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Tileyard Radio is an internet / digital broadcast portal created to inform the general public about Tileyard Community's businesses and the services / products they provide. Tileyard Radio's Mission is to:



- Entertain and inform 1,200 TYCommunity members and the wider general public. TY Presenters and Staff have a social media reach of over 100,000 people
- Provide up-to-the-minute music industry-based celebrity news and interviews, exclusive release previews, competitions, live studio performances, outdoor broadcast features at music industry conferences and festivals. Primarily to communicate the TY brand and news flow.
- Play the best new breaking music and classics that evolve from the UK's independent music scenes, providing an alternative to mainstream radio playlists and based on local public tastes
- Train new Radio and Media Apprentices to become skilled Presenters, Production, Marketing and Technical staff in the future Broadcasting sector
- Initially broadcast as an internet station and online TV platform with an aim to gain a Digital Broadcast License within two years of launching



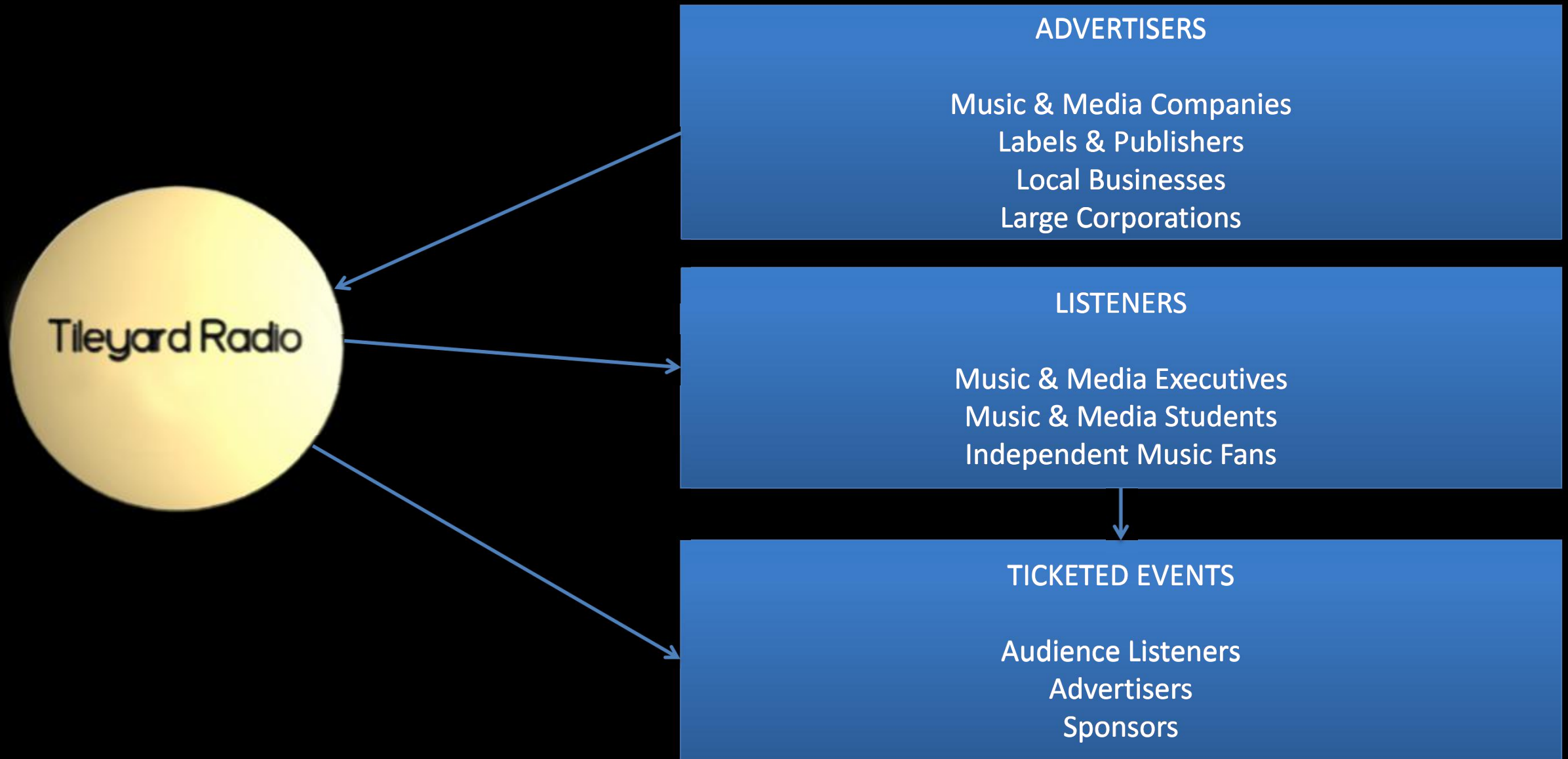
Problem - Solution

The radio network prior to the late 80's – mid 90's provided more diversity, with leading Independent Radio Stations such as Kiss FM, Choice FM and Smooth FM servicing their own growing markets. As public interest grew, these stations captured and dominated the youth sector until major media corporations stepped in to buy them out. The major radio network today is mainly owned by large media corporations, working a structured music playlist and providing little room for independent music. Tileyard Radio aim to change this, leading a new Radio Broadcast Revolution by putting independent music first.

With the current skills gap widening due to major industry changes in the music and radio infrastructures, there is a demand for a new type of workforce educated in areas that stretch outside of the conventional industry, such as self / on-demand publishing, internet marketing, data analysis and the ability to use a variety of proven and innovative D2C strategies and tools.

There is a current danger that withdrawing music education from UK Schools and Colleges and a recent 31% reduction in Apprenticeship uptake (Linkedin, 2018 Report) will leave future students with difficulties in gaining skills and qualifications required to enter into Higher Education or find an entry pathway into employment within the music and broadcasting industries. Tileyard Radio will bridge this gap, providing highly skilled Apprentices an opportunity to break into the broadcast industry.

Target Audience



The age range of our target audience is 18 – 60, featuring multi-genre music that has evolved through independent music scenes.

What's The Idea Behind Tileyard Radio?

Empowering youth to upskill for job placements. TY Radio is also connected to an Education Programme operated by Meridian Music, a college that will service TY Radio and the TY Community with a constant flow of skilled Apprentices. Broadcast / Website content will also be contributed by students of the college.

