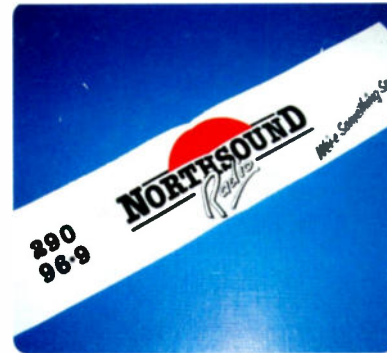


MusicWeek



CELEBRATING 40 YEARS OF COMMERCIAL RADIO WITH RADIOCENTRE





CELEBRATING 40 YEARS OF COMMERCIAL RADIO - CONGRATULATIONS TO ALL 40 IN THE ROLL OF HONOUR

1973 ...





40 YEARS OF MUSIC AND MIRTH



It would be almost impossible to imagine a history of modern music without commercial radio - and vice-versa, of course.

The impact of privately-funded

stations on pop, jazz, classical, soul, dance and many more genres has been nothing short of revolutionary, ever since the genome of commercial radio - the pirate stations - moved in on the BBC's territory in the 1960s, spurring Auntie to launch Radio 1 and Radio 2 in hasty response.

From that moment to this, independent radio in the UK has consistently supported and exposed recording artists to the masses, despite a changing landscape for broadcasters' own businesses.

"I'm delighted that Music Week can be involved in celebrating the RadioCentre's Roll Of Honour"

Some say that the days of true 'local-ness' on the UK's airwaves - regional radio for regional people, pioneered by the likes of Les Ross and Alan Robson - are being superseded by all-powerful national brands. If that's true, support for the record industry remains reassuringly robust in both corners of the sector.

I'm delighted that *Music Week* can be involved in celebrating the RadioCentre's Roll Of Honour - which applauds 40 individuals who have truly changed the game of UK commercial radio in the past four decades. That's not just because the list (sponsored by Audioboo and revealed at the 2013 Arqiva Awards in July), celebrates the work of true pioneers both in front of and behind the microphone, but because the music and commercial radio industries face exactly the same challenges. Whether the inevitability of digital transformation or proving value to commercial partners; debates over consolidation at the top or a lack of Government recognition, we stand arm in arm fighting these battles.

Long may this very special relationship between two natural allies continue.

