment features in certain programmes, especially Gagged on Sunday evening. This will often be broadcast from club locations, in front of an audience, and young performance talents will be given a chance to make their reputation and polish their acts. We plan to develop links to other youth radio stations in Europe and America so that the performers who build a reputation with us in Dublin will get a chance to take their talent to an international audience.

X. PLANS FOR PURCHASE AND SALE OF BROADCAST MATERIAL

i) Independent Production

Our need to keep ahead of trends and sounds in the clubs and on the streets means we will need the help of more than just our presenters and staff. Club DJs are themselves often highly entrepreneurial, and we will continue to maintain our links with them to bring in new music. We will invite regular submissions of not just presenter demos, but of completed projects and outline proposals of new forms of programming. Within the limited resources available to us, we will buy in innovative programming and formats. We will also attend annual music conventions in Europe and eventually in the USA, and will make appropriate purchases of formats.

ii) Sales of Programmes and Music

The respect we already have from our audience, and the reputation for spotting musical winners, means that we intend to add to our revenue by developing artists within our own record labels. With due respect to the restrictions on self-advertising, we will establish links with producers and promoters to provide opportunities for CD production and sales. We will maintain low prices, to ensure the integrity of Pulse FM and its reputation for showing respect to the needs of the audience.

XI. PRESENTATIONAL STYLE

Working under the guidance of an experienced board, and with proper financial control, we will attract the best presentation talent available. When our presenters speak, Dublin will want to listen - partly because they will be listening to themselves. Our qualitative research shows that accent is very important to listener perception of the friendliness and closeness of presenters. Pulse 103 was seen as more accessible, much more a part of the Dublin scene.

Our strength will be increased if we maintain that local sound and feel, while ensuring the highest standards of professionalism - short spoken links, exciting music stings and beds, precise timekeeping, clear promotions, imaginative advertising.

XII. OTHER PROGRAMMING PROPOSALS

We are aware that one of the opportunities we will have if we are successful in building a close relationship with our young audience is to help them with training and career advice. Ireland's Celtic Tiger is suffering from a severe skills shortage. We will try to bridge this by up-to-date career guidance opportunities, on-air and off-air, and by offering a much more immediate and timely service than conventional school guidance. We will work with schools, universities and major employers to provide fast and full information on training and prospects.



6. MARKET ANALYSIS

A. ANALYSIS OF EXISTING MARKETPLACE

Our survey of radio listening patterns and preferences amongst our target audience provides evidence that Pulse FM will be entering a competitive radio marketplace, and that the audience think competition is healthy (see Appendix). Despite the changing scene in Dublin Radio - with Century and Rock FM (now FM104) coming and going, Classic Hits (now 98FM), Atlantic 252, Today FM and pirate stations (including Pulse, Power, Jazz and Phantom) - the proportion of people who listen to the radio remains much the same - about 89% - from year to year.

Thus, the market for 15-24 year olds is likely to be in the region of 178,000. For the last four or five years, the youth population has remained static at around that figure or slightly above it.

A new station will have to draw its listeners from this figure. An encouraging point is that Today FM managed to scoop 16,000 listeners in our target group without being anywhere near the youth market in its programme policy. Secondly, the Century listenership was extremely high - and then disappeared with the station. It seems to have been absorbed without trace into the remaining mixture. It should follow that the reverse can happen - that a new station can emerge from nowhere and attract a large following, without requiring an increased number of total listeners.

Finally, the fact that listenership to all radio has fallen very slightly despite the number of listeners per station increasing in general indicates that listeners are 'flicking/tuning from one to the other'. The arrival of Today FM saw a decrease in the RTE listenership without any impact on 98FM and FM104. It appears that the RTE stations have been stripped to their core listeners and that if there is a 'fickle' audience to capture, then it will be the migrating FM104/98FM types.

By building a “listened to yesterday” reach of 31% amongst 13-19 year olds, and an 18% reach amongst 13-34 year olds, Pulse 103 helped to identify aspects of the radio audience and its habits which had previously been diffuse or obscure. While there is an increasingly wide choice of music stations available in Dublin, there is also a substantial appetite for more variety than that offered by the three licensed stations which top the ratings. In particular, while 2FM, with its television backing and long history, comes third across the age group 13-34, it satisfies a much lower proportion of the younger end of the sample - only 13%.

Therefore, the existing market will present a challenge to any new entrant, since established stations have already achieved high listenership. But perceptions of Pulse 103, as detailed in the next section, suggest that those existing broadcasters are vulnerable to a station which speaks directly to young Dubliners, in the language and accent with which they can instantly identify.

B. DEMAND AND POTENTIAL

The opportunities facing a youth-oriented station with the right mix of music and speech and the right marketing and promotion can be summed up in these points which arise from our market research:

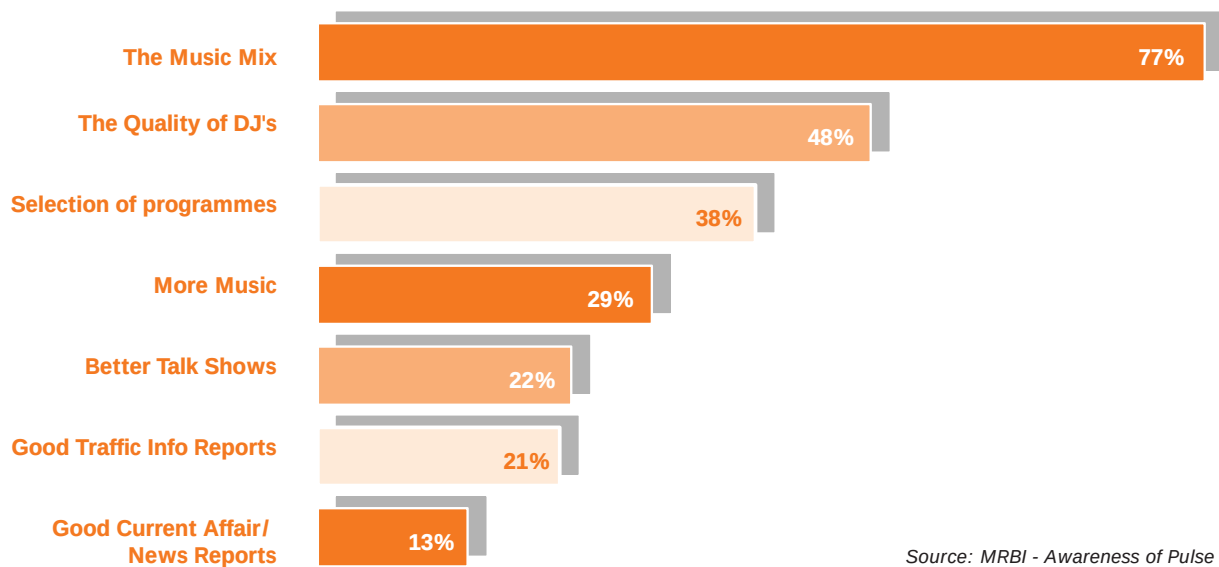
- Music is key decision variable in the 15 - 34 yrs choosing a radio station (MRBI)
- Our main music audience is in the afternoon and evening (MRBI)
- There is a good opportunity for speech at breakfast and mid morning (MRBI)
- Pulse FM is the only radio station that meets these criteria (B&A)
- The youth market is sector least well served by existing media (IMS)

music
youth
market gap
advertiser
support

i. Audience Potential

Dance music is no longer the preserve of clubbers; like Pulse FM it now has mainstream appeal in the wider youth market. Youth is defined as a frame of mind not an age, gender, social class or geo-demographic.

Music is the key to the ears of our potential market. From the MRBI survey we commissioned, it was found that the most important factor when choosing a radio station was the 'music mix' (77%), followed by the 'quality of the DJ's' (48%).



IMPORTANT FACTORS WHEN CHOOSING WHICH RADIO STATION TO LISTEN TO

Base: All Respondents

With regard to the DJs, there are two very distinct groupings - those who know the 'scene', and those that just present. The Behaviour & Attitudes research told us that in the opinion of our target audiences the DJ's on stations such as 2FM, 98FM and to a slightly lesser extent FM104 were very polished presenters who were slightly removed from the musical content; they are perceived as just obeying a playlist of the same songs, while the DJ's on Pulse 103 were seen as being as important as the musicians and singers. The best DJs are identified by the audience as artists in their own right, because the way they play the music and mix it is an intrinsic part of the content genre. Pulse 103 DJs were described as 'really knowing' their music.

The next most important influencing factor in choosing a radio station emerged as 'more music' (38%), giving indications that existing radio offerings do not play enough music. Well below these response levels do the issues of talk shows, current affairs/news and selection of programmes come into focus. This would lead to an assumption that the potential listeners of Pulse FM reject the notion of the formatted radio station over music and DJ's who know what and where they are coming from and where their listeners interests and tastes lie.

Both the qualitative and quantitative research carried out on our behalf by Behaviour & Attitudes and MRBI indicate strong potential for a station serving young people in Dublin, based on a popular dance music/youth culture format. The strengths of Pulse 103 were perceived as its young sound and local voices, its willingness to search out new music, and its unwillingness to conform to commercial pressures and playlists. Comments were made that the name expressed the vitality of Dublin youth culture, and the mood of the music matched the energy of the young audience.

This match between sound and audience provides further evidence that young people, brought up in an atmosphere of growing choice, are increasingly likely to choose radio over television. Young Dubliners grow up on average in wealthier households, have much more free time, and are far less rigidly disciplined than their parents were at the same age. All moral arguments aside, these are the facts which emerge from many surveys of social attitudes. The overall message is that individualism is here to stay, and young people will expect more choice as time goes on.

The still limited number of tv channels available, and the greater accessibility and choice available through radio, added to the increased mobility of young people and portability of radio sets, means that radio listening is likely to go on growing among our target audience. This is predictable, even though demographic projections show that their numbers will decrease as a proportion of the overall population over the next ten years.

Therefore, a station which satisfies the aspirations and tastes of demanding young Dubliners has a good future, if it is properly managed and remembers its roots.

The warning implicit in much of the qualitative research is that former listeners to Pulse 103 are afraid legal status will impose rigidity and predictability on a format they enjoyed for its constant freshness. In particular, the fear was expressed that news would be an imposition, and the music would become less distinctive. They also expected that the level of advertising would increase, detracting from the music 'edge'.

We have reflected these concerns in our programming plans. In particular, we would emphasise that despite negative expectations by the Pulse 103 audience that speech content would be a turn-off, we are convinced that the opportunities for lively participation, relevant advice, local news directly from street-based reporters, and interactive information will enhance the sound and broaden the listener base while avoiding the alienation of music fans. The voices and ideas on Pulse FM will still be those of young Dubliners, and that will win their loyalty.

ii. Advertising Potential

From qualitative research carried out on our behalf by Irish Marketing Surveys (see Appendix) with ten top media buyers and advertisers, we have confirmed the evidence from Pulse 103 - that when it comes to reaching the younger age group in Dublin, a gap currently exists in media of all kinds, including radio.

The so-called "youth" market is extremely diverse. The sector least well served is under 25, and the group 18-25 has the main marketing potential. Advertisers and agents all agreed that because they are outside the age range themselves, they can easily make false judgements of what will have youth appeal.

Because the current media choices for the youth sector are limited - television, posters sites and press are either too broadly targeted or not seen as relevant by the young people themselves - radio should in theory be an excellent medium, but currently the Dublin market is not well-served. 98FM is essentially middle-aged. FM104 is better, but still far from youth-oriented. 2FM has good niche slots, but its a national station with a very mixed environment.

Overall, no licensed station really seems to catch the mood of the under-25s. The unlicensed stations, led by Pulse 103, did appear to succeed with this sector.

The advice from the buyers and advertisers canvassed was to concentrate on the under-25s, who will need to feel as though they are being addressed exclusively. Plenty of participation will be needed - live events and listener responses. When asked about Pulse 103 specifically, our sample thought the music policy should be broadened out - something which is reflected in this application. They were also concerned about the effect of increased speech content, and we have also explained elsewhere in this document how we will use techniques of spontaneity and integration to ensure that our speech enhances the pace and feel of the new station.

C. ANTICIPATED PERFORMANCE

i. Target Audience

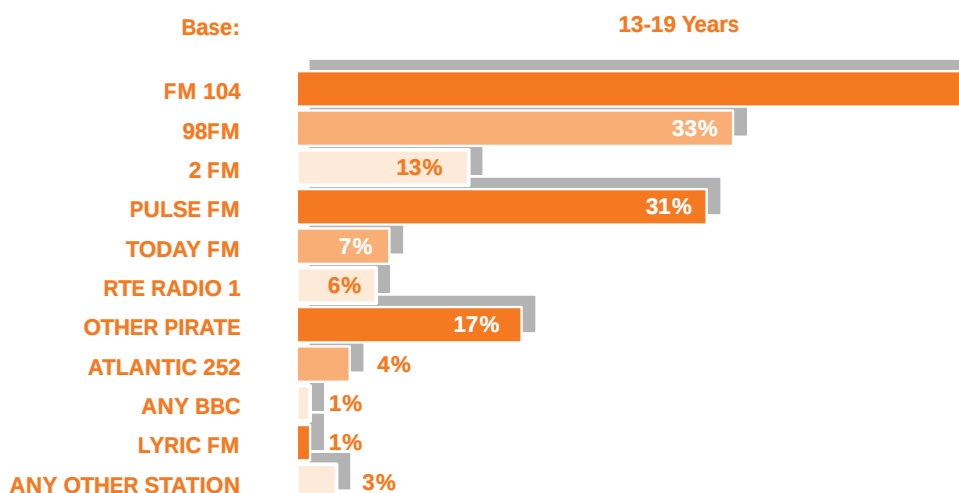
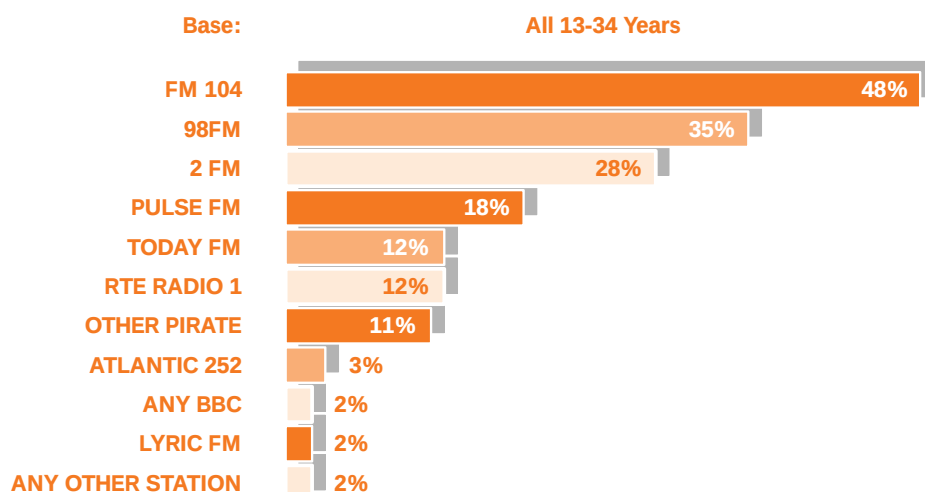
The overall shortage of suitable broadcasting aimed the 15 - 34 age group suggests that we can win listeners across the whole of that age range. But we feel that the key to our success will be to capture the loyalty of the younger, 13 - 24 age group. This is heralded from the MRBI research (June 1999) which reported on the Dublin radio market and included Pulse 103. The age profiles were as follows:

Station	13-15	16-19	20-24	25-34
Pulse FM	25%	36%	29%	9%
FM104	18%	25%	26%	32%
98FM	11%	10%	31%	49%
2FM	3%	5%	26%	66%

Source: MRBI; Favourite Radio Station: Age Profile

There are two distinct age profile groupings with 98FM and 2FM appealing to the older end of the age spectrums. FM104 and Pulse FM showed strength at the younger end. What is very evident is that the Pulse 103 offering was very appealing to those under 24. By building a large measure of awareness and listenership in this group, we will give ourselves a "talked-about" image which will help us reach the slightly older group.