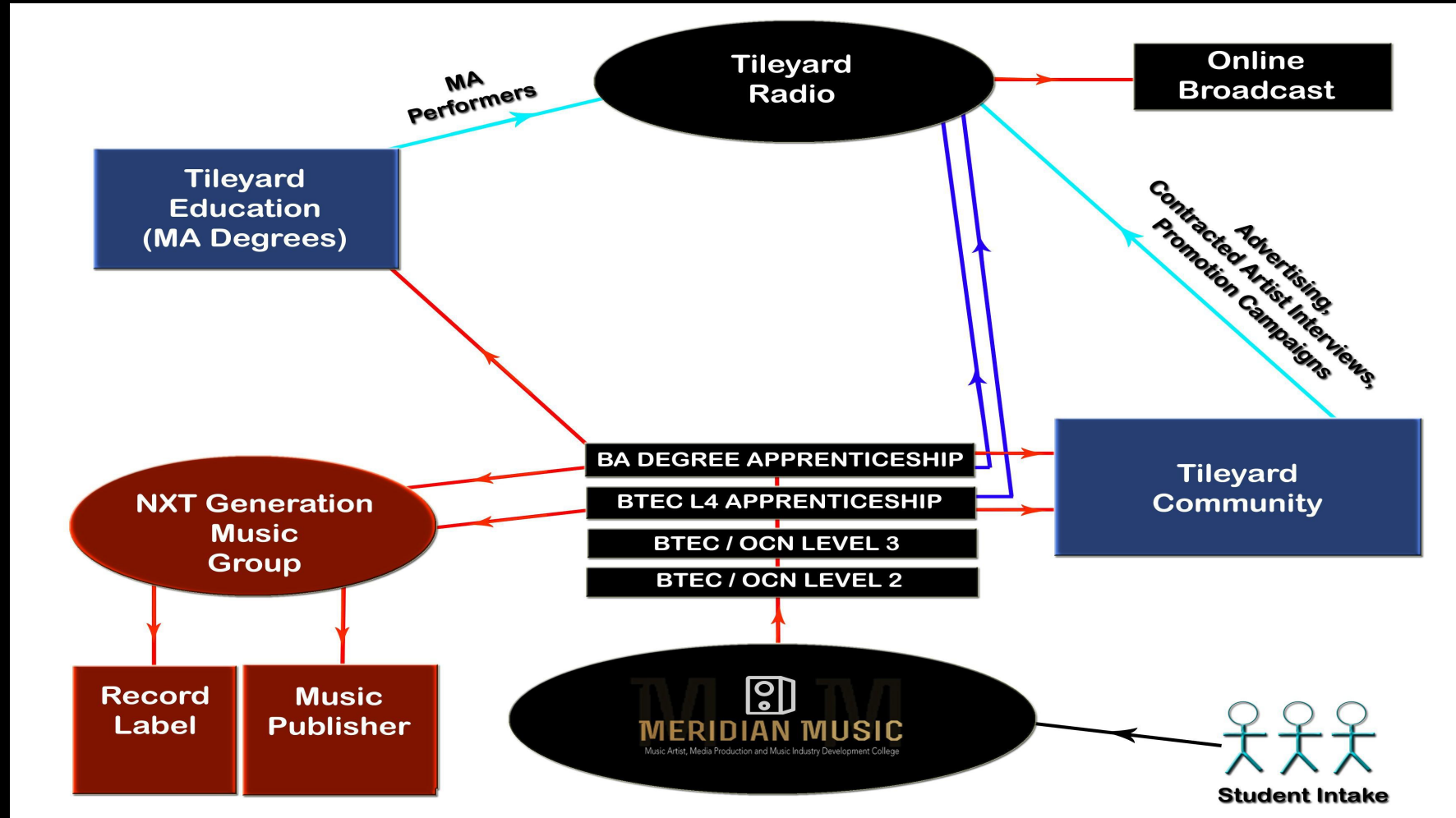


Figure 1:
Company Structure
(Source:
Personal
Collection).



Total Addressable Market

Total UK Audience Listeners

There are 48,826,000 total radio listeners per quarter, or 90% of the UK population (RAJAR/Ipsos MORI/RSMB, 2018).

Age Demographic

15 – 24: Weekly Reach 5,420,000

25 – 44: Weekly Reach 12,520,000

45 – 64: Weekly Reach 11,607,000

Total possible market size of 48,826,000 radio listeners per week

Weekly listening figures of independent radio stations include:

Time FM 107.5 – 25,000 listeners

Mi-Soul – 72,000 listeners

Q Radio – 130,000 listeners

Soho Radio – 50,000 listeners (Sigee, 2016).

Target Audience Listeners for TY Radio – 2 million p.a.

Income Revenues



- **Radio Advertising Fees**
- **Merchandise**
- **Programme Licensing to FM-AM Radio Stations around the world**
- **Ticketed Events / Weekenders**
- **Media Advertising Production**
- **Commercial Recording Sessions**
- **Video Production**
- **Sponsorship**
- **Educational Workshops, Lectures and Training**
- **International TYRadio DJ Club Residencies**
- **TY Radio Branded Album Compilations (CD / Download)**



Based on £239,400 Fundraise

Tileyard Radio

Summary five year financial forecast

Profit & Loss Account

Year 1

Year 2

Year 3

Year 4

Year 5

Sep 2018 - Aug 2019

Sep 2019 - Aug 2020

Sep 2020 - Aug 2021

Sep 2021 - Aug 2022

Sep 2022 - Aug 2023

Total Sales Revenue

481,115

604,051

1,328,394

2,087,194

2,238,394

Gross Profit

294,636

371,604

1,016,796

1,752,796

1,903,996

Overheads (excluding depreciation)

21,961

21,321

28,481

28,481

28,481

EBITDA

244,314

141,521

954,201

1,696,201

1,847,401

Profit After Tax

268,847

346,455

984,487

1,720,487

1,871,687

Investment Requirement

Tileyard Radio requires £239,420.00 of funding for the first-year start-up and running costs, thereafter becoming self-sustainable in Year 2.