**Tim Ingham, Editor,
Music Week**

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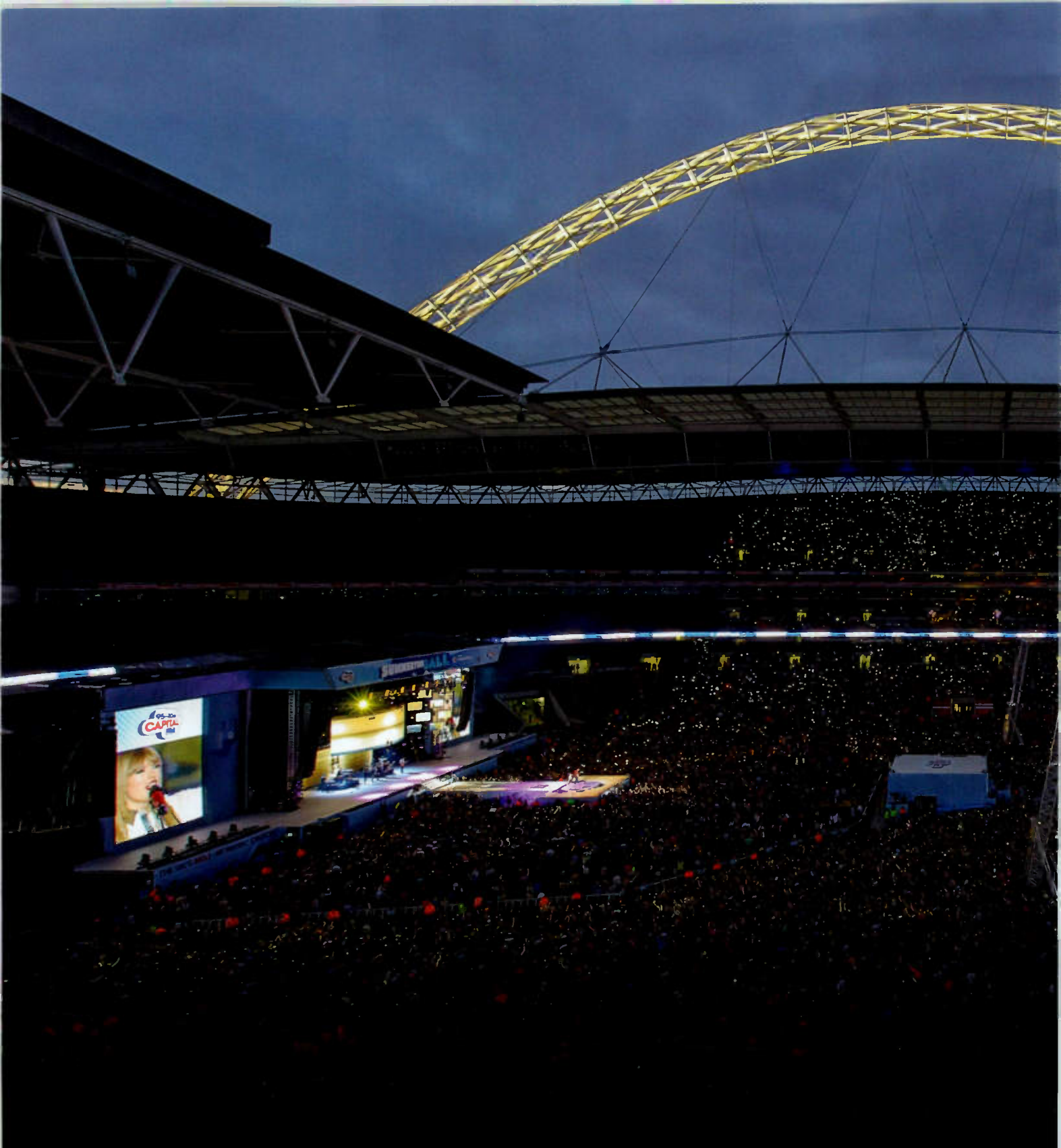
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WE HAD A BALL!

Congratulations Capital FM on another successful event with us at Wembley.

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ALL TOGETHER NOW... THOSE WERE THE DAYS

The 40-year history of UK commercial radio is awash with moments that not only changed the face of broadcasting in this country, but gave advertisers a genuinely new, creative outlet on which to market their wares. These achievements have been driven by smart thinkers, innovative DJs and determined business execs. As shown by the timeline presented below, it's a story of pioneers, near-misses and triumph over adversity - plus a healthy dose of silliness...



1960s - 1970s

29 June 1964

Manx Radio launches in the Isle of Man using a Post Office licence, almost ten years before commercial radio is licensed in the United Kingdom.

THE ONLY LOCAL RADIO STATION AND THE ONLY LICENSED COMMERCIAL RADIO STATION IN THE ISLE OF MAN



POST OFFICE COMMERCIAL LICENCE
MANX RADIO
1964

Q.S.L.

FROM MANX RADIO

PROVIDING 24 HOURS OF MUSIC AND NEWS
100% LOCAL OWNERSHIP
80% LOCAL EMPLOYMENT
PROVIDING HOURS OF TRANSMISSION 0700-2000



12 July 1972

The Independent Television Authority becomes the Independent Broadcasting Authority (IBA) as it takes over responsibility for awarding radio franchises. It also transmits the programmes. **John Thompson** is hired by the IBA to set things up.

8 October 1973

The birth of UK commercial radio arrives with the launch of LBC in London. An ad for Birds Eye fish fingers is the first radio commercial.



November 1973

The Association of Independent Radio Companies (AIRC) is established as commercial radio's trade body.

December 1973

New Year's Eve welcomes The Hogmanay launch of Radio Clyde in Glasgow at 10.30pm. **Jimmy Gordon**, now Lord Gordon of Strathblane, was Clyde's first MD, between 1973 and 1996.



30 September 1967

The BBC launches Radio 1 and Radio 2 as a direct response to the popularity of the music being played by pirate stations such as Radio Caroline, which had been outlawed by Parliament in August.