Research carried out by MRBI shows healthy potential listenership figures for Pulse FM against its competitors in the Dublin market. When one considers that the unlicensed Pulse 103 was not marketed and promoted to the same extent as its competitors, that potential becomes even more exciting. These are the figures for "listened to yesterday".



RADIO STATIONS LISTENED TO/HEARD YESTERDAY

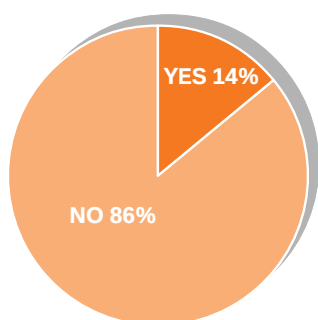
Base: All Respondents

Source: MRBI - Listened Yesterday

ii. Size and nature of market Pulse FM expects

The research confirms that in the younger market Pulse 103 had a very strong position, even without co-ordinated, professional promotion. Given that FM104 and 98FM would spend an average of £400k per year on advertising and promotions, Pulse103 managed to appeal to a large proportion of a market who are not currently being catered for by the existing operators.

In terms of awareness of the station, there is a large proportion of our audience that had not yet been exposed to the Pulse 103 proposition. MRBI highlighted this, telling us that 57% of 13 - 34 yrs had not yet heard of the station, and even more importantly, 86% of those who had not listened to Pulse 103 in the last week had never listened to it.



Age	Total %	13-15 %	16-19 %	20-24 %	25-34 %
Yes	14	17	36	18	9
No	86	83	64	82	91

Social Class	Total %	AB %	C1 %	C2 %	DE %
Yes	14	14	16	15	10
No	86	86	84	85	90

EVER LISTENED TO PULSE RADIO

Base: All who did not mention Pulse

In a section 6 d. we will outline how we propose to overcome this lack of awareness, and build on the existing audience and its expectations.

iii. Projections for Listenership Ratings Over the First Three Years on Air

Based on these figures Pulse FM has the potential to reach more that twice its current catchment audience. Effective marketing of the station will present a very beneficial opportunity to build on the existing listenership base.

Across the day the listenership patterns also present an opportunity to set Pulse FM apart from the existing operators in the market. the following graphs show that biggest segment of listenership is from 6 p.m. - midnight in both the 15-19 and 15-24 age groups. This is not surprising having regard to the audience that we are catering for: the young, disillusioned with the television their parents are watching, students catching up on notes and revising, and so on. As we move into older more age profiles we see that share is being achieved in the morning from 7am - 11am. At times this figure is higher than 98FM and later in the day it surpasses 2FM in their drivetime slot, for 15-24s.

For this reason we are proposing to split the day into three time segments, positioning the ratecard and packages as follows:

Zone 1	7am - 2pm
Zone 2	2pm - Midnight
Zone 3	Midnight - 7am

If Pulse FM goes back on air next year, with skillful promotion and a sufficiently large launch campaign, it should quickly be in a position to take up with its target audience where it left off in June. This target audience is currently not being serviced by the existing stations and that is unlikely to change in the intervening months as they have broader audience issues to address.

The launch of the station will act as an excellent platform to expose the station to previously unexposed listeners and build on the success of previous years.

iv. Advertising Revenue Potential For The First Three Years On Air

The official figures for advertising spend on radio are these:

Total radio market	£34.3m
RTE (Radio 1 & 2FM)	£21.5m (63%)
Other (98FM, FM104, 96FM)	£12.8m (27%)

Source: IAPI AdSpend 1998

Outside of the officially reported figures, the industry takes as its norm an estimate of the size of the Dublin radio advertising market at close to £15m. Of this FM104 take an estimated £6m and 98FM £5m. The remaining £4m is expenditure on the national stations broken down as a proportion of their Dublin audience delivery against their total revenue.

The majority of the revenue that Pulse FM will be targeting is commanded now by FM104 who are in a very strong market position. However, a substantial part of the potential revenue for Pulse FM will be monies currently not invested in radio at all. Youth targeting is a very difficult exercise on a very fragmented media landscape. That results in a great number of outlets, from postcards in pubs to web banners on the internet being used to target them. Pulse FM will bring a more coherent targeting vehicle to reach this elusive audience.

The key industry categories that Pulse FM will offer solutions to are as follows:

KEY 15 - 34 YR. CATEGORIES

Soft Drinks	Concerts/Exhibitions
Dublin Cinema/Theatres	Confectionery
Pubs/Night-clubs	Fashion
Retail	Toiletries/Cosmetics
Mobile Phones	TV/Video/Audio Recordings
IT	Educational Courses
Beers	Recruitment
Financial Services (Student Category)	

The total advertising expenditure from these markets in 1998 was approximately £170m.

Using the MRBI research commissioned by us, we have based our projections on the following estimate of reach - "listened to in last seven days".

PROJECTED FUTURE LISTENERSHIP

	15-24s	15-19s
1999 (existing)	26%	30%
2000 (winning existing)	26%	30%
2001 (fine-tuning period)	35%	35%
2002 (consolidation)	37%	37%

For the purposes of estimating the potential revenue Pulse FM can expect we have used the MRBI research as a benchmark for the potential listenership of the station if and when it comes back on air. We have put these figures into context against the competition by undertaking a cost per thousand analysis. From this base we have projected the amount of revenue that could be achieved if every minute available were sold at the market value assessed according to that cost-per-thousand figure. From this starting point, there are adjustments to be made that take into account the real potential of airtime sales across dayparts and seasonally across the year. For example, in the November/December period, 90% revenue yield is very achievable in peak-time, while at other times of the year this will vary. (See 'Revenue Projections, Zone 2' chart).

The dayparts that we have factored in, based on the listenership trends shown in the previous section, are as follows:

Zone 1	7am - 2pm
Zone 2	2pm - Midnight
Zone 3	Midnight - 7am

As Zone 2 is anticipated to be the biggest segment of the day based on the research (MRBI), it will command the bulk of the revenue, as follows:

REVENUE PROJECTIONS – Zone 2: 2pm - 12am

Period	Total Market Value of available airtime £	Achievable Yield £	%
Jan - Mar	658,750	395,250	60
Apr - Oct	1,530,000	1,147,500	75
Nov/Dec	446,250	401,625	90
Sub - Total	2,635,000	1,944,375	-
Less 3% IRTC Levy	79,050	58,331	-
Total	2,555,950	1,886,044	-

Zones 1 & 3 are going to form the more traditional 'off-peak' segments with projected revenue estimates as follows:

REVENUE PROJECTIONS – Zone 1 & 3: 7am - 2pm, 12 / 12am - 7am

Period	Total Market Value of available airtime £	Achievable Yield £	%
Total Year	1,870,000	748,000	40
Less 3% IRTC Levy	56,100	22,400	-
Total	1,813,900	725,600	-
TOTAL	4,505,000	2,505,375	-

As the above revenue is based on achieving a certain listenership and these listenership figures will not be reported to the market for the first 12 months, we will engage in heavy trade marketing and one to one presentations in order to convince advertisers and agencies to invest in the station. It would not be ambitious to take 40% of the achievable yield in year one, 57% in year two and 63% in year three.

REVENUE PROJECTIONS YEAR 1 - 3

Year	Total Market Value of available airtime £	Achievable Yield	Target Sales	
			£	%
Year 1	4,505,000	2,505,375	1,002,150	40
Year 2	4,730,250	2,630,644	1,500,000	57
Year 3	6,385,837	3,551,369	2,250,000	63

Note: All figures are net of advertising agency commissions

v. **Impact on existing services**

Historically, the addition or deletion of stations in Dublin has had no proven effect on other stations. In fact, the amount of 'cumulative listeners' (the daily listeners to each station added up) tends to increase when a new station comes along, and decreases when (as in the case of Century) a station ceases to exist. There were 320k 15-24 year-old cumulative listeners per day in Dublin back in 1991. This was when Century was at its prime, attracting 52k per day of this age-group. 3 years later, when Century had failed, the cumulative total was 247k. This was a drop of more listeners than the station actually had. Obviously, Century met an audience requirement that was not satisfied after they ceased to exist.

The converse to this is Today FM's emergence in 1996. Between 1996 and 1997, Radio 1, 2FM, FM104 and 98FM all saw listenership increases. The cumulative increase accounted for by the **existing** stations was 21k, that's more than the number Today FM brought to the market. Thus, the entrance of a new station effectively stimulated radio listenership. By providing more choice, radio is the winner - perhaps because it draws fresh attention to radio as a medium - but also because it meets the demands of people who were previously non-listeners.

Furthermore, Pulse has existed in the Dublin market as an unlicensed station - it just hasn't been recorded quantifiably. If granted a new license, Pulse will expect to win back many of the same listeners who were loyal up to last month. Pulse's existence was part of the radio scene prior to and including the 1998 JNLR figures. Thus, 98FM and FM104 figures already reflect the existence of Pulse FM.

As for the future, Pulse FM will be attempting to win listeners in previously barren areas. These include the night-time music slot. Currently, talk radio is competing head to head here. The Pulse FM music shows will mostly lure people who want to hear music after 10 p.m. and more or less have little to no effect on other stations.

Similarly, in the mornings, the talk and zany shows broadcast on 2FM, 98FM and FM104 will not be directly competing against Pulse FM, which will still be perceived as a music station, even though there will be a higher speech content at that time of the morning than at other times in the schedule.

In between these times, Pulse FM also aims to fill the gaps rather than compete head-on with its rivals. This is the main emphasis of our earlier descriptions of music content and innovative, young speech programming.

D. STRATEGIES FOR ACHIEVING PROPOSED LISTENERSHIP AND REVENUE TARGETS

A LAUNCH MARKETING

To Agencies and Advertisers:

Because we will be filling a major gap in the market, as revealed in our survey of media buyers and advertisers, we believe we will become acknowledged experts on youth marketing. As part of our launch preliminaries, we will organise a breakfast seminar with invited and sponsored experts, in marketing to the 15-34 age group, from the US and Britain, outlining the strategy for achieving audience and programming.

There will be a media pack containing introductions to the people and programming of Pulse FM, and its philosophy and ambitions. There will be information on our research, a sample tape of our proposed programmes, and a CD-ROM containing fuller details and a multimedia presentation.

An example of the direct marketing that we are proposing will be vouchers issued to the top fifty advertisers targeting our audience. This will provide them with a week's free advertising on the new station. This will get us talked about around the industry, and open dialogue with advertisers who will be very important to our future.

We will advertise in the main trade journals and marketing magazines. Included in our sales and marketing strategies will be a proposal to secure advertising and sponsorship commitments from leading national advertisers. Already the promoters have received strong commitments from leading companies with national brands.

To The Potential Audience

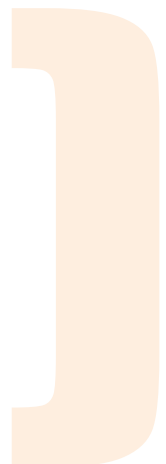
We will stage a series of events to mark the countdown to the launch day, beginning three months before launch. These will include street give-aways of T-shirts, stickers and baseball hats, music events and a launch CD at a special price available in sports shops, coffee houses and bars. On the day, a star name will press the button to start the first piece of music to be played on the new Pulse FM.

In the month before launch, we will initiate some of our programming features ahead of time, to build interest and community involvement. These will include two of the Drivetime features: The Arts and Entertainment Award, to identify young artists whose work deserves a wider audience; and the Band of the Week, a chance for young bands to spend time in a professional studio. By starting these features early, this will build awareness of the station, while at the same time providing benefits to the community.

At least £100,000 will be spent on publicity and advertising in the weeks before launch. Techniques will include customised vehicles - Harley Davidsons and VW Beetles - and an airship rented for a week from Virgin Airships in the UK.

In-store promotions in retail outlets where young people go will be negotiated with leading retail chains. Bus backs and Superlights will feature in the launch placements. An issue of Pulsation Magazine will be published in the run up to the launch, to provide a boost to under-18 marketing.

In our first month of broadcasting, there will weekly big prizes. In the first week it's planned this will be a VW Beetle, or the vehicle which is fashionable at the time.



B RATE CARD

Below is the proposed ratecard for Pulse FM, which we aim to brand as the Pulse Rate! The structure of the ratecard is based on all of the variables discussed in the previous sections, taking into account the MRBI research and the listenership trends, and placing them against the current performance of the competition.

SPOT RATES

Zone 1	7am - 2pm	£30
Zone 2	2pm - Midnight	£48
Zone 3	Midnight - 7am	£18

PRIME TIME PACKAGES: Monday to Sunday 2pm-Midnight

	cost	average 30" spot
35 Spot Package	£1500	£42.86
28 Spot Package	£1234	£44.07
21 Spot Package	£999	£47.57
14 Spot Package	£666	£47.57

TOTAL AUDIENCE PACKAGES: Monday to Sunday 24 hours

	cost	average 30" spot
35 Spot Package	£1000	£28.57
28 Spot Package	£850	£30.36
21 Spot Package	£700	£33.33
15 Spot Package	£500	£33.33

FIXING COSTS:

Zone 1 - plus 25%	Rates for Special Lengths :10" = 70%; 15" = 75%;
Zone 2 - plus 15%	20" = 80%; 40" = +33%; 50" = +67%; 60" = +100%

Conditions:

Volume Discount on application - 7 days notice of cancellation required

Copy required at least one full day before transmission

All advertising copy must comply with IRTC guidelines as issued from time to time

All advertising copy claims must be true

7. FINANCIAL AND BUSINESS PLAN

A. OVERALL FINANCIAL STRATEGY

The Company will establish a strong financial base to fund the critical start-up phase of the station in order to invest in the development of its programming facilities, marketing and organisation.

Our financial projections indicate that trading losses for the first three years will be £638K.

Total funding of £1.7M will be required during this period to support these start-up losses and our capital expenditures.

Shareholders will invest £1.3M in equity capital with the balance of circa £500K provided by the debt facilities from Anglo Irish Bank Plc.