Funds Spent on :

Broadcast Studio Equipment	£17,760
Production Studio Equipment	£25,162
Video Media Production Equipment	£2,850
Live Room Equipment	£1,127
CCTV Security Installation and Cameras	£4,500
Office Equipment and Furniture	£2,500
Website Build and Hosting	£600
Launch Event Set-Up Costs	£2,000
Broadcast Licences and Station Hosting	£665
Refurbishment	£6,000
Staff Wages (12 months)	£155,164
Running Costs (12 months)	£16,092
Miscellaneous Costs	£5,000

TY Radio require a premises with a minimum size of 1600 sq ft. This will include

(1) Broadcast Studio (2) Live Room (3) Production Studio (4) Audio Visual Studio (5) Music Library (6) Staff Office (7) Management Office (8) Reception Area.

GRAND TOTAL REQUIRED

£239,420

Management Team



COLIN CROOK, MA (Music Industry Entrepreneurship), Managing Director, Head of Business Development

30 years experience within the music industry, from an artist on Ninja Tune Records to Record Label Manager (4 years), Music Business & Technology Teacher (14 years), Apprenticeship Assessor (3 years). MD of Hustlerz Inc Recordings Ltd, H2 Recordings, TimeTunnel Music (14 years) and Music Publisher Hook Or By Crook Music (6 years), subsidiaries of NXT Generation Music Group. Co-Director of Meridian Music College



JUSTIN EMANUEL-BORELAND, BA(Law), Station Manager, Radio Presenter

30 years experience in the music industry, contracted to companies such as Rhythm King Records, Blacklist Management, Sire/WEA, Sony Music Entertainment and Warner Chappell Music to name a few. Renowned Music Producer (JLS, Soul II Soul, Omar, Fekky, Wookie, Take That, etc.). As UK Rapper MC Merlin, he has had worldwide chart success alongside the Beatmasters, Bomb The Bass, S-Express, Blackout. Former Presenter at SOULRadio and nephew of the late Reggae Artist, Smiley Culture.



DAVE MORRISSEY, MA (Broadcasting and Audio), Trustee, Music Programming Manager, Radio Presenter

33 years experience in Radio Broadcasting, Former Presenter of Kiss FM (13 years), Choice FM (12 years) and currently Mi-Soul Radio. Roles have also included Broadcast Tutor at Stanmore College (2 years), Co-Director of 'Grown & Sexy' Events in Antigua and the UK (10 years), Author of book publication "Masters Of The Airwaves".



DESIREE BANUGO, MA (Music Industry Entrepreneurship) Masters (Music Business) Marketing & Promotions Manager

18 years experience in Marketing Management, A Creative Business Strategist and Social Media Trainer, previous clients include IBM, Blau/Tequila, Digital Arts, 23red, the British Film Institute, Yahoo! Europe, ING Media and Shell to name a few, Director of Chinelo Communications (17 years).



LINDSAY WESKER, Trustee, Business & Marketing Consultant, Guest Radio Presenter

37 years + experience in Music and Broadcasting industries. Former Station Manager / Head Of Music at Kiss FM (8 yrs), Senior Marketing Manager at Mushroom Records (1 year), Music Supervisor at CSM Sport & Entertainment (1 year), Co-Author of book publication "Masters Of The Airwaves", current Presenter at Mi-Soul Radio, MTV Music Editor (creator of 'MTV Base').

Daytime Radio Presenters include:



DANIEL BLAKE, BA(Music), Radio Presenter

Broadcast Presenter at Smoke Radio, Bang Radio and Radio King Online. Team Assistant at the BBC, Actor & Voiceover Artist / Continuity Announcer at BET, BBC Radio, 1Xtra and Flava TV. Assistant Producer at Somethin' Else, Flava TV. Voiceover Artist at Wise Buddah and current Presenter on Pulse 88Radio.