16 October 1973

Capital Radio (now Capital FM) launches. The first pop song played on the station is Bridge Over Troubled Water by Simon and Garfunkel. **John Whitney** was MD of Capital Radio from 1973 - 1982, whilst **Richard Attenborough** was its founding chairman. Attenborough later admits that the late Seventies almost saw Capital shut down due to lack of funds.



THE 'A-Z' OF



12 June 1972
The Queen signifies Royal Assent to the Sound Broadcasting Act, paving the way for commercial radio.



1970s

29 February 1974

BRMB (now Free Radio) launches in Birmingham, the first English commercial station outside London. Les Ross (pictured below) would later become the biggest BRMB personality.



2 April 1974

Roger Day launches Piccadilly Radio (now Key 103/Magic) from Piccadilly Gardens in Manchester.

Philip Birch becomes founding managing director of Piccadilly Radio and continues as CEO until his retirement in 1984.



Roger Day Philip Birch Steve Penk

Advertising and Marketing

Piccadilly Radio opens with heavy bookings

Piccadilly Radio, Britain's fifth local commercial radio station, opened in Manchester yesterday, and it looks as though commercially it may be the most successful of the new radio networks to open so far. Advance advertising bookings are claimed to total approximately £250,000 from more than 100 advertisers. This compares with about £40,000 for Radio Clyde, which opened on December 31, and about £200,000, which subsequently dwindled to a fraction of that sum for London Broadcasting. A contributing factor to Piccadilly Radio's success may be advertisers' confidence that Mr Philip Birch, the managing director, who ran the "Radio London" pirate radio station in 1964, will avoid some of the initial mistakes of the two London stations. All three of the regional stations appear to have got off to a better start than either London Broadcasting or even

the more prosperous Capital Radio. Radio Clyde in Glasgow, which opened on December 31, claims to be attracting larger audiences than any single BBC service. Early reports from advertising agencies about BRMB Radio in Birmingham are also encouraging, although there are no audience figures yet available. More recently, however, the audience seems to have responded to their revised format and more professional approach (particularly in the case of Capital) and later surveys show improved listening figures. These together with a substantial reduction in rates are beginning to make London radio a viable alternative to other media. **Mail order complaints** Complaints against mail order concerns accounted for more than 60 per cent of the cases dealt with by the Advertising Standards Authority during the four months ending in January.

15 July 1974

Metro Radio launches in Newcastle. Neil Robinson later becomes MD, the first engineer to lead an ILR company. Young Giles Squire is on board, aged just 20.

I'm in tune with



30 September 1974

ILR arrives in Wales, as Swansea Sound in South Wales launches.

1 October 1974

Radio Hallam (now Hallam FM) launches in Sheffield. The first presenter is ex-BBC Radio 1 DJ, Johnny Moran. His first song, I've Got The Music In Me by Kiki Dee, stuck.



22 January 1975

Radio Forth in Edinburgh begins broadcasting.



Bobby Malcolm

21 October 1974

Radio City 96.7 launches, with Stevie Wonder's You Are The Sunshine of My Life. Terry Smith is Radio City's launch MD, staying with the station for the next 17 years. He would later pick up a Fellowship of the Radio Academy (pictured below). Gillian Reynolds is founding programme controller at Radio City.



19 May 1975

Plymouth Sound launches, the first of the four 'small' stations in the early experiment.



9 June 1975

Trials begin of broadcasting of Parliamentary proceedings on commercial radio.

24 June 1975

Radio Tees launches (later TFM) with Les Ross, and the call-sign 'You've got a friend on 257'. The MD is John Bradford.

3 July 1975

Radio Trent in Nottingham launches, having fought off competition from rival franchise applicant Radio Robin Hood. (Pictured below, Kid Jensen at Radio Trent with David Cassidy.)





COMMERCIAL RADIO!
'the tracks of your years...'
HAPPY 40TH BIRTHDAY!

ppluk.com

1975 - 1980s

16 September 1975

Pennine Radio in Bradford launches.



14 October 1975

Radio Victory in Portsmouth launches.

28 October 1975

Radio Orwell launches in Ipswich, an area chosen for having no local BBC competition.