Our financial analyses are detailed as follows:

B. INVESTMENT PROPOSAL

Please provide details of total funding requirements, and how these will be met, under the following headings:

	£	£
Capital Expenditure (including capital value of assets)	350	
Other pre-operational expenditure	150	
Working capital (at on-air date)	1050	
		1,550

Detail the methods of funding proposed to meet these requirements:

	£	£
Share Capital	1300	
Loan stock/medium term borrowing	-	
Leasing/HP facilities (capital value)	-	
Bank overdraft	500	
Grants and donations	-	
Other (please specify)	-	
		1800

C. PROJECTIONS

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Note: Provision for an IRTC levy of 3% of gross revenue has been calculated into our financial projections.

SUMMARY

	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Income	1,150,000	1,700,000	2,500,000	2,750,000	3,025,000	11,125,000
Direct Costs	(112,500)	(150,000)	(225,000)	(247,500)	(272,250)	(1,007,250)
Overhead Expenses	(1,880,850)	(1,763,347)	(1,855,772)	(2,041,349)	(2,245,484)	(9,786,801)
Net (Loss)/Profit	(843,350)	(213,347)	419,228	461,151	507,266	330,949
<i>Finance required</i>						
: Equity	1,300,000					1,300,000
: Bank Facilities	-	280,000	390,000	-	-	390,000

SUMMARY

	Year 6	Year 7	Year 8	Year 9	Year 10	Total
Income	3,327,500	3,660,250	4,026,275	4,428,903	4,871,793	20,314,720
Direct Costs	(299,475)	(329,423)	(362,365)	(398,601)	(438,461)	(1,828,325)
Overhead Expenses	<u>(2,470,032)</u>	<u>(2,717,035)</u>	<u>(2,988,739)</u>	<u>(3,287,613)</u>	<u>(3,616,374)</u>	<u>(15,079,792)</u>
Net Profit	<u>557,993</u>	<u>613,792</u>	<u>675,172</u>	<u>742,689</u>	<u>816,958</u>	<u>3,406,603</u>

It is assumed that income and overheads will increase by 10% per annum from year 6 to year 10.

PROFIT AND LOSS ACCOUNT- YEAR 1

	Working	Month 1 IR£	Month 2 IR£	Month 3 IR£	Month 4 IR£	Month 5 IR£	Month 6 IR£	Month 7 IR£	Month 8 IR£	Month 9 IR£	Month 10 IR£	Month 11 IR£	Month 12 IR£	Total IR£
Income														
Agency Advertising	1.	60,000	70,000	70,000	65,000	50,000	50,000	65,000	80,000	80,000	50,000	50,000	60,000	750,000
Direct Advertising	1.	20,000	22,000	23,000	20,000	15,000	15,000	20,000	32,667	35,000	14,000	13,000	20,333	250,000
Promotions & Events	1.	12,500	12,500	12,500	12,500	12,500	12,500	12,500	12,500	12,500	12,500	12,500	12,500	150,000
		92,500	104,500	105,500	97,500	77,500	77,500	97,500	125,167	127,500	76,500	75,500	92,833	1,150,000
Direct Costs														
Advertising commission	6.	9,000	10,500	10,500	9,750	7,500	7,500	9,750	12,000	12,000	7,500	7,500	9,000	112,500
		83,500	94,000	95,000	87,750	70,000	70,000	87,750	113,167	115,500	69,000	68,000	83,833	1,037,500
Overhead Expenses														
Programme costs:														
Set up cost		150,000	0	0	0	0	0	0	0	0	0	0	0	150,000
Salaries	2.	17,750	17,750	17,750	17,750	17,750	17,750	17,750	17,750	17,750	17,750	17,750	17,750	213,000
Employers PRSI contributions	2.	2,130	2,130	2,130	2,130	2,130	2,130	2,130	2,130	2,130	2,130	2,130	2,130	25,560
IMRO		4,394	4,964	5,011	4,631	3,681	3,681	4,631	5,945	6,056	3,634	3,586	4,410	54,625
PPI		4,764	5,382	5,433	5,021	3,991	3,991	5,021	6,446	6,566	3,940	3,888	4,781	59,225
Mechanical copyright		463	523	528	488	388	388	488	626	638	383	378	464	5,750
IRTC levy		2,775	3,135	3,165	2,925	2,325	2,325	2,925	3,755	3,825	2,295	2,265	2,785	34,500
Other:														
Salaries-mgt, sales & admin	2.	37,875	37,875	37,875	37,875	37,875	37,875	37,875	37,875	37,875	37,875	37,875	37,875	454,500
Employers PRSI contributions	2.	4,545	4,545	4,545	4,545	4,545	4,545	4,545	4,545	4,545	4,545	4,545	4,545	54,540
Management pension costs	3.	1,313	1,313	1,313	1,313	1,313	1,313	1,313	1,313	1,313	1,313	1,313	1,313	15,750
Rates		833	833	833	833	833	833	833	833	833	833	833	833	10,000
Rent		5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	60,000
Heat & light		700	700	700	700	700	700	700	700	700	700	700	700	8,400
Phones		1,800	1,800	1,800	1,800	1,800	1,800	1,800	1,800	1,800	1,800	1,800	1,800	21,600
Software licence		1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	12,000
Motor costs	5.	3,200	3,200	3,200	3,200	3,200	3,200	3,200	3,200	3,200	3,200	3,200	3,200	38,400
Insurance		1,666	1,666	1,666	1,666	1,667	1,667	1,667	1,667	1,667	1,667	1,667	1,667	20,000
Stationery		1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	12,000
Audit		750	750	750	750	750	750	750	750	750	750	750	750	9,000
Legal fees		500	500	500	500	500	500	500	500	500	500	500	500	6,000
INN costs		17,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	45,000
Cassette/mini disc		500	500	500	500	500	500	500	500	500	500	500	500	6,000
Cost of promotion/advertising		200,000	100,000	20,000	20,000	20,000	20,000	20,000	20,000	20,000	20,000	20,000	20,000	500,000
Transmission site rent		2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	30,000
Equipment, fixtures and fittings-depn		2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	35,000
		465,874	202,482	122,616	121,544	118,865	118,865	121,545	125,252	125,565	118,731	118,597	120,919	1,880,850
Net (Loss)/Profit before Tax		(382,374)	(108,482)	(27,616)	(33,794)	(48,865)	(48,865)	(33,795)	(12,085)	(10,065)	(49,731)	(50,597)	(37,086)	(843,350)
Taxation		0	0	0	0	0	0	0	0	0	0	0	0	0
Net (Loss)/Profit after Tax		(382,374)	(108,482)	(27,616)	(33,794)	(48,865)	(48,865)	(33,795)	(12,085)	(10,065)	(49,731)	(50,597)	(37,086)	(843,350)

PROFIT AND LOSS ACCOUNT- YEAR 2

		Month 1 IR£	Month 2 IR£	Month 3 IR£	Month 4 IR£	Month 5 IR£	Month 6 IR£	Month 7 IR£	Month 8 IR£	Month 9 IR£	Month 10 IR£	Month 11 IR£	Month 12 IR£	Total IR£
Income														
Agency Advertising	1.	80,000	93,333	93,333	86,667	66,667	66,667	86,667	106,667	106,667	66,667	66,667	80,000	1,000,000
Direct Advertising	1.	40,000	44,000	46,000	40,000	30,000	30,000	40,000	65,334	70,000	28,000	26,000	40,666	500,000
Promotions & Events	1.	16,667	16,667	16,667	16,667	16,667	16,667	16,667	16,667	16,667	16,667	16,667	16,667	200,000
		136,667	154,000	156,000	143,333	113,333	113,333	143,333	188,667	193,333	111,333	109,333	137,333	1,700,000
Direct Costs														
Advertising commission	6.	12,000	14,000	14,000	13,000	10,000	10,000	13,000	16,000	16,000	10,000	10,000	12,000	150,000
		124,667	140,000	142,000	130,333	103,333	103,333	130,333	172,667	177,333	101,333	99,333	125,333	1,550,000
Overhead Expenses														
Programme costs:														
Salaries	2.	18,283	18,283	18,283	18,283	18,283	18,283	18,283	18,283	18,283	18,283	18,283	18,283	219,390
Employers PRSI contributions	2.	2,194	2,194	2,194	2,194	2,194	2,194	2,194	2,194	2,194	2,194	2,194	2,194	26,327
IMRO		6,492	7,315	7,410	6,808	5,383	5,383	6,808	8,962	9,183	5,288	5,193	6,523	80,750
PPI		7,038	7,931	8,034	7,382	5,837	5,837	7,382	9,716	9,957	5,734	5,631	7,073	87,550
Mechanical copyright		683	770	780	717	567	567	717	943	967	557	547	687	8,500
IRTC levy		4,100	4,620	4,680	4,300	3,400	3,400	4,300	5,660	5,800	3,340	3,280	4,120	51,000
Other:														
Salaries-mgt, sales & admin	2.	40,595	40,595	40,595	40,595	40,595	40,595	40,595	40,595	40,595	40,595	40,595	40,595	487,135
Employers PRSI contributions	2.	4,871	4,871	4,871	4,871	4,871	4,871	4,871	4,871	4,871	4,871	4,871	4,871	58,456
Management pension costs	3.	1,352	1,352	1,352	1,352	1,352	1,352	1,352	1,352	1,352	1,352	1,352	1,352	16,223
Rates		917	917	917	917	917	917	917	917	917	917	917	917	11,000
Rent		5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	60,000
Heat & light		770	770	770	770	770	770	770	770	770	770	770	770	9,240
Phones		1,980	1,980	1,980	1,980	1,980	1,980	1,980	1,980	1,980	1,980	1,980	1,980	23,760
Software licence		1,100	1,100	1,100	1,100	1,100	1,100	1,100	1,100	1,100	1,100	1,100	1,100	13,200
Motor costs	5.	3,293	3,293	3,293	3,293	3,293	3,293	3,293	3,293	3,293	3,293	3,293	3,293	39,516
Insurance		1,833	1,833	1,833	1,833	1,834	1,834	1,834	1,834	1,834	1,834	1,834	1,834	22,000
Stationery		1,100	1,100	1,100	1,100	1,100	1,100	1,100	1,100	1,100	1,100	1,100	1,100	13,200
Audit		825	825	825	825	825	825	825	825	825	825	825	825	9,900
Legal fees		550	550	550	550	550	550	550	550	550	550	550	550	6,600
INN costs		2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	30,000
Interest		1,250	1,250	1,250	1,250	1,250	1,250	1,250	1,250	1,250	1,250	1,250	1,250	15,000
Cassette/mini disc		550	550	550	550	550	550	550	550	550	550	550	550	6,600
Cost of promotion/advertising		33,333	33,333	33,333	33,333	33,333	33,333	33,333	33,333	33,333	33,333	33,333	33,333	400,000
Transmission site rent		2,750	2,750	2,750	2,750	2,750	2,750	2,750	2,750	2,750	2,750	2,750	2,750	33,000
Equipment, fixtures and fittings- depn		2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	35,000
		146,275	148,597	148,865	147,168	143,149	143,149	147,169	153,244	153,869	142,881	142,613	146,365	1,763,347
Net (Loss)/Profit before Tax		(21,608)	(8,597)	(6,865)	(16,835)	(39,816)	(39,816)	(16,836)	19,423	23,464	(41,548)	(43,280)	(21,032)	(213,347)
Taxation		0	0	0	0	0	0	0	0	0	0	0	0	0
Net (Loss)/Profit after Tax		(21,608)	(8,597)	(6,865)	(16,835)	(39,816)	(39,816)	(16,836)	19,423	23,464	(41,548)	(43,280)	(21,032)	(213,347)

PROFIT AND LOSS ACCOUNT- YEAR 3

		Month 1 IR£	Month 2 IR£	Month 3 IR£	Month 4 IR£	Month 5 IR£	Month 6 IR£	Month 7 IR£	Month 8 IR£	Month 9 IR£	Month 10 IR£	Month 11 IR£	Month 12 IR£	Total IR£
Income														
Agency Advertising	1.	120,000	140,000	140,000	130,000	100,000	100,000	130,000	160,000	160,000	100,000	100,000	120,000	1,500,000
Direct Advertising	1.	60,000	66,000	69,000	60,000	45,000	45,000	60,000	98,001	105,000	42,000	39,000	60,999	750,000
Promotions & Events	1.	20,833	20,833	20,833	20,833	20,833	20,833	20,833	20,833	20,833	20,833	20,833	20,833	250,000
		200,833	226,833	229,833	210,833	165,833	165,833	210,833	278,834	285,833	162,833	159,833	201,832	2,500,000
Direct Costs														
Advertising commission	6.	18,000	21,000	21,000	19,500	15,000	15,000	19,500	24,000	24,000	15,000	15,000	18,000	225,000
		182,833	205,833	208,833	191,333	150,833	150,833	191,333	254,834	261,833	147,833	144,833	183,832	2,275,000
Overhead Expenses														
Programme costs:														
Salaries	2.	18,831	18,831	18,831	18,831	18,831	18,831	18,831	18,831	18,831	18,831	18,831	18,831	225,972
Employers PRSI contributions	2.	2,260	2,260	2,260	2,260	2,260	2,260	2,260	2,260	2,260	2,260	2,260	2,260	27,117
IMRO		9,540	10,775	10,917	10,015	7,877	7,877	10,015	13,245	13,577	7,735	7,592	9,587	118,750
PPI		10,343	11,682	11,836	10,858	8,540	8,540	10,858	14,360	14,720	8,386	8,231	10,394	128,750
Mechanical copyright		1,004	1,134	1,149	1,054	829	829	1,054	1,394	1,429	814	799	1,009	12,500
IRTC levy		6,025	6,805	6,895	6,325	4,975	4,975	6,325	8,365	8,575	4,885	4,795	6,055	75,000
Other:														
Salaries-mgt, sales & admin	2.	44,932	44,932	44,932	44,932	44,932	44,932	44,932	44,932	44,932	44,932	44,932	44,932	539,179
Employers PRSI contributions	2.	5,392	5,392	5,392	5,392	5,392	5,392	5,392	5,392	5,392	5,392	5,392	5,392	64,701
Management pension costs	3.	1,392	1,392	1,392	1,392	1,392	1,392	1,392	1,392	1,392	1,392	1,392	1,392	16,709
Rates		1,008	1,008	1,008	1,008	1,008	1,008	1,008	1,008	1,008	1,008	1,008	1,008	12,100
Rent		5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	60,000
Heat & light		847	847	847	847	847	847	847	847	847	847	847	847	10,164
Phones		2,178	2,178	2,178	2,178	2,178	2,178	2,178	2,178	2,178	2,178	2,178	2,178	26,136
Software licence		1,210	1,210	1,210	1,210	1,210	1,210	1,210	1,210	1,210	1,210	1,210	1,210	14,520
Motor costs	5.	3,395	3,395	3,395	3,395	3,395	3,395	3,395	3,395	3,395	3,395	3,395	3,395	40,744
Insurance		2,016	2,016	2,016	2,016	2,017	2,017	2,017	2,017	2,017	2,017	2,017	2,017	24,200
Stationery		1,210	1,210	1,210	1,210	1,210	1,210	1,210	1,210	1,210	1,210	1,210	1,210	14,520
Audit		908	908	908	908	908	908	908	908	908	908	908	908	10,890
Legal fees		605	605	605	605	605	605	605	605	605	605	605	605	7,260
INN costs		2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	30,000
Interest		1,500	1,500	1,500	1,500	1,500	1,500	1,500	1,500	1,500	1,500	1,500	1,500	18,000
Cassette/mini disc		605	605	605	605	605	605	605	605	605	605	605	605	7,260
Cost of promotion/advertising		25,000	25,000	25,000	25,000	25,000	25,000	25,000	25,000	25,000	25,000	25,000	25,000	300,000
Transmission site rent		3,025	3,025	3,025	3,025	3,025	3,025	3,025	3,025	3,025	3,025	3,025	3,025	36,300
Equipment, fixtures and fittings- depn		2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	35,000
		153,642	157,126	157,528	154,982	148,953	148,953	154,983	164,095	165,033	148,551	148,149	153,777	1,855,772
Net (Loss)/Profit before Tax		29,192	48,708	51,306	36,352	1,880	1,880	36,350	90,739	96,800	(718)	(3,316)	30,055	419,228
Taxation		0	0	0	0	0	0	0	0	0	0	0	0	0
Net (Loss)/Profit after Tax		29,192	48,708	51,306	36,352	1,880	1,880	36,350	90,739	96,800	(718)	(3,316)	30,055	419,228