BITTERSWEET DJ's, Radio Presenters

Presenters on Hoxton Radio and guests on Rinse FM. Ashley was recently shortlisted for the IARA award for best UK Radio Presenter. Present a multi-genre playlist, Bittersweet specialise in music of the 90's to the current day, from Pop, R&B, Garage, Hip-Hop and Grime.



MICHAEL LARON STRINGER, US Correspondent and Radio Presenter

20 years in the music industry. Current Radio Presenter at KPFK(Breakbeats and Rhymes Radio Show) and 88TheTruth.com. As a Music Producer, he has worked with artists including Guru (Gangstarr), Big Shug, Akil The MC (Jurassic 5) and Group Home to name a few. Also Co-Produced the "Rap Archives Legends" Album series alongside Colin Crook.



Guest DJ's, Artists and Music Industry Mogul's featured will include:

SEMTEX
(BBC 1xtra)

HAMILTON
(Ministry of
Sound)

BASHY
(Artist)

WOOKIE
(Soul II Soul)

**MS
DYNAMITE**
(Artist)

KWAME
(BBC Radio 1)

JESSIE J
(Artist)

End of Presentation

Further Research and Observations

In a recent report (RadioToday UK, 2018), it was noted that Kiss has overtaken Capital Radio in listening figures to become the biggest commercial London-based radio station, based on figures supplied by RAJAR (2018) for the second quarter of the year. This presents some evidence that listening trends in the capital are slanting more towards specialist music than pop music.

In contrast, the report also quotes Radio 1 as having the biggest proportion of national listeners aged between fifteen and twenty-four years old. It states that the radio station ‘remains the biggest and most relevant youth station in the UK, with around a third of all 15-24 year olds listening each week.’

There could be a number of reasons for this, the first advantage being Radio 1’s national audience reach. For young people in more rural parts of the UK, local stations do not cater for their tastes in music and Radio 1 is the only other station transmitting nationally on both digital and analogue frequencies that play music genres relating to their age group. Secondly, many of the popular commercial radio stations based within London that play independent music do not transmit to these rural parts. If they had this capability, the statistics would likely provide a different view.

This is further highlighted in the report, whereby it states:

“The stand-out digital station in the UK has to be KISSTORY – the first ever digital commercial station to reach more than 2m listeners every week. Absolute Radio 90s, Kerrang!, Magic Soul and Magic Chilled also recorded strong growth – all proof that the explosion of choice on digital radio has enabled listeners to seek out the music of their passions presented by the brands they love and trust.” (RadioToday UK, 2018).

Author and marketing specialist Seth Godin (2017) supported this argument by comparing scarcity over abundance in his opening keynote speech during the Internet Summit in Raleigh, Philadelphia. On the website Coleman Insights Media Research, Jay Nachlis (2017) reports in his article ‘Seth Godin’s Lessons for Radio’:

“According to Godin, 1972 was the perfect year for the music business. The reason? Scarcity of choice.” (Nachlis, 2017)

Nachlis continues:

“The spokes of the music industry wheel all benefited from exclusivity – the record stores, radio stations and record companies. Today, of course, you can download music and stream music from a seemingly endless potpourri of providers. You can watch videos for free on YouTube.

Like so many other industries, scarcity of choice has been replaced with abundance.

While Seth Godin doesn’t provide a prescription for the music industry, he does preach differentiation and content.”

In an article written for website Marketing Society entitled ‘The problem with hit radio’, Godin extends this theory to how radio listeners consume music, stating:

“When you only listen to the top 40, you're letting the crowd decide what you hear. And if you consume nothing but the most liked, the most upvoted, the most viral, the most popular, you've abdicated responsibility for your incoming. Most people only read bestselling books. That's what makes them bestsellers, after all. The web keeps pushing the top 40 on us. It defaults to 'sort by popular,' surfacing the hits, over and over.” (Godin, 2014).