8 March 1976

Radio 210 in Reading launches, testing the viability of a station on the edge of London.

16 March 1976

Downtown Radio, later known as DTR or simply Downtown, begins broadcasting - the same day as PM Harold Wilson resigns.



12 April 1976

Beacon Radio (now Free Radio) launches in Wolverhampton; the last in the first tranche of 19 commercial stations, pending further Government deliberation.

16 April 1976

Lord Richard Attenborough launches famous charity 'Help a London Child' at Capital Radio.

6 August 1977

Dale Winton's first show on commercial radio airs at Trent, hotfooting from factory radio UBN. He later also works at Beacon.

(Pictured below with Cliff Richard.)



1977

By the end of the year, 'Independent local radio' has a £23.1m turnover. Only Radio Trent and Radio Victory remain in the red. Meanwhile, Tim Blackmore becomes head of programming at Capital Radio, a role in which he remains until 1983.

(Blackmore pictured below with Lord Attenborough and Paul McCartney/Wings.)



1979

Alan Freeman leaves the BBC for Capital.



11 April 1980

CBC (Cardiff Broadcasting Company) launches, the first in the 'second wave' of commercial stations.

23 May 1980

Ian Rufus, later to head the Association of Independent Radio Contractors, opens Mercia Sound in Coventry and Warwickshire.

17 October 1980

Radio Tay commences broadcasting from the Angus transmitter, near Dundee. A relay in Perth begins five weeks later.



22 July 1981

The Home Secretary announces the areas for 25 new 'independent' stations. Stan Park starts his career at LBC in the early 1980s before going on to become CEO of sales house IRS.

27 July 1981

Northsound Radio begins. Bobby Hain plays We've Only Just Begun by The Carpenters.



1 September 1981

Radio Aire begins, using an old BBC Radio Leeds frequency.





5 October 1982
Red Rose Radio launches.

1983
Chris 'Nobby No-level' Evans begins his career at Manchester Piccadilly Radio. (Pictured below with Timmy Mallett.)



6 October 1983
Centre Radio in Leicester becomes the first ever commercial station to close. Meanwhile in 1983, Alan Robson's Night Owls (pictured below) debuts on Metro Radio.



1984
Chris Tarrant joins Capital Radio.



17 April 1984
Viking Radio launches, having applied for the franchise as 'Humber Bridge Radio'.



30 September 1984
The Network Chart launches to compete against the BBC's chart. Elsewhere in 1984, Paul Brown joins regulator the Independent Broadcasting Authority.



1985
Some IBA rules are relaxed. 'Co-funding' of programming is allowed - a careful form of early sponsorship. John Pickford is at the forefront of local journalism, reporting from major events such as the Manchester air disaster in August 1985.

1 October 1985
Radio West in Bristol merges with Wiltshire Radio and GWR is launched, with Steve Orchard hosting a breakfast show.



7 October 1985
Kiss FM's first broadcast, as a pirate station, with Gordon McNamee.

28 June 1986
Radio Victory's Portsmouth franchise is not renewed. It is to be replaced by Ocean Sound, covering a larger area.

1986
The second ILR station in Wales, Cardiff's CBC, merges with its neighbour Gwent Broadcasting (GB Radio) as Red Dragon Radio.

January 1987
49 commercial services are on-air in the UK, as radio benefits from '80s boom years. Later in 1987, Richard Park becomes programme controller at Capital Radio, whilst Neil Fox joins the station from Radio Luxembourg. Jonathan Pearce also moves to Capital, launching Capital Gold Sport a year later. Meanwhile, Ian Anderson launches SIBC (Shetland Islands Broadcasting Company).

18 May 1987
The Yorkshire Radio Network is turned on, combining off-peak Hallam, Pennine and Viking output.

1988
Tony Blackburn leaves the BBC for Capital Gold. Piccadilly Radio programme controller, Mike Briscoe, talks about Chris Evans walking out before being sacked from Piccadilly Radio.

1 June 1988
County Sound Radio becomes the first UK station to split its FM and MW frequencies permanently to create 'Premier Radio' on FM; and 'County Sound Gold' on AM.