BALANCE SHEET

AS AT END YEAR 1

	Working	IR£
FIXED ASSETS		
Tangible fixed assets		315,000
CURRENT ASSETS		
Debtors	4.	143,333
VAT on Closing Debtors		30,100
Cash at bank and in hand		(31,779)
		141,654
CURRENT LIABILITIES		
Creditors		0
Corporation tax		0
Accrued expenses		0
Lease creditors		0
VAT		0
		0
NET CURRENT LIABILITIES		141,654
TOTAL ASSETS LESS CURRENT LIABILITIES		456,654
CAPITAL AND RESERVES		
Called up share capital		1,300,000
Revenue reserves		(843,350)
		456,650
LONG TERM CREDITORS		
Lease creditors		0
		456,650

BALANCE SHEET

AS AT END YEAR 2

	Working	IR£
FIXED ASSETS		
Tangible fixed assets		280,000
CURRENT ASSETS		
Debtors	4.	213,333
VAT on Closing Debtors		44,800
Prepayments		0
Cash at bank and in hand		(294,825)
		(36,692)
CURRENT LIABILITIES		
Creditors		0
Corporation tax		0
Lease creditors		0
VAT		0
		0
NET CURRENT LIABILITIES		(36,692)
TOTAL ASSETS LESS CURRENT LIABILITIES		243,308
CAPITAL AND RESERVES		
Called up share capital		1,300,000
Revenue reserves		(1,056,697)
		243,304
LONG TERM CREDITORS		
Lease creditors		0
		243,304

BALANCE SHEET

AS AT END YEAR 3

	Working	IR£
FIXED ASSETS		
Tangible fixed assets		245,000
CURRENT ASSETS		
Debtors	4.	319,999
VAT on Closing Debtors		67,200
Prepayments		0
Cash at bank and in hand		30,357
		417,556
CURRENT LIABILITIES		
Creditors		0
Corporation tax		0
Lease creditors		0
VAT		0
		0
NET CURRENT LIABILITIES		417,556
TOTAL ASSETS LESS CURRENT LIABILITIES		662,556
CAPITAL AND RESERVES		
Called up share capital		1,300,000
Revenue reserves		(637,468)
		662,532
LONG TERM CREDITORS		
Lease creditors		0
		662,532

CASH FLOW STATEMENT

Year 1 Month	Opening Balance	Debtors Receipts	Promo/ Events	Equity	Fixtures & Studio Build fittings & Equipment		Computer	Interest	Set up cost	Salaries	Mgt Pension Costs	IMRO	VAT on Receipts	VAT on Expenses	VAT Payments	Insurance	Mechanical Copyright
1	0	0	12,500	1,300,000	100,000	150,000	100,000	0	150,000	62,300	1,313	4,394	15648	15,660	2,496	1,666	463
2	488,035	0	12,500		0	0	0	0	0	62,300	1,313	4,964	15648	15,660	2,496	1,666	523
3	287,962	80,000	12,500		0	0	0	0	0	62,300	1,313	5,011	15648	15,660	2,496	1,666	528
4	247,756	92,000	12,500		0	0	0	0	0	62,300	1,313	4,631	15648	15,660	2,496	1,666	488
5	221,371	93,000	12,500		0	0	0	0	0	62,300	1,313	3,681	15648	15,660	2,496	1,667	388
6	200,915	85,000	12,500		0	0	0	0	0	62,300	1,313	3,681	15648	15,660	2,496	1,667	388
7	172,459	65,000	12,500		0	0	0	0	0	62,300	1,313	4,631	15648	15,660	2,496	1,667	488
8	119,073	65,000	12,500		0	0	0	0	0	62,300	1,313	5,945	15648	15,660	2,496	1,667	626
9	59,730	85,000	12,500		0	0	0	0	0	62,300	1,313	6,056	15648	15,660	2,496	1,667	638
10	20,074	112,667	12,500		0	0	0	0	0	62,300	1,313	3,634	15648	15,660	2,496	1,667	383
11	19,419	115,000	12,500		0	0	0	0	0	62,300	1,313	3,586	15648	15,660	2,496	1,667	378
12	21,231	64,000	12,500		0	0	0	0	0	62,300	1,313	4,410	15648	15,660	2,496	1,667	464
	856,667	150,000	1,300,000	100,000	150,000	100,000	0	150,000	747,600	15,750	54,625	187776	187,920	29,952	20,000	5,750	

Month	Light & Heat	Telephone	Stationery	Audit	Software Licence	Cost of Prom./ Advertising	Rent	IRTC Levy	Cassette Costs	Corporation Tax	Transmission Site Rental	Legal Fees	Motor Costs	Rates	Advert. PPI Commission	INN Costs	Closing Balance
1	700	1,800	1,000	750	1,000	200,000	5,000	2,775	500	0	2,500	500	3,200	833	4,764	17500	488,035
2	700	1,800	1,000	750	1,000	100,000	5,000	3,135	500	0	2,500	500	3,200	833	5,382	2500	287,962
3	700	1,800	1,000	750	1,000	20,000	5,000	3,165	500	0	2,500	500	3,200	833	5,433	10,500	247,756
4	700	1,800	1,000	750	1,000	20,000	5,000	2,925	500	0	2,500	500	3,200	833	5,021	9,750	221,371
5	700	1,800	1,000	750	1,000	20,000	5,000	2,325	500	0	2,500	500	3,200	833	3,991	7,500	200,915
6	700	1,800	1,000	750	1,000	20,000	5,000	2,325	500	0	2,500	500	3,200	833	3,991	7,500	172,459
7	700	1,800	1,000	750	1,000	20,000	5,000	2,925	500	0	2,500	500	3,200	833	5,021	9,750	119,073
8	700	1,800	1,000	750	1,000	20,000	5,000	3,755	500	0	2,500	500	3,200	833	6,446	12,000	59,730
9	700	1,800	1,000	750	1,000	20,000	5,000	3,825	500	0	2,500	500	3,200	833	6,566	12,000	20,074
10	700	1,800	1,000	750	1,000	20,000	5,000	2,295	500	0	2,500	500	3,200	833	3,940	7,500	19,419
11	700	1,800	1,000	750	1,000	20,000	5,000	2,265	500	0	2,500	500	3,200	833	3,888	7,500	21,231
12	700	1,800	1,000	750	1,000	20,000	5,000	2,785	500	0	2,500	500	3,200	833	4,781	9,000	-31,779
	8,400	21,600	12,000	9,000	12,000	500,000	60,000	34,500	6,000	0	30,000	6,000	38,400	10,000	59,225	112,500	45,000

CASH FLOW STATEMENT

Year 2 Month	Opening Balance	Debtors Receipts	Promo/ Events	Equity	Fixtures & Studio Build fittings & Equipment	Computer	Interest	Salaries	Mgt Pension Costs	IMRO	PPI	VAT on Receipts	VAT on Expenses	VAT Payments	Insurance	Mechanical Copyrights	
1	-31,779	63,000	16,667	0	0	0	0	1,250	65,942	1,352	6,492	7,038	25900	7,865	19260	1,833	683
2	-108,695	80,333	16,667	0	0	0	0	1,250	65,942	1,352	7,315	7,931	25900	7,865	19260	1,833	770
3	-172,602	120,000	16,667	0	0	0	0	1,250	65,942	1,352	7,410	8,034	25900	7,865	19260	1,833	780
4	-197,109	137,333	16,667	0	0	0	0	1,250	65,942	1,352	6,808	7,382	25900	7,865	19260	1,833	717
5	-201,585	139,333	16,667	0	0	0	0	1,250	65,942	1,352	5,383	5,837	25900	7,865	19260	1,834	567
6	-197,043	126,667	16,667	0	0	0	0	1,250	65,942	1,352	5,383	5,837	25900	7,865	19260	1,834	567
7	-205,167	96,667	16,667	0	0	0	0	1,250	65,942	1,352	6,808	7,382	25900	7,865	19260	1,834	717
8	-250,311	96,667	16,667	0	0	0	0	1,250	65,942	1,352	8,962	9,716	25900	7,865	19260	1,834	943
9	-304,530	126,667	16,667	0	0	0	0	1,250	65,942	1,352	9,183	9,957	25900	7,865	19260	1,834	967
10	-329,375	172,001	16,667	0	0	0	0	1,250	65,942	1,352	5,288	5,734	25900	7,865	19260	1,834	557
11	-291,897	176,667	16,667	0	0	0	0	1,250	65,942	1,352	5,193	5,631	25900	7,865	19260	1,834	547
12	-249,485	94,667	16,667	0	0	0	0	1,250	65,942	1,352	6,523	7,073	25900	7,865	19260	1,834	687
	1,430,000	200,000	0	0	0	0	15,000	791,308	16,223	80,750	87,550	310800	94,380	231120	22,000	8,500	

Month	Light & Heat	Telephone	Stationery	Audit	Software Licence	Rates	Rent	IRTC Levy	Cassette Costs	Corporation Tax	Legal Fees	Transmission Site Rental	Motor Costs	Cost of Promo/ Advert.Commission	Advert. Commission	INN Costs	Closing Balance
1	770	1,980	1,100	825	1,100	917	5,000	4,100	550	0	550	2,750	3,293	33,333	12,000	2500	-108,695
2	770	1,980	1,100	825	1,100	917	5,000	4,620	550	0	550	2,750	3,293	33,333	14,000	2500	-172,602
3	770	1,980	1,100	825	1,100	917	5,000	4,680	550	0	550	2,750	3,293	33,333	14,000	2500	-197,109
4	770	1,980	1,100	825	1,100	917	5,000	4,300	550	0	550	2,750	3,293	33,333	13,000	2500	-201,585
5	770	1,980	1,100	825	1,100	917	5,000	3,400	550	0	550	2,750	3,293	33,333	10,000	2500	-197,043
6	770	1,980	1,100	825	1,100	917	5,000	3,400	550	0	550	2,750	3,293	33,333	10,000	2500	-205,167
7	770	1,980	1,100	825	1,100	917	5,000	4,300	550	0	550	2,750	3,293	33,333	13,000	2500	-250,311
8	770	1,980	1,100	825	1,100	917	5,000	5,660	550	0	550	2,750	3,293	33,333	16,000	2500	-304,530
9	770	1,980	1,100	825	1,100	917	5,000	5,800	550	0	550	2,750	3,293	33,333	16,000	2500	-329,375
10	770	1,980	1,100	825	1,100	917	5,000	3,340	550	0	550	2,750	3,293	33,333	10,000	2500	-291,897
11	770	1,980	1,100	825	1,100	917	5,000	3,280	550	0	550	2,750	3,293	33,333	10,000	2500	-249,485
12	770	1,980	1,100	825	1,100	917	5,000	4,120	550	0	550	2,750	3,293	33,333	12,000	2500	-294,825
	9,240	23,760	13,200	9,900	13,200	11,000	60,000	51,000	6,600	0	6,600	33,000	39,516	400,000	150,000	30,000	

CASH FLOW STATEMENT

Year 3 Month	Opening Balance	Debtors Receipts	Promo/ Events	Equity	Fixtures & Studio Build fittings & Equipment	Computer	Interest	Salaries	Mgt Pension Costs	IMRO	PPI	VAT on Receipts	VAT on Expenses	VAT Payments	Insurance	Mechanical Copyrights	
1	-294,825	92,667	20,833	0	0	0	0	1,500	71,414	1,392	9,540	10,343	37945	6,200	33610	2,016	1,004
2	-351,915	120,666	20,833	0	0	0	0	1,500	71,414	1,392	10,775	11,682	37945	6,200	33610	2,016	1,134
3	-387,490	180,000	20,833	0	0	0	0	1,500	71,414	1,392	10,917	11,836	37945	6,200	33610	2,016	1,149
4	-364,133	206,000	20,833	0	0	0	0	1,500	71,414	1,392	10,015	10,858	37945	6,200	33610	2,016	1,054
5	-310,730	209,000	20,833	0	0	0	0	1,500	71,414	1,392	7,877	8,540	37945	6,200	33610	2,017	829
6	-243,798	190,000	20,833	0	0	0	0	1,500	71,414	1,392	7,877	8,540	37945	6,200	33610	2,017	829
7	-195,866	145,000	20,833	0	0	0	0	1,500	71,414	1,392	10,015	10,858	37945	6,200	33610	2,017	1,054
8	-203,464	145,000	20,833	0	0	0	0	1,500	71,414	1,392	13,245	14,360	37945	6,200	33610	2,017	1,394
9	-224,674	190,000	20,833	0	0	0	0	1,500	71,414	1,392	13,577	14,720	37945	6,200	33610	2,017	1,429
10	-201,822	258,001	20,833	0	0	0	0	1,500	71,414	1,392	7,735	8,386	37945	6,200	33610	2,017	814
11	-85,487	265,000	20,833	0	0	0	0	1,500	71,414	1,392	7,592	8,231	37945	6,200	33610	2,017	799
12	38,249	142,000	20,833	0	0	0	0	1,500	71,414	1,392	9,587	10,394	37945	6,200	33610	2,017	1,009
	2,143,334	250,000	0	0	0	0	18,000	856,969	16,709	118,750	128,750	455,340	74,400	403,320	24,200	12,500	

Month	Light & Heat	Telephone	Stationery	Audit	Software Licence	Rates	Rent	IRTC Levy	Cassette Costs	Corporation Tax	Legal Fees	Transmission Site Rental	Motor Costs	Cost of Promo/ Advert.Commission	Advert. Commission	INN Costs	Closing Balance
1	847	2,178	1,210	908	1,210	1,008	5,000	6,025	605	0	605	3,025	3,395	25,000	18,000	2,500	-351,915
2	847	2,178	1,210	908	1,210	1,008	5,000	6,805	605	0	605	3,025	3,395	25,000	21,000	2,500	-387,490
3	847	2,178	1,210	908	1,210	1,008	5,000	6,895	605	0	605	3,025	3,395	25,000	21,000	2,500	-364,133
4	847	2,178	1,210	908	1,210	1,008	5,000	6,325	605	0	605	3,025	3,395	25,000	19,500	2,500	-310,730
5	847	2,178	1,210	908	1,210	1,008	5,000	4,975	605	0	605	3,025	3,395	25,000	15,000	2,500	-243,798
6	847	2,178	1,210	908	1,210	1,008	5,000	4,975	605	0	605	3,025	3,395	25,000	15,000	2,500	-195,866
7	847	2,178	1,210	908	1,210	1,008	5,000	6,325	605	0	605	3,025	3,395	25,000	19,500	2,500	-203,464
8	847	2,178	1,210	908	1,210	1,008	5,000	8,365	605	0	605	3,025	3,395	25,000	24,000	2,500	-224,674
9	847	2,178	1,210	908	1,210	1,008	5,000	8,575	605	0	605	3,025	3,395	25,000	24,000	2,500	-201,822
10	847	2,178	1,210	908	1,210	1,008	5,000	4,885	605	0	605	3,025	3,395	25,000	15,000	2,500	-85,487
11	847	2,178	1,210	908	1,210	1,008	5,000	4,795	605	0	605	3,025	3,395	25,000	15,000	2,500	38,249
12	847	2,178	1,210	908	1,210	1,008	5,000	6,055	605	0	605	3,025	3,395	25,000	18,000	2,500	30,357
	10,164	26,136	14,520	10,890	14,520	12,100	60,000	75,000	7,260	0	7,260	36,300	40,744	300,000	225,000	30,000	

ASSUMPTIONS

Fixed Assets

Assumptions:	Studio build & Equipment cost	£150,000
	Computer costs	£100,000
	Fixtures and fittings	£100,000

Fixed assets are depreciated over ten years.