Radio Advertising Costs

According to UK production and broadcast company Rhino Television Media Ltd (<http://www.rhinotelevisionmedia.co.uk/radio-advertising-uk>, no date), a week-long radio advertising campaign that uses a 30 second advert could cost anything from:

- £500 on a local station
- £2,500 on a regional station
- Upwards from £10,000 on a national station

Based on 10 mins advertising space per 2 hour Radio Show (20 x 30 sec slots) over 12 shows per day (24 hour period), Tileyard Radio will charge the following rates:

Rate per Audience Reach:

5,000 Audience Size - £10 x 20 slots = £200 per show
10,000 Audience Size = £20 x 20 slots = £400 per show
20,000 Audience Size = £40 x 20 slots = £800 per show
30,000 Audience Size = £60 x 20 slots = £1,200 per show
40,000 Audience Size = £80 x 20 slots = £1,600 per show
50,000 Audience Size = £100 x 20 slots = £2,000 per show
60,000 Audience Size = £120 x 20 slots = £2,400 per show
70,000 Audience Size = £140 x 20 slots = £2,800 per show
80,000 Audience Size = £160 x 20 slots = £3,200 per show
90,000 Audience Size = £180 x 20 slots = £3,600 per show
100,000 + Audience Size = £200 x 20 slots = £4,000 per show

In addition, Tileyard Radio will charge radio advert production fees to its clients where required.

Tileyard Radio Events

In addition to advertising, income revenues will be generated by presenting paid live music events specialising and promoting independent music scenes. The first of these events will be a celebration of Reggae music in the UK, highlighting how British artists took the influence of the music genre from Jamaica to create their own representation. The event will provide a chance for established UK Reggae acts from the past and present to showcase their talents and Tileyard Radio will present lifetime achievement awards to those artists who developed the UK Reggae scene. The event will be broadcast on the radio station and feature televised highlights on its internet TV channel.

The importance of providing music events will help further develop independent music scenes, provide worldwide promotion for Tileyard Radio and generate additional revenues to help supplement the business income. Performances from these events will also be sold as Compact Disc and digital download merchandise.

In an interview with Smarta Enterprises Limited (<http://www.smarta.com/blog/2016/12/gordon-mac-talks-about-his-business-ventures/>, no date), Mi-Soul Radio Managing Director and Kiss FM founder Gordon McNamee spoke on the importance of running live events as part of his radio broadcast operations. He said:

“Although money can be made from advertising. Real revenue comes from events.”

Radio Support Of Independent Music

In a bid to win audiences from illegal pirate and commercial radio pioneers who supported independent music and serviced the youth sector, large corporations including the BBC and Capital Radio, set up their own subsidiary stations to service this market. The BBC formed BBC 1Xtra, whilst Capital Radio purchased Choice FM, renaming it Capital Xtra. Whilst they go some way to service independent music listeners, they still work to set playlists which are dominated by major record label music releases. This has somewhat hampered the development of these independent music scenes, as highlighted by Beats 1 Presenter and former Rinse FM DJ, Julie Adenuga. In an interview for the website of Red Bull, she stated:

“I remember when I was piloting at [BBC] 1Xtra, I felt on edge. I couldn’t be myself, I wasn’t being natural. I [was] saying things that I would never say, talking about things I don’t really care about or understand, throwing to songs and artists that I don’t even listen to myself, but then I have to say that I’m excited about [them] and I’m not. Whereas pirate radio, the only difference [with who I am outside] is I’m swearing less. I was being exactly who I was when the mic was off”. (Hutchinson, 2018).

In order for independent music to thrive once again, it needs to be presented to the public by radio stations and presenters who have a personal interest in the genres they represent, without the control of large corporations whose interest is in statistics and profit. This is the issue that Tileyard Radio aims to address.

The Current Trend In Radio Consumption

A report for the British Library entitled 'The Changing Landscape of Radio' written in 2016, states:

“1.1 Audience stability

The overall radio audience is stable. The majority of radio listeners have not changed the way they consume their content. Radio audiences are not, at present, being affected as dramatically by the digital revolution as audiences for music, newspapers or television..” (Birch, Tinley, 2016, p.2).

Whilst it was recognised that the electronic devices on which listeners consume radio are gradually changing from analogue to digital and mobile receivers, the audience size has remained largely unchanged. A further recognition is that, in many cases, online-only radio broadcasters have a wider cultural impact, despite lower audience figures than their digital counterparts.

This supports the decision for Tileyard Radio to start as an internet station in year one and progress to a digital broadcast in year two.

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