18 July 1988
'The Superstation' launches. An early networking venture, providing late night programmes across a host of stations

3 September 1988
Piccadilly Radio splits into two services with Key 103 on FM and Piccadilly Gold on AM.



thank you

from an avid listener

RADIO 
MONITOR
we're always listening



1988-1990s

20 September 1988

RDS launches, allowing car radios to retune automatically, display station identifiers and switch to local travel news.

4 October 1988

GEM AM launches from Nottingham, splitting off from Trent/Leicester Sound, becoming the first 24 hour split-frequency station.



5 November 1989

Sunrise Radio launches as the UK's first Independent Local Radio station to cater specifically for the Asian community. **Avtar Lit** is its owner and chairman.

4 April 1989

Xtra AM launches in the West Midlands, as BRMB and Mercia split their AM and FM. **Les Ross** is on the breakfast show. Elsewhere in 1989, **Simon Cole** founds Unique Broadcasting (UBC) with **Tim Blackmore** (pictured below with **Noel Edmonds**); **John Perkins** becomes MD of Independent Radio News for the next 20 years; **Charles Dunstone** launches the Carphone Warehouse.

1989/1990

More new ILR stations are licensed but now on FM only: FOX FM in Oxfordshire; Orchard FM in Somerset; Horizon Radio in Milton Keynes; Radio Borders from Hawick and South West Sound from Dumfries. They are the final ILR stations to be franchised by the IBA.

1990

Midlands Radio, owner of Trent, BRMB and Mercia, is floated on the full stock market. The Metro Radio Group takes over the Yorkshire Radio Network. **Chris Moyles** joins Radio Aire.

3 January 1990

Radio Clyde splits into Clyde 1 and Clyde 2.

22 January 1990

Radio Borders begins broadcasting.



4 March 1990

Jazz FM launches in London, the first radio station to add an official 'incremental' tier of commercial radio in the market. **Helen Mayhew** is one of the original presenters of the station - where she works today.

31 March 1990

Choice 96.9 starts broadcasting from studios in Brixton: Britain's first 24-hour black music radio station with a licence.

15 April 1990

Isle of Wight Radio begins transmitting.

9 July 1990

Melody Radio is launched in London, owned by **Lord Hanson**. It is later bought by EMAP and becomes Magic 105.4.

17 July 1990

The Magic brand is created. Radio Aire splits its AM and FM frequencies.

22 August 1990

UKRD is formed, investing originally in Pirate FM. The company later dominates *The Sunday Times* 'Best Companies to Work For' league.

1 September 1990



Kiss 100 FM launches with an official broadcast licence, after more than five years as a pirate station.

October 1990

100 commercial radio services exist in the UK.

1 January 1991

The Independent Broadcasting Authority splits into the Independent Television Commission and the Radio Authority. In the same month, commercial radio stations are permitted to broadcast as much advertising as they wish, as the IBA's nine minute rule is relaxed by Radio Authority.

27 January 1991

Galaxy is born in Bristol, as FTP's new owners, Chiltern, change its name.

1 March 1992

Michael Betton sets up Lincs FM to apply for the first competitively-awarded licence by the Radio Authority.

18 May 1992

The Radio Advertising Bureau (RAB) opens - funded by commercial radio to guide companies towards effective advertising on the airwaves.

The Unique selling point

Noel Edmonds and Michael Peacock have teamed up with PPM founders Simon Cole and Tim Blackmore to form the Unique Broadcasting Company. Backed by Capital, they promise new competition in a previously cosy market.

BY JULIAN CLOVER

SIMON Cole and Tim Blackmore are synonymous with programme syndication and sponsorship in the UK. Widely regarded as the architects of PPM's success in sponsored network programming, Cole and Blackmore are now finalising the details of their new company, which will compete head-on with PPM.



1992-2010s

7 September 1992

The first moments of Classic FM; the UK's first national commercial radio station and first to play anything other than pop music. **Quentin Howard** was the first voice heard on the Classic FM test transmission.

February 1993

Joint BBC and commercial radio audience figures are published for the first time, as industry standard RAJAR arrives.

24 February 1993

Capital Radio completes its recommended cash offer to acquire Midlands Radio.

14 April 1993

CFM Radio launches. MD and Breakfast Show host **John Myers** plays 'Simply The Best' by Tina Turner as its first song.