Debtors

Sixty days credit is provided on all advertising.

No credit is provided on promotions/ events.

VAT

It is assumed that the company will return VAT on the annual system.

Rent

Rent is £60,000 per annum - 3,000 sq ft @ £20 per sq ft.

Salaries

A 3% increase has been applied to salary costs after year 1.

A flat rate of PRSI(er) of 12% has been applied on all salaries.

Set-up costs

The initial set up costs comprise of expenses in relation to salaries, rent, rates, light & heat, phone and motor costs prior to the station broadcasting.

Additional Staff

Additional staff will be employed as follows:

- Year 2: Sales/Marketing Assistant
- News Reporter
- Year 3: Sales/Marketing Assistant
- News Reporter

Mechanical Copyright

Mechanical copyright is provided as 0.5% of turnover p/month.

IRTC Levy

The IRTC levy is provided as 3% of turnover p/month.

IMRO

The IMRO charge is provided as 4.75% of turnover p/month.

No first year trading discounts have been taken into account.

PPI

PPI is provided as 5.15% of turnover p/month.

No first year trading discounts have been taken into account.

Insurance

The insurance charge includes libel, public liability, equipment and fixtures.

Pension

The pension charge is 15% of the salaries of the Chief Executive and Programme Director.

Motor

Motor costs are in relation to the three jeeps and one company car.

Interest

Interest rate has been assumed at 9% per annum.

Advertising Commission

Commission at 15% is charged on agency advertising income.

General Expenses

General Expenses have been increased by 10% p.a in years 2 to 5 inclusive.

Rounding

Figures have been rounded in these projections.

Financing

In addition to equity finance of £1,300,000, £390,000 of additional financing will be required in year 3.

The applicants will decide on the most efficient method of financing when the license is received.

INCOME- NOTE 1

Projected Net Income for 1st 12 months of broadcasting 1,150,000

Year 1	Agency Advert	Direct Advert	Promo /Events	Total Sales
Month 1	60,000	20,000	12,500	92,500
Month 2	70,000	22,000	12,500	104,500
Month 3	70,000	23,000	12,500	105,500
Month 4	65,000	20,000	12,500	97,500
Month 5	50,000	15,000	12,500	77,500
Month 6	50,000	15,000	12,500	77,500
Month 7	65,000	20,000	12,500	97,500
Month 8	80,000	32,667	12,500	125,167
Month 9	80,000	35,000	12,500	127,500
Month 10	50,000	14,000	12,500	76,500
Month 11	50,000	13,000	12,500	75,500
Month 12	60,000	20,333	12,500	92,833
				<u>1,150,000</u>

Projected Net Income for 2nd 12 months of broadcasting 1,700,000

Year 2	Agency Advert	Direct Advert	Promo /Events	Total Sales
Month 1	80,000	40,000	16,667	136,667
Month 2	93,333	44,000	16,667	154,000
Month 3	93,333	46,000	16,667	156,000
Month 4	86,667	40,000	16,667	143,333
Month 5	66,667	30,000	16,667	113,333
Month 6	66,667	30,000	16,667	113,333
Month 7	86,667	40,000	16,667	143,333
Month 8	106,667	65,334	16,667	188,667
Month 9	106,667	70,000	16,667	193,333
Month 10	66,667	28,000	16,667	111,333
Month 11	66,667	26,000	16,667	109,333
Month 12	80,000	40,666	16,667	137,333
				<u>1,700,000</u>

Projected Net Income for 3rd 12 months of broadcasting 2,500,000

Year 3	Agency Advert	Direct Advert	Promo /Events	Projected Sales
Month 1	120,000	60,000	20,833	200,833
Month 2	140,000	66,000	20,833	226,833
Month 3	140,000	69,000	20,833	229,833
Month 4	130,000	60,000	20,833	210,833
Month 5	100,000	45,000	20,833	165,833
Month 6	100,000	45,000	20,833	165,833
Month 7	130,000	60,000	20,833	210,833
Month 8	160,000	98,001	20,833	278,834
Month 9	160,000	105,000	20,833	285,833
Month 10	100,000	42,000	20,833	162,833
Month 11	100,000	39,000	20,833	159,833
Month 12	120,000	60,999	20,833	201,832
				<u>2,500,000</u>

It is assumed that no income will be received in the initial set up and testing period.

DIRECT WAGES-YEAR 1: NOTE 2

Breakdown of wages are as follows:

Management, Sales and Admin		Yearly
Chief Executive	65000	
Programme Director	40000	
Sales and Marketing Manager	40000	
Marketing Assistant	20000	
Management PA	18000	
		183,000
Head of News	30000	
Journalist 1	20000	
Journalist 2	20000	
Part-Time Sports Journalist	7500	
		77,500
Agency Sales Rep 1	25000	
Agency Sales Rep 2	25000	
Local Sales Rep 1	20000	
Local Sales Rep 2	20000	
Local Sales Rep 3	20000	
Ad Traffic and admin	18000	
Financial admin	25000	
		153,000
Receptionist 1	15000	
		15,000
Advertising/Studio Production	18000	
Part-Time Engineer	8000	
		26,000
		454,500

Year 1 - Management Sales and Admin	Direct Wages	Prsi-12%	Total
Month 1	37,875	4545	42,420
Month 2	37,875	4545	42,420
Month 3	37,875	4545	42,420
Month 4	37,875	4545	42,420
Month 5	37,875	4545	42,420
Month 6	37,875	4545	42,420
Month 7	37,875	4545	42,420
Month 8	37,875	4545	42,420
Month 9	37,875	4545	42,420
Month 10	37,875	4545	42,420
Month 11	37,875	4545	42,420
Month 12	37,875	4545	42,420
	454,500	54,540	509,040

Programme Staff Costs		Yearly
Breakfast Presenter 1	20000	
Breakfast Presenter 2	17000	
		37,000
Mid Morning Presenter	25000	
		25,000
Lunchtime Presenter	20000	
		20,000
Drive Time Presenter	25000	
		25,000
Dance/Evening Presenter	20000	
		20,000
Nite Presenter	20000	
		20,000
Weekend Breakfast Presenter	5000	
Weekend Presenter 1	5000	
Weekend Presenter 2	3000	
Weekend Presenter 3	3000	
		16,000
Programme/Research Assistant 1	15000	
Programme/Research Assistant 2	15000	
		30,000
Star Weekend Contributor	10000	
Star Sports Contributor	10000	
		20,000
		213,000

Year 1 -Programme Staff Costs	Direct Wages	Prsi-12%	Total
Month 1	17,750	2130	19,880
Month 2	17,750	2130	19,880
Month 3	17,750	2130	19,880
Month 4	17,750	2130	19,880
Month 5	17,750	2130	19,880
Month 6	17,750	2130	19,880
Month 7	17,750	2130	19,880
Month 8	17,750	2130	19,880
Month 9	17,750	2130	19,880
Month 10	17,750	2130	19,880
Month 11	17,750	2130	19,880
Month 12	17,750	2130	19,880
	213,000	25,560	238,560

DIRECT WAGES-YEAR 2: NOTE 2

Breakdown of wages are as follows:

Management, Sales and Admin		Yearly
Chief Executive	66950	
Programme Director	41200	
Sales and Marketing Manager	41200	
Marketing Assistant	20600	
Management P.A	18540	
	<u>188,490</u>	
Head of News	30900	
Journalist 1	20600	
Journalist 2	20600	
Part-Time Sports Journalist	7725	
	<u>79,825</u>	
Agency Sales Rep 1	25750	
Agency Sales Rep 2	25750	
Local Sales Rep 1	20600	
Local Sales Rep 2	20600	
Local Sales Rep 3	20600	
Ad Traffic and admin	18540	
Financial admin	<u>25750</u>	157,590
Receptionist 1	<u>15450</u>	15,450
Advertising/Studio Production	18540	
Part-Time Engineer	<u>8240</u>	26,780
Additional Staff :		
Sales/Marketing Assistant (6 mths)	10000	
News Reporter (6 mths)	<u>9000</u>	19,000
		<u>487,135</u>

Year 2 - Management Sales and Admin	Direct Wages	Prsi-12% Wages	Total
Month 1	40,595	4871.35	45,466
Month 2	40,595	4871.35	45,466
Month 3	40,595	4871.35	45,466
Month 4	40,595	4871.35	45,466
Month 5	40,595	4871.35	45,466
Month 6	40,595	4871.35	45,466
Month 7	40,595	4871.35	45,466
Month 8	40,595	4871.35	45,466
Month 9	40,595	4871.35	45,466
Month 10	40,595	4871.35	45,466
Month 11	40,595	4871.35	45,466
Month 12	40,595	4871.35	45,466
	<u>487,135</u>	<u>58,456</u>	<u>545,591</u>

Programme Staff Costs		Yearly
Breakfast Presenter 1	20600	
Breakfast Presenter 2	<u>17510</u>	38,110
Mid Morning Presenter	<u>25750</u>	25,750
Lunchtime Presenter	<u>20600</u>	20,600
Drive Time Presenter	<u>25750</u>	25,750
Dance/Evening Presenter	<u>20600</u>	20,600
Nite Presenter	<u>20600</u>	20,600
Weekend Breakfast Presenter	5150	
Weekend Presenter 1	5150	
Weekend Presenter 2	3090	
Weekend Presenter 3	<u>3090</u>	16,480
Programme/Research Assistant 1	15450	
Programme/Research Assistant 2	<u>15450</u>	30,900
Star Weekend Contributor	10300	
Star Sports Contributor	<u>10300</u>	20,600
		<u>219,390</u>

Year 2 -Programme Staff Costs	Direct	Prsi-12%	Total
Month 1	18,283	2193.9	20,476
Month 2	18,283	2193.9	20,476
Month 3	18,283	2193.9	20,476
Month 4	18,283	2193.9	20,476
Month 5	18,283	2193.9	20,476
Month 6	18,283	2193.9	20,476
Month 7	18,283	2193.9	20,476
Month 8	18,283	2193.9	20,476
Month 9	18,283	2193.9	20,476
Month 10	18,283	2193.9	20,476
Month 11	18,283	2193.9	20,476
Month 12	18,283	2193.9	20,476
	<u>219,390</u>	<u>26,327</u>	<u>245,717</u>

DIRECT WAGES-YEAR 3: NOTE 2

Breakdown of wages are as follows:

Management, Sales and Admin		Yearly
Chief Executive	68,959	
Programme Director	42,436	
Sales and Marketing Manager	42,436	
Marketing Assistant	21,218	
Management PA	19,096	
		194,145
Head of News	31,827	
Journalist 1	21,218	
Journalist 2	21,218	
Part-Time Sports Journalist	7,957	
		82,220
Agency Sales Rep 1	26,523	
Agency Sales Rep 2	26,523	
Local Sales Rep 1	21,218	
Local Sales Rep 2	21,218	
Local Sales Rep 3	21,218	
Ad Traffic and admin	19,096	
Financial admin	26,523	
		162,318
Receptionist 1	15,914	15,914
Advertising/Studio Production	19,096	
Part-Time Engineer	8,487	
		27,583
Additional Staff :		
Sales/Marketing Assistant	20000	
Sales/Marketing Assistant (6 mths)	10000	
News Reporter	18000	
News Reporter (6 mths)	9000	
		57,000
		539,179

Year 3 - Management Sales and Admin	Direct Wages	Prsi-12%	Total
Month 1	44,932	5391.79	50,323
Month 2	44,932	5391.79	50,323
Month 3	44,932	5391.79	50,323
Month 4	44,932	5391.79	50,323
Month 5	44,932	5391.79	50,323
Month 6	44,932	5391.79	50,323
Month 7	44,932	5391.79	50,323
Month 8	44,932	5391.79	50,323
Month 9	44,932	5391.79	50,323
Month 10	44,932	5391.79	50,323
Month 11	44,932	5391.79	50,323
Month 12	44,932	5391.79	50,323
	539,179	64,701	603,881

Programme Staff Costs		Yearly
Breakfast Presenter 1	21218	
Breakfast Presenter 2	18035	39,253
Mid Morning Presenter	26523	26,523
Lunchtime Presenter	21218	21,218
Drive Time Presenter	26523	26,523
Dance/Evening Presenter	21218	21,218
Nite Presenter	21218	21,218
Weekend Breakfast Presenter	5305	
Weekend Presenter 1	5305	
Weekend Presenter 2	3183	
Weekend Presenter 3	3183	16,974
Programme/Research Assistant 1	15914	
Programme/Research Assistant 2	15914	31,827
Star Weekend Contributor	10609	
Star Sports Contributor	10609	21,218
		225,972

Year 3 -Programme Staff Costs	Direct Wages	Prsi-12%	Total
Month 1	18,831	2259.71	21,091
Month 2	18,831	2259.71	21,091
Month 3	18,831	2259.71	21,091
Month 4	18,831	2259.71	21,091
Month 5	18,831	2259.71	21,091
Month 6	18,831	2259.71	21,091
Month 7	18,831	2259.71	21,091
Month 8	18,831	2259.71	21,091
Month 9	18,831	2259.71	21,091
Month 10	18,831	2259.71	21,091
Month 11	18,831	2259.71	21,091
Month 12	18,831	2259.71	21,091
	225,972	27,117	253,088

MANAGEMENT PENSION COSTS - NOTE 3

	Year 1	Year 2	Year 3
Chief Executive	65,000	66,950	68,959
Programme Director	40,000	41,200	42,436
	<u>105,000</u>	<u>108,150</u>	<u>111,395</u>
@ 15% =	<u>15,750</u>	<u>16,223</u>	<u>16,709</u>
P/Month	<u>1,313</u>	<u>1,352</u>	<u>1,392</u>

TRADE DEBTORS- ADVERTISING (AGENCY & DIRECT): NOTE 4

Year 1	Opening Balance	Sales	Cash Receipts	Closing Balance
Month 1	0	80,000	0	80,000
Month 2	80,000	92,000	0	172,000
Month 3	172,000	93,000	80,000	185,000
Month 4	185,000	85,000	92,000	178,000
Month 5	178,000	65,000	93,000	150,000
Month 6	150,000	65,000	85,000	130,000
Month 7	130,000	85,000	65,000	150,000
Month 8	150,000	112,667	65,000	197,667
Month 9	197,667	115,000	85,000	227,667
Month 10	227,667	64,000	112,667	179,000
Month 11	179,000	63,000	115,000	127,000
Month 12	127,000	80,333	64,000	143,333
		1,000,000	856,667	

Year 2	Opening Balance	Sales	Cash Receipts	Closing Balance
Month 1	143,333	120,000	63,000	200,333
Month 2	200,333	137,333	80,333	257,333
Month 3	257,333	139,333	120,000	276,667
Month 4	276,667	126,667	137,333	266,000
Month 5	266,000	96,667	139,333	223,333
Month 6	223,333	96,667	126,667	193,333
Month 7	193,333	126,667	96,667	223,333
Month 8	223,333	172,001	96,667	298,667
Month 9	298,667	176,667	126,667	348,667
Month 10	348,667	94,667	172,001	271,333
Month 11	271,333	92,667	176,667	187,333
Month 12	187,333	120,666	94,667	213,333
		1,500,000	1,430,000	

Year 3	Opening Balance	Sales	Cash Receipts	Closing Balance
Month 1	213,333	180,000	92,667	300,666
Month 2	300,666	206,000	120,666	386,000
Month 3	386,000	209,000	180,000	415,000
Month 4	415,000	190,000	206,000	399,000
Month 5	399,000	145,000	209,000	335,000
Month 6	335,000	145,000	190,000	290,000
Month 7	290,000	190,000	145,000	335,000
Month 8	335,000	258,001	145,000	448,001
Month 9	448,001	265,000	190,000	523,001
Month 10	523,001	142,000	258,001	407,000
Month 11	407,000	139,000	265,000	281,000
Month 12	281,000	180,999	142,000	319,999
		2,250,000	2,143,334	

MOTOR COSTS- NOTE 5

	Year 1	Year 2	Year 3
	P/Month	P/Month	P/Month
Three jeeps @ £18,000 leased over three years @ 31.5	1700	1700	1700
Diesel	300	330	363
Insurance/tax	350	385	424
Company car @ £18,000 leased over three years @ 31.5	570	570	570
Petrol	80	88	97
Insurance/tax	75	83	91
Misc. mileage claims	125	138	151
	3200	3293	3395

ADVERTISING COMMISSIONS - NOTE 6

(15% of Agency Advertising)

	Year 1	Year 2	Year 3
Month 1	9,000	12,000	18,000
Month 2	10,500	14,000	21,000
Month 3	10,500	14,000	21,000
Month 4	9,750	13,000	19,500
Month 5	7,500	10,000	15,000
Month 6	7,500	10,000	15,000
Month 7	9,750	13,000	19,500
Month 8	12,000	16,000	24,000
Month 9	12,000	16,000	24,000
Month 10	7,500	10,000	15,000
Month 11	7,500	10,000	15,000
Month 12	9,000	12,000	18,000
	112,500	150,000	225,000

8. TRANSMISSION PROPOSALS

A. TRANSMISSION PROPOSAL 102.2MHZ

It is proposed to use the Rock Solid Transmission Limited transmission site on Three Rock for the transmission of the 102.2mHz signal.

Site location (102.2mHz):

Three Rock County Dublin, national grid co-ordinates E317769 N223347.

Site height (102.2mHz):

442 metres ASL.

Site details (102.2mHz):

The tower is an Eve 60 metres high Type 5 Cellular Radio Tower on a bearing of 340° ETN. There is a secure concrete block building with a standby generator and a Transmission plant room 11.5m x 8m which is fitted with cable tray and mechanical ventilation plant. The radio stations 98FM and Anna Livia FM currently transmit from the site. There is a link repeater station between TV3 and RTE on the site. In addition Esat Digifone use the facility for their SDH and local access network.

Height of antenna (102.2mHz):

Centred at 51 metres AGL.

Indicative ERP (dBW) (103.8mHz):

0° V- 29.00 H- 32.25	60° V- 29.00 H- 29.00	120° V- 29.00 H- 32.00	180° V- 24.00 H- 24.00	240° V- 25.00 H- 29.50	300° V- 30.00 H- 29.50
10° V- 31.00 H- 32.25	70° V- 30.00 H- 30.50	130° V- 30.00 H- 31.50	190° V- 28.00 H- 26.00	250° V- 28.00 H- 30.00	310° V- 31.00 H- 31.00
20° V- 33.25 H- 32.25	80° V- 32.80 H- 31.70	140° V- 32.00 H- 31.00	200° V- 29.50 H- 28.00	260° V- 31.00 H- 30.50	320° V- 32.50 H- 32.00
30° V- 34.00 H- 31.70	90° V- 32.80 H- 32.50	150° V- 32.50 H- 30.00	210° V- 29.00 H- 29.00	270° V- 32.50 H- 30.25	330° V- 32.50 H- 32.50
40° V- 33.00 H- 30.00	100° V- 31.50 H- 32.50	160° V- 31.50 H- 28.00	220° V- 27.00 H- 29.00	280° V- 32.00 H- 29.25	340° V- 31.00 H- 32.50
50° V- 30.00 H- 28.90	110° V- 30.00 H- 32.25	170° V- 28.00 H- 25.00	230° V- 24.00 H- 29.50	290° V- 30.50 H- 29.00	350° V- 29.00 H- 32.50

Anticipated coverage (102.2mHz):

The anticipated coverage map is attached.

Antenna (102.2mHz):

Rock Solid Transmission Limited subject to contract with the three new operators propose to build a new six tier band two antenna between the 42 and 60 metre levels. This will replace the current antenna used by 98FM. Initially the antenna will be used to broadcast the following frequencies 98.1mHz, 102.2mHz, 103.8mHz and 106mHz. This antenna will be dual fed for maintenance purposes. In addition the dual feed arrangement will facilitate emergency operation into the split tiers should there be an issue with the combiner system.

Capital costs (102.2mHz):

	IR£
FM Antenna (contribution)	13,000
FM Feeder cable (contribution)	5,500
FM Combiner (contribution)	5,500
Tower modification (contribution)	6,000
Antenna installation (contribution)	10,000
Dummy load	included in base cost
1kWatt FM transmitter	8,650
FM exciter	2,350
Directional coupler	450
Moseley 1.4GHz link receiver	9,995
Andrew Gridpak link antenna	950
Link feeder cable	650
Air-conditioning	no cost
Standby power	no cost
Building	no cost
Tower	no cost

Annual costs (102.2mHz):

	IR£
Tower & plant room fee	40,000
Electricity	included in annual fee
Air-conditioning	included in annual fee
Standby power	included in annual fee

Technical expertise (102.2mHz):

It is proposed to contract Broadcast Technical Solutions to install, maintain and monitor all the transmission equipment.

Planning permission (102.2mHz):

The site has full and permanent planning permission for multi-user Transmission operation reference: 91A/1206 Dun Laoghaire Rathdown Council.

Variations from assigned transmission characteristics (102.2mHz):

This transmission proposal marginally varies from the assigned transmission characteristics. The antenna height is 51 metres whereas the assigned height is 40 metres. However the assigned site height is 448 meters so the net height increase over the assignment is 6 metres. This increase is negligible and occurs because the proposed antenna is capable of split operation, which requires a larger antenna system (5 1/2 Lambda), and because of antenna positioning constraints on the tower.

B. TRANSMISSION PROPOSAL 103.8MHZ

It is proposed to use the Rock Solid Transmission Limited transmission site on Three Rock for the transmission of the 103.8mHz signal.

Site location (103.8mHz):

Three Rock County Dublin, national grid co-ordinates E317769 N223347.

Site height (103.8mHz):

442 metres ASL.

Site details (103.8mHz):

The tower is an Eve 60 metres high Type 5 Cellular Radio Tower on a bearing of 340° ETN. There is a secure concrete block building with a standby generator and a Transmission plant room 11.5m x 8m which is fitted with cable tray and mechanical ventilation plant. The radio stations 98FM and Anna Livia FM currently transmit from the site. There is a link repeater station between TV3 and RTE on the site. In addition Esat Digifone use the facility for their SDH and local access network.

Height of antenna (103.8mHz):

Centred at 51 metres AGL.

Indicative ERP (dBW) (103.8mHz):

0° V- 29.00 H- 32.00	60° V- 29.00 H- 29.00	120° V- 29.00 H- 32.00	180° V- 24.00 H- 24.00	240° V- 25.00 H- 29.50	300° V- 30.00 H- 29.50
10° V- 31.00 H- 32.00	70° V- 31.00 H- 30.00	130° V- 30.00 H- 31.50	190° V- 27.00 H- 26.00	250° V- 28.00 H- 30.00	310° V- 31.00 H- 30.75
20° V- 33.00 H- 32.00	80° V- 32.90 H- 31.50	140° V- 32.00 H- 31.00	200° V- 30.00 H- 28.00	260° V- 31.00 H- 30.25	320° V- 32.50 H- 31.75
30° V- 34.00 H- 31.75	90° V- 32.90 H- 32.50	150° V- 32.50 H- 30.00	210° V- 29.50 H- 29.00	270° V- 32.50 H- 30.00	330° V- 32.50 H- 32.25
40° V- 33.00 H- 30.00	100° V- 31.50 H- 32.50	160° V- 31.00 H- 28.00	220° V- 27.00 H- 29.00	280° V- 32.50 H- 29.50	340° V- 31.00 H- 32.50
50° V- 30.50 H- 29.00	110° V- 30.00 H- 32.50	170° V- 28.00 H- 25.00	230° V- 24.00 H- 29.00	290° V- 30.50 H- 29.00	350° V- 29.00 H- 32.25

Anticipated coverage (103.8mHz):

The anticipated coverage map is attached.

Antenna (103.8mHz):

Rock Solid Transmission Limited subject to contract with the three new operators propose to build a new six tier band two antenna between the 42 and 60 metre levels. This will replace the current antenna used by 98FM. Initially the antenna will be used to broadcast the following frequencies 98.1mHz, 102.2mHz, 103.8mHz and 106mHz. This antenna will be dual fed for maintenance purposes. In addition the dual feed arrangement will facilitate emergency operation into the split tiers should there be an issue with the combiner system.

Capital costs (103.8mHz):

	IR£
FM Antenna (contribution)	13,000
FM Feeder cable (contribution)	5,500
FM Combiner (contribution)	5,500
Tower modification (contribution)	6,000
Antenna installation (contribution)	10,000
Dummy load	included in base cost
1kWatt FM transmitter	8,650
FM exciter	2,350
Directional coupler	450
Moseley 1.4GHz link receiver	9,995
Andrew Gridpak link antenna	950
Link feeder cable	650
Air-conditioning	no cost
Standby power	no cost
Building	no cost
Tower	no cost

Annual costs (103.8mHz):

	IR£
Tower & plant room fee	40,000
Electricity	included in annual fee
Air-conditioning	included in annual fee
Standby power	included in annual fee

Technical expertise (103.8mHz):

It is proposed to contract Broadcast Technical Solutions to install, maintain and monitor all the transmission equipment.

Planning permission (103.8mHz):

The site has full and permanent planning permission for multi-user Transmission operation reference: 91A/1206 Dun Laoghaire Rathdown Council.

Variations from assigned transmission characteristics (103.8mHz):

This transmission proposal marginally varies from the assigned transmission characteristics. The antenna height is 51 metres whereas the assigned height is 40 metres. However the assigned site height is 448 meters so the net height increase over the assignment is 6 metres. This increase is negligible and occurs because the proposed antenna is capable of split operation, which requires a larger antenna system (5 1/2 Lambda), and because of antenna positioning constraints on the tower.

C. TRANSMISSION PROPOSAL 106.0MHZ

It is proposed to use the Rock Solid Transmission Limited transmission site on Three Rock for the transmission of the 106.0mHz signal.

Site location (106.0mHz):

Three Rock County Dublin, national grid co-ordinates E317769 N223347.

Site height (106.0mHz):

442 metres ASL.

Site details (106.0mHz):

The tower is an Eve 60 metres high Type 5 Cellular Radio Tower on a bearing of 340° ETN. There is a secure concrete block building with a standby generator and a Transmission plant room 11.5m x 8m which is fitted with cable tray and mechanical ventilation plant. The radio stations 98FM and Anna Livia FM currently transmit from the site. There is a link repeater station between TV3 and RTE on the site. In addition Esat Digifone use the facility for their SDH and local access network.

Height of antenna (106.0mHz):

Centred at 51 metres AGL.

Indicative ERP (dBW) (106.0mHz):

0° V- 32.00 H- 35.25	60° V- 32.00 H- 31.00	120° V- 32.50 H- 35.20	180° V- 28.00 H- 26.50	240° V- 28.00 H- 32.50	300° V- 33.00 H- 32.00
10° V- 34.50 H- 35.50	70° V- 34.50 H- 32.00	130° V- 34.00 H- 35.00	190° V- 31.50 H- 28.00	250° V- 32.00 H- 33.25	310° V- 35.00 H- 33.00
20° V- 36.50 H- 35.75	80° V- 35.50 H- 34.00	140° V- 35.25 H- 34.50	200° V- 32.50 H- 30.00	260° V- 35.00 H- 33.75	320° V- 35.50 H- 34.00
30° V- 37.00 H- 35.50	90° V- 35.50 H- 35.25	150° V- 35.50 H- 34.00	210° V- 32.00 H- 31.50	270° V- 35.75 H- 34.00	330° V- 35.00 H- 35.00
40° V- 34.75 H- 34.00	100° V- 34.00 H- 35.50	160° V- 34.00 H- 32.00	220° V- 29.00 H- 32.00	280° V- 35.00 H- 33.00	340° V- 33.50 H- 35.00
50° V- 33.00 H- 32.00	110° V- 32.50 H- 35.60	170° V- 29.00 H- 29.00	230° V- 26.00 H- 32.25	290° V- 33.00 H- 32.00	350° V- 31.50 H- 35.00

Anticipated coverage (106.0mHz):

The anticipated coverage map is attached.

Antenna (106.0mHz):

Rock Solid Transmission Limited subject to contract with the three new operators propose to build a new six tier band two antenna between the 42 and 60 metre levels. This will replace the current antenna used by 98FM. Initially the antenna will be used to broadcast the following frequencies 98.1mHz, 102.2mHz, 103.8mHz and 106mHz. This antenna will be dual fed for maintenance purposes. In addition the dual feed arrangement will facilitate emergency operation into the split tiers should there be an issue with the combiner system.