30 April 1993

Launch of Virgin 1215 (now Absolute) on AM. The first song is a cover of Steppenwolf's Born to be Wild by INXS. **Richard Branson** is the first voice, live from the Virgin Megastore in Manchester, with **Richard Skinner** the first voice back in London.

April 1993

Chris Evans leaves the BBC to host a Saturday morning show on Virgin Radio. Elsewhere in 1993, **David Mansfield** joins Capital Radio as commercial director in 1993.

1 August 1993

The first Pepsi Chart launches.

October 1993

The Copyright Tribunal decides on the amount commercial radio stations should pay to collecting societies PPL and PRS.

1994

The launch of 100-102 Century Radio in North East England arrives, with **John Myers** as managing director and **John Simons** as programme director.

1 September 1994

Golden Rose launches JFM (Jazz FM) in the North West.

4 September 1994

Bristol's Galaxy 97.2 is licensed to become Galaxy 101 (Now Kiss).

6 September 1994:

The Heart brand is born as Chrysalis Radio launches 100.7 Heart FM in the West Midlands region.

16 September 1994

Scot FM begins broadcasting. It is now known as Real Radio (Scotland).

14 February 1995

Talk Radio UK (now TalkSport) begins broadcasting on AM, the final national analogue commercial station.

10 April 1995

Virgin Radio adopts its FM London frequency on 105.8. A message from David Frost is followed by the Russ'n' Jono breakfast show. (Pictured below)



5 September 1995

Heart 106.2 launches, the first mainstream music format competitor in London, complementing its Midlands sister.

1996

Chrysalis Radio purchases the Galaxy 101 station. Meanwhile, **Richard Findlay** becomes Chief Executive of Scottish Radio Holdings.

9 April 1996

The Association of Independent Radio Companies (AIRC) is renamed the Commercial Radio Companies Association (CRCA).

July 1996

A new Broadcasting Act allows newspapers to own stations in their local areas subject to a public interest test, creating the structure for digital multiplex and station licensing.

1997

The Radio Authority begins to license small scale local licences for smaller communities - 'Sallies'. Chrysalis buys the two licences operating as Kiss in Manchester and Yorkshire to form the Galaxy Network. 200 commercial radio stations are now on-air.

14 February 1997

Kiss 105 launches in Yorkshire. It later becomes Galaxy 105, now Capital, and the station with the largest reach outside London - over a million adults.

1 September 1997

The long-awaited Xfm launches in London by founder **Sammy Jacob**, with its roots stretching back to 1989. It is the day after the death of Princess Diana.

June 1988

After 15 years at Capital, Roger Scott moves to BBC Radio 1.

October 1998

The Radio Authority announces it will use 106-107 MHz FM for further regional and small-scale licences.

1 August 1998

The Pepsi Chart celebrates its 5th anniversary, after launching in August 1993.



15 November 1999

Digital One, the first national commercial digital radio multiplex, is launched.

14 March 2000

Chris Evans sells Ginger Media, owner of Virgin Radio, to SMG for £225m.



August 2000

Radio City moves to new premises in its Radio City Tower.

24 September 2000

EMAP extends its 5mash Hits brand to radio, with a new chart show.



12 December 2001

In a DAB radio test marketing campaign, a £99 DAB radio sells out in 23 minutes, proving the price point. Elsewhere in 2001, **Nick Ferrari** joins LBC as **Ralph Bernard** completes 14 years as chief executive of GWR Group.

5 January 2003

The Hit40UK chart launches across commercial stations.

29 December 2003

The Radio Authority hands radio licensing and regulation to OFCOM, following the Communications Act.

2005

Neil Fox starts as presenter on the Breakfast Show on London's Magic 105.4.



April 2005

Commercial radio revenue hits an all-time peak of £645.3m per annum. **Mark Story** chairs UK Radio Aid, a 12-hour show on 268 radio stations with an audience of over 20 million. Over £3 million is raised.



2 July 2005

Metro Radio moves to its impressive new premises in the 55° North complex, next to the Tyne Bridge. Later in 2005, **Christian O'Connell** joins the Virgin Radio team, making his first broadcast on 23 January 2006.

1 July 2006

The Commercial Radio Companies Association and the Radio Advertising Bureau merge to form RadioCentre.



3 April 2007

Arqiva purchases National Grid Wireless (NGW) for £2.5 billion. Regulatory agreement is reached the following year; and National Grid Wireless is amalgamated into Arqiva.

July 2007

Global Radio is founded by **Ashley Tabor** and purchases Chrysalis Radio, where Global takes control of the radio brands Heart, Galaxy, LBC and The Arrow.

28 January 2008

City Talk 105.9 launches, a sister station to the existing Bauer Radio-owned Radio City. Bauer Media completes the purchase of EMAP's radio business, including Magic, Kiss and the Big City Network. Meanwhile, **Moz Dee** joins talkSPORT as programme director.

March 2008

Global Radio acquires GCap Media to become the UK's largest commercial radio group and owner of brands including Heart, Capital, Galaxy, LBC, Xfm, Choice and Classic FM.

29 September 2008

Virgin Radio is re-launched as Absolute Radio, following its purchase by the Times of India.

5 January 2009

Heart spreads across the UK, as the biggest brand change in commercial radio history gets underway.

December 2010

Brand integration, through product placement and endorsement, is permitted for the first time owing to changes to the Ofcom Broadcasting Code.

3 January 2011

The Capital brand rolls out across the UK, creating 95-106 Capital FM, the UK's second largest commercial radio brand.

27 March 2011

Commercial radio reaches highest ever audience of over 34 million adults.

31 March 2011

Commercial radio and the BBC together, launch Radioplayer; a cross-industry online listening platform.

14 April 2011

Bauer announces the launch of two new national commercial radio packages: the 'Place' and the 'Passion' portfolio.

11 May 2011

Commercial radio wins its highest ever number of Sony Awards, with 12 Golds.

22 November 2011

Absolute 60s launches. It doesn't play Cliff.

25 June 2012

Global acquires GMG Radio. The bid is referred to the Competition Commission, with the popular Smooth and Real stations held separate whilst a regulatory review is conducted.



September 2012

Classic FM celebrates its 20th anniversary.

6 February 2013

Bauer Media buys digital station Planet Rock.

3 July 2013

Commercial Radio's 40th anniversary Roll of Honour is published.

ON THE RADIO

Music Week grills the CEO of RadioCentre about the 2013 Arqiva Awards, the Roll of Honour, the future of commercial radio, digital transformation and competition within the market



If there's one man who can give you an unbiased account of the state of commercial radio, it's Andrew Harrison.

That's unbiased in the sense of caring about and willing on each member of his parish with equal verve: understandably, he hardly maintains a dispassionate iciness when it comes to championing the business he represents. (Indeed, if you don't want to hear from someone who celebrates each and every achievement of those working in non-publicly funded radio, look away now...)

Music Week caught up with the RadioCentre chief executive to ask all about the new Roll Of Honour set to be unveiled at the 2013 Arqiva Awards - which celebrates 40 individuals who have shaped the sector over the past four decades - plus many other issues at the heart of the industry...

Why launch a Roll Of Honour at the Arqiva Awards this year?

The idea came about because we wanted to find a way of telling the story of the first 40 years of commercial radio. This was a way that we could capture the story of the sector going forwards. We've always had Top 40s - the Pepsi Chart and that sort of thing - so that was a precursor to selecting the 40 individuals who have shaped commercial radio in the past four decades.

In your opinion, how important has the commercial radio sector been to the music industry in the past four decades?

If you look back to 1973 and then follow the fortunes of the music industry over the 40 years, they are indelibly intertwined with the fortunes of commercial radio. We've always had a symbiotic relationship; commercial radio relies on the music industry's artists and repertoire for an awful lot of its content, and then the music industry relies on commercial radio's airtime and playlists for exposure and marketing. It's a relationship that's served both sides of the sector very well for a long period. We're both commercial entities; neither of us are public sector groups. We've had a commercially realistic and mutually beneficial relationship for the last 40 years and that will last long into the future.

Has the competition between public and commercial radio been good for the music industry?