Capital costs (106.0mHz):

	IR£
FM Antenna (contribution)	13,000
FM Feeder cable (contribution)	5,500
FM Combiner (contribution)	5,500
Tower modification (contribution)	6,000
Antenna installation (contribution)	10,000
Dummy load	included in base cost
2kWatt FM transmitter	18,000
FM exciter	2,350
Directional coupler	450
Moseley 1.4GHz link receiver	9,995
Andrew Gridpak link antenna	950
Link feeder cable	650
Air-conditioning	no cost
Standby power	no cost
Building	no cost
Tower	no cost

Annual costs (106.0mHz):

	IR£
Tower & plant room fee	40,000
Electricity	included in annual fee
Air-conditioning	included in annual fee
Standby power	included in annual fee

Technical expertise (106.0mHz):

It is proposed to contract Broadcast Technical Solutions to install, maintain and monitor all the transmission equipment.

Planning permission (106.0mHz):

The site has full and permanent planning permission for multi-user Transmission operation reference: 91A/1206 Dun Laoghaire Rathdown Council.

Variations from assigned transmission characteristics (106.0mHz):

This transmission proposal marginally varies from the assigned transmission characteristics. The antenna height is 51 metres whereas the assigned height is 30 metres. However the assigned site height is 450 meters so the net height increase over the assignment is 13 metres. This increase is negligible and occurs because the proposed antenna is capable of split operation, which requires a larger antenna system (5 1/2 Lambda), and because of antenna positioning constraints on the tower.

9. STUDIOS AND OPERATIONS

Studio location:

Pulse FM will be based at 30-32 Sir John Rogerson's Quay. The company will enter into a long term leasehold agreement. The property facility consists of 3,000 sq. feet of accommodation in a refurbished converted warehouse. There is full access and provision for wheelchair and disabled persons throughout.

Architect's drawings and statements in appendices.

Appropriate planning permission will be sought.

Studio Facilities:

The facilities are to comprise:

- An On-Air Studio, approximately 4.6m x 3.8. This will be used exclusively for on-air output, with access to on-air telephone lines and ISDN lines.
- A Production studio, approximately 3.0m x 4.0m with integral voice booth. This will be used for recording and editing commercial spots, promotional spots and programmes and additionally as an emergency and maintenance backup for the On-Air studio.
- A News Studio/Sub Production Studio, approximately 3.0m x 3.5m. This will be used for preparing, editing and presenting News bulletins and as an overflow for the main production studio.
- A Racks room, approximately 4.5m x 3.0m. This will house the un-interruptable power supply, ORBAN On-Air processor, studio to transmitter links, ISDN equipment, telephone hybrids, PABX, ten second profanity delay, On-Air logging equipment and support equipment.

Studio acoustic construction:

The studios will be designed to have a reverberation time of .2 of a second and an internal noise level of no greater than NR25 based on octave band analysis, which complies with international broadcast recommendations.

The studio walls will be a box within a box structure. The studio will be sectioned off from the remainder of the building with a partition that is constructed to fit tightly up to the existing soffit. The studios themselves will be constructed as individual boxes from a modified "Camden" partition that are contained within the outer wall and each of the studios will have its own ceiling joists and isolation ceiling.

The outer barrier wall will be constructed from 75x47 SW studs on 400mm centres. The studwork will be clad each side with a 12mm layer of fibreboard and two layers of British Gypsum 15mm Soundbloc Plasterboard. All plasterboard joints are to be butt-jointed on the timber members, staggered, taped and filled. The exposed side of the outer wall is skimmed. This construction exceeds 30 minutes fire rating.

The studio walls will be constructed from similar softwood studs but modified to permit building from one side with 12mm fibreboard and two layers 15mm Soundbloc plasterboard each side. All plasterboard joints are to be butt-jointed on the timber members, staggered, taped and filled.

The fibreboard, which serves to damp the resonance in the plasterboard as well as partially isolating the plasterboard from the timber frame, contributes a significant portion of the mass and therefore increases the sound insulating properties of the partition.

All studio frames will be filled with Rockwool insulation between the facing sheets.

The cavity between the partitions will be blocked at the end of each wall with dense Rockwool to act as a cavity barrier and trimmed with hardwood edging.

All studio and outer walls will have their sole and head plates mounted resiliently from the existing structure using a quality hair felt material and non-setting mastic.

The inside of the studio walls will additionally be clad with softwood framing, Rockwool between the studs and a hardboard covering that is perforated depending on position on the walls to approximately 0.05% or 5% of area to control the acoustics of the room. This hardboard will then be covered with a plastic sheet, dustsheet and a tight weave fabric that is fire treated to class 1 speed of flame.

The ceilings will be constructed from 200mm x 47mm joists spaced at 400mm centres. The underside will be clad with a layer of 12mm fibreboard and two layers of 15mm Soundbloc Plasterboard. The cavity between the joists will be filled with 100mm Rockwool insulation. A suspended acoustic ceiling will be fitted in the studios and sound lobby underneath the plasterboard ceiling.

Windows:

Vision windows having-sound resisting properties complementary to the wall structures will be installed where required. All sound resisting windows will be double glazed with three-ply laminated glass and angled to minimise internal visual and sound reflections.

Doors:

Sound-resisting doors will be supplied and installed to the studios and have a natural wood finish. All sound-resisting doors will be fitted with vision panels and will be supplied complete with frame and overhead door closer, magnetic seals and stainless steel pull handle and push plate. They will have a sound reduction rating of 45dB (SR).

Air-conditioning and ventilation:

All studios will be provided with cooling only air conditioning services. Due to the insulating properties of the studios and the amount of equipment operational in each one, heating will not be required. As the windows will not be opened and to maintain acceptable levels of oxygen and to contain decoration and equipment soiling the air-conditioning system will also provide approximately 20 Litres of fresh air to mix with the re-circulating air in each studio.

Humidity is very important in studios where speech is concerned, presenters will be on duty for several hours and, during holiday times and unexpected illness, often work extended shifts. To avoid dry throat speech defects, humidity levels will not be allowed to fall below 55%RH. Additionally humidity is important in technical areas where static electricity could, inadvertently, be discharged to a sensitive piece of equipment resulting in premature failure.

Condensing units are to be located outdoors on the roof. All refrigerant pipework and associated electrical services are to be run overhead within ceiling voids.

Studio technical services:

Cable ducts will be formed within the studio wall constructions to provide access between the studios and other areas for studio equipment wiring. Cable trays are to be installed within the ceiling voids to conduit cables from and between the studios and Racks. In the studios within the wall construction, cable raceways are to be formed at skirting and dado levels with vertical accesses for equipment wiring. Skirting and dado covers are to be natural-finished timber secured in place with countersunk screws in recessed cups to provide a flush finish. Trims to corners at wall and ceiling junctions are to be in natural matching wood pinned in place.

Standby power plant:

Standby power will be provided by an un-interruptable power supply and an auto start generator powered by natural gas or diesel. The changeover switching will be electrically and mechanically interlocked to ensure that in no event could power back feed into the ESB lines.

Principle equipment:

The principle play-out equipment will be the hard-disc audio system “Radiomation”. This will store most of the frequently played music, commercial and promo spots. In the studios play-out will be from compact disc and mini disc which will be mixed on a state of the art studio mixer.

Deviation limiting:

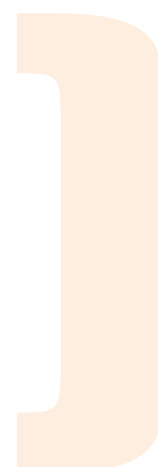
In the studio the operators will control their levels with the aid of peak programme meters “PPM”. Excess level will be reduced electronically by the automatic level control function of the ORBAN On-Air processing equipment in the racks room which will be adjusted to ensure that the modulation level never exceeds specified limits.

Linking to the transmitter site:

It is proposed to link to the Rock Solid Transmission Limited transmission site on Three Rock using the Moseley StarLink digital STL in the 1.4GHz band. Perfect line of site exists and a Gridpak style dish to 1.8m can be accommodated.

Test equipment:

Broadcast Technical Solutions will be contracted to install, commission and maintain the technical equipment. They will supply all the necessary test and measurement equipment to ensure that the broadcast equipment is adjusted, calibrated and operating correctly.



Costings:

Detailed costings for the studio equipment are detailed below as provided on the spreadsheet provided by BTS

Four studios are detailed:

Studio 1 - Main 'on-air' studio;

Studio 2 - Standby 'on-air', programme production and interview;

Studio 3 - Main Production - commercial production and dubbing;

Studio 4 - News studio.

The installation is designed so that any studio can go on-air if necessary, plus all studios share a common design and equipment specification so as to appear familiar to presenters and operators.

A full talkback system is included, to enable communication between all studios, there is also a routing system to allow safe and seamless switching of different studios to air.

Design would be similar to that shown on the included photograph.



SERIES 10 - ON-AIR BROADCAST DESK

				CONSOLE PART NUMBER	UK £ NET PRICE		NET TOTAL	
QTY	MODEL	DESCRIPTION	WIDTH					
1	S10	16 Module Frame	16M/m	RW5099	£ 1,040.00	£ 0.00		
	S10	24 Module Frame	24M/m	RW5100	£ 1,260.00	£ 0.00		
	S10	32 Module Frame	32M/m	RW5101	£ 1,490.00	£ 1,490.00		
MODULES/SPARES			FADER					
1	S10	Master Output Production (Alps)	4M	RS5546	£ 668.00	£ 0.00		
	S10	Master Output Production (P&G)	4M	RS5597	£ 818.00	£ 0.00		
	S10	Master Output Broadcast - (Broadcast Master module has no output fader)	4M	RS5547	£ 587.00	£ 587.00		
5	S10	Mono Input (Alps)	1M	RS5540	£ 157.00	£ 0.00	mon eq	9
	S10	Mono Input with EQ (Alps)	1M	RS5541	£ 166.00	£ 830.00	ste eq	13
8	S10	Stereo Input (Alps)	1M	RS5542	£ 169.00	£ 1,352.00	DD0403	p+g m 60
	S10	Stereo Input with EQ (Alps)	1M	RS5543	£ 182.00	£ 0.00	DD0402	p+g s 90
2	S10	Telco Input (Alps)	1M	RS5544	£ 138.00	£ 0.00	DD0405	p+g m+sw 60
	S10	Telco Input with EQ (Alps)	1M	RS5545	£ 147.00	£ 294.00	DD0406	p+g s+sw 100
1	S10/S10s	Stereo Source Select	1M	RS5431	£ 265.00	£ 265.00		
	S10/S10s	Blank Module	1M	RS5447	£ 35.00	£ 0.00		
4	S10/S10s	Script Blank	6M	RS5448	£ 110.00	£ 440.00		
1	S10/S10s	Script Tray	8M	PH1088	£ 135.00	£ 135.00		
METERBRIDGE OPTIONS								
6	S10/S10s	Single Meterbridge Blank	4m	PC1111	£ 16.00	£ 96.00		
	S10/S10s	Double Meterbridge Blank	8m	PC1110	£ 27.00	£ 0.00		
	S10/S10s	Dual LED Meters	4m	RS5443	£ 105.00	£ 0.00		
	S10/S10s	Dual Large VU Meters	8m	RS5432	£ 196.00	£ 0.00		
1	S10/S10s	Dual Large PPM BBC (1-7) Meters	8m	RS5418	£ 425.00	£ 425.00		
	S10/S10s	Dual Large PPM DIN (-40, +5) Meters	8m	RS5902	£ 425.00	£ 0.00		
	S10/S10s	Dual Small VU Meters	4m	RS5433	£ 176.00	£ 0.00		
	S10/S10s	Dual Small PPM BBC (1-7) Meters	4m	RS5428	£ 373.00	£ 0.00		
1	S10/S10s	PFL Loudspeaker	4m	RS5426	£ 114.00	£ 114.00		
1	S10/S10s	Dual Timer	4m	RS5423	£ 270.00	£ 270.00		
	S10/S10s	Bargraph Panel (excludes meter)	8m	PC1115	£ 85.00	£ 0.00		
	S10/S10s	Bargraph Panel (includes RTW1113)	8m	RS5471	£ 1,250.00	£ 0.00		
	S10/S10s	Bargraph Panel (includes RTW1119)	8m	RS2144	£ 1,900.00	£ 0.00		
1	CPS150	Spare Power Supply		RW8000	£ 305.00	£ 305.00		
2		CPS150 2U Rack Mount Kit		RW1255	£ 40.00	£ 80.00		
	S10	Customer Spares Kit		RZ2341	£ 270.00	£ 0.00		
	S10s	Customer Spares Kit		RZ2362	£ 360.00	£ 0.00		
	S10	D-Type Connector Kit	for 16 module frame	RZ2346	£ 68.00	£ 0.00		
	S10	D-Type Connector Kit	for 24 module frame	RZ2347	£ 95.00	£ 0.00		
	S10	D-Type Connector Kit	for 32 module frame	RZ2348	£ 115.00	£ 0.00		
					Total	stg £ 6,683.00		
On-Air Broadcast Desk					IR £ RATE	0.83	Total	IR £ 8,051.81

ON-AIR STUDIO - EQUIPMENT

			Unit Price	Total
1	NT2	Rode - Presenters Large Condenser Microphone	445.00	445.00
1	SK-MT	Shockmount Cradle for NT-2	45.00	45.00
0	BCAST	RODE - Professional Presenter Microphone	299.00	0.00
1	MDX2400	MultiCom 4-Way Microphone Compressor Limiter	295.00	295.00
4	S12	Samson Studio Guest Microphone	75.00	300.00
5	DT100	Beyerdynamic Professional Headphones	129.00	645.00
1	HA4000	HEADPHONE Distribution Amplifier (X4 Output)	299.00	299.00
4	ANG-ARM	Adjustable Anglepoise Microphone Stand	48.00	192.00
4	ANG-BASE	Anglepoise Arm Tabletop Base	9.50	38.00
2	DN-M991R	Denon Professional MiniDisc Recorder	1,295.00	2,590.00
3	DN-C630	Denon 2U Studio CD Player	445.00	1,335.00
1	112mkII	Tascam 2-Head Cassette	499.00	499.00
1	D5	Fostex DAT Machine	680.00	680.00
1	RB-DA6	Distribution Amplifier - electronic O/P's	299.00	299.00
1	Monitor-ONE	Alesis - Nearfield Studio Monitor Speakers	345.00	345.00
1	Servo-170	Samson Studio Monitor Amplifier - 85 watts 4 ohms	245.00	245.00
1	RCC	RADIO CONTROLLED CLOCK	86.00	86.00
2	CM-SP-BK	Ceiling Mounted Speaker Brackets	55.00	110.00
1	TS-612	GENTNER Studio Telephone Hybrid System (6 Lines)	3,580.00	3,580.00
	Telos-ONE	TELOS ONE - Digital Telephone Hybrid TBU	795.00	0.00
	DH-20	GENTNER Studio Telephone Hybrid TBU	550.00	0.00
0	J/F	B Gauge Jackfield 1/4" - 24 Way X 2 Row - wired to Krones	450.00	0.00
0	P/C	PATCH-CORDS	16.00	0.00
50	K-BLK	KRONE BLOCKS	7.50	375.00
5	K-FRM	KRONE FRAMES	25.00	125.00
10	13A-4W	13A MAINS DISTRIBUTION FUSED - 4 WAY OUTLETS	9.00	90.00
20	IEC-CABLE	IEC MAINS CABLES	2.90	58.00
0	EMO	IEC E651 -Mains "Blue" Socket Distribution and FUSE Protection	110.00	0.00
				0.00
				0.00
On-Air Studio - Equipment			TtOTAL	12,676.00

COMMERCIAL PRODUCTION STUDIO - EQUIPMENT

			Unit Price	Total
1	Ghost LE	Ghost Production Mixer - 8 BUS / 32 CH: I/p	4,990.00	4,990.00
1	SoundScape	PC DIGITAL AUDIO MULTI-TRACK COMPUTER & 17" MONITOR	4,500.00	4,500.00
1	PC-BK	PC MONITOR BRACKET	24.00	24.00
1	NT-2	Rode Presenters Condenser Microphone	445.00	445.00
1	SK-MT	Shockmount Cradle for NT-2	45.00	45.00
1	ANG-ARM	Microphone Anglepoise Arm	48.00	48.00
4	ANG-BASE	Anglepoise Arm Tabletop Base	9.50	38.00
1	FireworX	TC Electronic Multi EFX Unit	1,800.00	1,800.00
1	Finalizer EXPRESS	TC Electronic - Finalizer Express Studio Processor	1,200.00	1,200.00
2	DT100	Beyerdynamic Professional Headphones	129.00	258.00
1	801R	Tascam Peoduction Studio MiniDisc Recorder	1,295.00	1,295.00
1	DN-C630	Denon 2U Studio CD Player	445.00	445.00
1	D5	Fostex DAT Machine	680.00	680.00
1	SL1210	Techniques Turntables	320.00	320.00
1	E235	EMO - RIAA Professional Level Amp	185.00	185.00
1	TU260L-mkII	Denon Digital RDS Tuner -	190.00	190.00
1	RM-4	Rackmount Kit for above Tuner	49.00	49.00
1	Match	PRO-MATCH Phone to XLR for TUNER	170.00	170.00
1	Monitor-ONE	Alesis - Nearfield Studio Monitor Speakers	345.00	345.00
1	Servo-170	Samson Studio Monitor Amplifier - 85 watts 4 ohms	245.00	245.00
1	302mkII	Tascam Professional Twin Cassette Recorder	410.00	410.00
3	RB-DA6	Audio D/A - 6 Electronic Balanced o/p's	299.00	897.00
1	DH-20	Gentner - Digital Telephone Hybrid TBU	995.00	995.00
2	CE-SP-BK	Purpose Made Ceiling Speaker Brackets	40.00	80.00
1		B-GAUGE JACKFIELD	685.00	685.00
6		PATCH-CORDS	16.00	96.00
50	K-BLK	KRONE BLOCKS	7.50	375.00
10	K-FRM	KRONE FRAMES	25.00	250.00
10	13A-4W	13A MAINS DISTRIBUTION FUSED - 4 WAY OUTLETS	9.00	90.00
20	IEC-CABLE	IEC MAINS CABLES	2.90	58.00
	E651	EMO - IEC -Mains "Blue" Socket Distribution and FUSE Protection	110.00	0.00
Commercial Production Studio - Equipment			TOTAL	21,208.00

PRODUCTION 2 / ON-AIR BACK-UP STUDIO - EQUIPMENT

			Unit Price	Total
1	STUDIO	Spirit Production Mixer - 8 BUS / 16 CH: I/p	1,970.00	1,970.00
1	PC-MTRACK	Basic PC DIGITAL AUDIO MULTI-TRACK COMPUTER & 17" MONITOR	3,890.00	3,890.00
1	PC-BK	PC MONITOR BRACKET	24.00	24.00
1	NT-2	Rode Presenters Condenser Microphone	445.00	445.00
1	SK-MT	Shockmount Cradle for NT-2	45.00	45.00
1	ANG-ARM	Microphone Anglepoise Arm	48.00	48.00
4	ANG-BASE	Anglepoise Arm Tabletop Base	9.50	38.00
1	Finalizer EXPRESS	TC Electronic - Finalizer Express Studio Processor	1,200.00	1,200.00
1	DT100	Beyerdynamic Professional Headphones	129.00	129.00
1	801R	Tascam Production Studio MiniDisc Recorder	1,250.00	1,250.00
1	DN-C630	Denon 2U Studio CD Player	445.00	445.00
1	D5	Fostex DAT Machine	680.00	680.00
1	TU260L-mkII	Denon Digital RDS Tuner -	190.00	190.00
1	RM-4	Rackmount Kit for above Tuner	49.00	49.00
1	Match	PRO-MATCH Phone to XLR for TUNER	170.00	170.00
1	Monitor-ONE	Alesis - Nearfield Studio Monitor Speakers	345.00	345.00
1	Servo-170	Samson Studio Monitor Amplifier - 85 watts 4 ohms	245.00	245.00
1	302mkII	Tascam Professional Twin Cassette Recorder	410.00	410.00
3	RB-DA6	Audio D/A - 6 Electronic Balanced o/p's	299.00	897.00
1	DH-20	Gentner - Digital Telephone Hybrid TBU	995.00	995.00
2	CE-SP-BK	Purpose Made Ceiling Speaker Brackets	40.00	80.00
20	K-BLK	KRONE BLOCKS	7.50	150.00
2	K-FRM	KRONE FRAMES	25.00	50.00
10	13A-4W	13A MAINS DISTRIBUTION FUSED - 4 WAY OUTLETS	9.00	90.00
20	IEC-CABLE	IEC MAINS CABLES	2.90	58.00
	E651	EMO - IEC -Mains "Blue" Socket Distribution and FUSE Protection	110.00	0.00
Production 2 / On-Air Back-up Studio - Equipment			TOTAL	13,893.00

NEWS GATHERING ROOM - EQUIPMENT

			Unit Price	Total
1		TV with Tele-Text - 21"	280.00	280.00
1		Satellite for SKY / MTV / ETC	350.00	350.00
4	13A-4W	13A MAINS DISTRIBUTION FUSED - 4 WAY OUTLETS	9.00	36.00
6	IEC-CABLE	IEC MAINS CABLES	2.90	17.40
1	PC-Edit	MultiMedia PC with Basic Editing Software for News Audio Cuts & 17" Monitor	2,500.00	2,500.00
1	Buddy	ASC Buddy, Workstation Monitor / Mixer	1,450.00	1,450.00
1	NT-2	Rode Presenters Condenser Microphone	445.00	445.00
4	ANG-ARM	Adjustable Anglepoise Microphone Stand	48.00	192.00
4	ANG-BASE	Anglepoise Arm Tabletop Base	9.50	38.00
1	1050	Denon MiniDisc Recorder	1,250.00	1,250.00
1	TU260L-mkII	Denon Digital RDS Tuner - Off-Air Monitoring	190.00	190.00
1	SC-M5K	75w pc Denon (Mission) Monitor Speakers	99.00	99.00
1	PMA250SE	Denon Monitor Amplifier	149.00	149.00
				0.00
				0.00
News Gathering Room - Equipment			TOTAL	6,996.40

ANCILLARY STUDIO COMPLEX ELECTRICAL BACK-UP GENERATOR

		Unit Price	Total
1	ELECTRICAL 20 kVA GENERATOR AND AUTO SWITCHER for Studio & Broadcast	7,500.00	7,500.00
1	UPS for Studio / CTA & Broadcast Equipment Only	5,000.00	5,000.00
1	Anti-Vibration Canopy to enclose the Generator and Isolate the sound	2,500.00	2,500.00
1	Double SKIN Fuel "Fire Safe" Tank	1,000.00	1,000.00
STUDIO COMPLEX ELECTRICAL BACK-UP GENERATOR		TOTAL	16,000.00

INSTALLATION OF STUDIOS AND TRANSMISSION SITE EQUIPMENT

		Unit Price	Total
1	INSTALLATION & INTEGRATED WIRING OF ALL STUDIO'S	7,500.00	7,500.00
1	INSTALLATION & INTEGRATED WIRING OF CTA	2,500.00	2,500.00
1	INSTALLATION OF FM TRANSMITTER & MICROWAVE DIGITAL LINKS	2,000.00	2,000.00
INSTALLATION OF STUDIOS and TRANSMISSION SITE EQUIPMENT		TOTAL	12,000.00

C.T.A. & MICROWAVE LINK TRANSMISSION EQUIPMENT

			Unit Price	Total
CTA AUDIO PROCESSING / LOGGING / DISTRIBUTION				
1	ORBAN	Optimod 8100+XT2 6 band limiter	f.o.c.*	f.o.c.*
1	OMNIA	Cutting Edge - Stereo Enhancer	f.o.c.*	f.o.c.*
1	701	RDS ENCODER - (Basic model)	495.00	495.00
1	TU260L-mkII	Denon Digital RDS Tuner - Off-Air Monitoring	190.00	190.00
1	RM-4	Rackmount Kit for above Tuner	49.00	49.00
1	Match	PRO-MATCH Phone to XLR for TUNER	170.00	170.00
1	RB-BL2	PROFESSIONAL MATCHING - BAL to UNBAL INTERFACE	210.00	210.00
1	BD-500	Eventide Profanity Delay	2,995.00	2,995.00
1	MSU-10	Transmission Monitor Unit	1,100.00	1,100.00
1	SM44-PPM	Sonifex Station Master with Talk-Back to 4 Studios	2,590.00	2,590.00
1	SNT12+Index	DIGITAL AUDIO DAT LOGGER + 4GB HARD DRIVE (For Station Output Logging)	6,770.00	6,770.00
50	Log-Media	DATA DAT Tapes for Sonifex Sentinel Logger	5.00	250.00
6	RB-DA6	DISTRIBUTION BALANCED AMPLIFIER - 6 Balanced Outputs	310.00	1,860.00
1	BG-JF	B-GAUGE JACKFIELD PRE-WIRED	550.00	550.00
6	P-CRD	PATCHCORDS	15.00	90.00
1	TEL-MUTE	TELEPHONE RING MUTE CONTROLLER	85.00	85.00
3	ST-SIGN	CANFORD STUDIO RED LIGHTS SYSTEM with built-in relay control	90.00	270.00
CTA HARDWARE				
4		19" 40U CTR RACK	580.00	2,320.00
2		19" RACK HARDWARE CABLE SIDES	15.00	30.00
50		CAGE NUTS & BOLTS FOR 19" EQUIPMENT	10.00	500.00
CTA AUDIO INTEGRATION				
100	K-BLK	KRONE BLOCKS	7.50	750.00
10	K-FRM	KRONE FRAMES	25.00	250.00
CTA ELECTRICAL				
10	13A-4W	13A MAINS DISTRIBUTION FUSED - 4 WAY OUTLETS	9.00	90.00
4	E651	EMO - IEC -Mains "Blue" Socket Distribution and FUSE Protection	110.00	440.00
20	IEC-CABLE	IEC MAINS CABLES	2.90	58.00
MICROWAVE LINK ANTENNAS / CABLES				
1	SL9003Q	Moseley Simplex Digital Transmitter (Possible 1.4GHz Band)	6,995.00	6,995.00
1	Andrew	GRIDPAK DISH - LINK ANTENNA	800.00	800.00
50		mtrs 1/2" COAX	6.50	325.00
1		FM / MICRO LINK 16" LATTICE 20' TOWER & CUSTOM BRACKETS	600.00	600.00
				0.00
C.T.A. & MICROWAVE LINK TRANSMISSION EQUIPMENT			TOTAL	30,832

* These items are already in the possession of the company.

FM TRANSMISSION SITE EQUIPMENT (THREE ROCK MOUNTAIN)

		Unit Price	Total
0	CTE 1kW FM TRANSMITTER AMPLIFIER	8,650.00	0.00
1	CTE 2kW FM TRANSMITTER AMPLIFIER	18,000.00	18,000.00
1	CTE MPX FM EXCITER	2,350.00	2,350.00
1	MOSELEY 1.4 GHz DIGITAL STUDIO LINK RECEIVER	6,995.00	6,995.00
1	AEV DIGITAL STEREO ENCODER	1,200.00	1,200.00
0	ALDENA TRIPLE CAVITY BAND-PASS FILTER	2,450.00	0.00
1	DIRECTIONAL COUPLER	450.00	450.00
1	7/8" RF EXTRACTOR	350.00	350.00
1	1.4GHz LINK RECEIVING GRIDPAC DISH + CLAMP	950.00	950.00
100	mtrs 1/2" HELIX RF CABLE (for Digital Link Receiver Dish)	6.50	650.00
1	CAPITAL CONTRIBUTION TO NEW ANTENNA SYSTEM	13,000.00	13,000.00
1	CAPITAL CONTRIBUTION TO ANTENNA FEEDER SYSTEM	5,500.00	5,500.00
1	CAPITAL CONTRIBUTION TO ANTENNA COMBINER SYSTEM	5,500.00	5,500.00
1	CAPITAL CONTRIBUTION TO TOWER MODIFICATION	6,000.00	6,000.00
1	CONTRIBUTION TO ANTENNA INSTALLATION	10,000.00	10,000.00
FM TRANSMISSION SITE EQUIPMENT (Three Rock Mountain)		TOTAL	70,945.00

ERECTION OF MICROWAVE DISH & FM ANTENNAS - LABOUR

		Unit Price	Total
1	ERECTION OF MICROWAVE LINK MAST SECTION - inc. ERECTION OF ALL ANTENNAS - STUDIO BUILDING	600.00	600.00
1	ERECTION OF MICROWAVE ANTENNAS - FM TRANSMISSION SITE	2,000.00	2,000.00
ERECTION OF MICROWAVE DISH & FM ANTENNAS - LABOUR		TOTAL	2,600.00

RADIOMATION SOFTWARE

On-Air live Assist x 2

Including overnight automation, reception connections and jukebox modules.

News Package

1 News editor and up to 5 workstations, including connection to INN downlink computer for news feeds.

Production

Complete with support modules for sales staff to enter copy and attach it to an order from Traffic, for script management and voice organisation.

Traffic

Order processing and scheduling

Debtors, Accounts, SMIS

With ability to output summary totals to Sage

Total budgetary amount for all of the above software:	£22,000
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Radiomation Hardware Budget

18 Office computers @ approx. £700 each	£12,600
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2 On-Air rackmount computers @ approx. £1,500 each	£3,000
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Other required hardware:

1 Cat 5 mouse, monitor and keyboard extender for On-air	£500
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5 MPEG Audio cards @ £400 each	£2,000
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2 I/O cards for On-air @ £150 each	£300
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1 CNET hub	£270
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Hardware for music on Hard Disk Drive:

1 Rackmount Jukebox	£1,800
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2 sound cards	£800
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Approx. total hardware if all of the options are required:	£21,270
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Total budget estimate hardware and software	£43,270
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Training and installation	£2,000
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10. PROPOSED COMMENCEMENT OF BROADCASTING