Yes. The right way to think about it is to remember how poorly the music industry was served when there was only state broadcasting in the '40s, '50s and '60s. The explosion of the popular music industry around rock'n'roll in the late '50s and then The Beatles and The Stones in the late '60s was also the catalyst for pirate radio, which was the forerunner of commercial radio.

If you'd never had pirate radio and only ever had public service broadcasting, you would have had a lot less diversity in music. For example, look at the breadth of output today, you've got commercial stations playing dedicated genres - whether that's Jazz FM or Planet Rock - you've got them playing hits like Capital or Kiss, you've got back catalogue like Magic or Heart, and you've got a truly national station in Classic FM - the list goes on. There's so much variety and competition. Look at classical music in particular: even with something that's fairly well entrenched in the public service sector, everyone would concur that the classical sector and the opportunity for classical musicians is better and more vibrant for having both BBC Radio 3 and Classic FM. It's clearly opened up classical music to a wider audience and broken down some of the monopolies of the in-house BBC orchestras getting airtime.

Do you think the BBC sometimes gets an unfair level of acclaim compared to commercial radio - perhaps because it can use its own marketing channels to promote its own programming?

I do, and I think that's an interesting point. The BBC is so strong in this country and everyone loves them, so therefore it's perceived that the BBC is the only place you get public service broadcasting. Actually, it's a fact that commercial radio does a lot of public service broadcasting as well.

The reality is, we have formats that ensure there's a diversity of musical output for listeners. As an example, the only national commercial station on FM is licensed to be a non-pop service - Classic FM. Then there's stations like XFM and Kiss, or Jazz FM, which are playing artists that require exposure - not just contemporary hits.

What stage is the commercial sector at in terms of its digital transition and what challenges does it have to come?

The right answer is that digital listening is clearly growing in importance all of the time. It's now over a third of all listening [across the UK] and the current growth rates suggest that it will account for over half of all listening in

the next two to three years. It's clearly here to stay and is an important part - not the only part - of the future.

As we see the increasing growth of the digital music businesses, be they online on apps or whatever, clearly the whole way listeners use and consume music is changing and it's very important that the radio sector plays an instrumental part in that as the future dawns on us. We're all aware that iTunes Radio is coming from Apple and that Spotify, Last FM, Deezer and Pandora are growing. It's important that radio remains at the heart of music consumption.



“The availability of music is clearly greater now than when we all had vinyl collections, but it's still true that people

discover new music via the radio”

ANDREW HARRISON, RADIOCENTRE

How much competition do the likes of Spotify, Pandora and iTunes Radio offer commercial radio - or is there enough of a margin between the sectors?

I think there is enough of a margin. Radio has always been naturally very complementary to everyone's personal music collection; whether that be vinyl, CDs, tapes or digital on an iPhone or, indeed, in the Cloud or via a digital music jukebox. That's been the case ever since popular music started to be listened to in substantial numbers.

The availability of music is clearly greater now than when we all had vinyl music collections at home, but the truism remains the same: there will be times when listeners want to escape into their own personal music collection and there will be other times when they want to listen to real-time broadcasts that are curated. All of the evidence suggests that radio continues to be the primary discovery medium for music. There'll be lots of other ways of accessing music, but radio makes it easy for listeners to hear tracks for the first time.

Is there sufficient competition in the current commercial radio market?

Overall from my perspective it's a yes - absolutely, there is sufficient competition. There's over 300 licensed commercial radio stations with over 50 different owners, from the big groups like Global or Bauer through to multiple small independents. The industry is balanced and healthy. There's an inevitable process of consolidation going on - but a

provocative thought on that is that the breadth of ownership and control in commercial radio is much broader than that in the recorded music industry. And remember, we also have the BBC, so half the overall market is another major competitor - you don't have a public service record label. When BBC Records comes out, that would get everybody jumpy!

What trends should we look out for in commercial radio in the coming decade?

You'll clearly see a growth of consumption of radio on mobile and tablets. Radio's got the great benefit that it's always been mobile, but in reality it's only ever been mobile between rooms in the house or fixed in the car.

You didn't truly carry it around with you, but now it's going to be available in everybody's pocket all of the time, and that's a wonderful opportunity for the sector. Also, digital radio in cars will become standard in new cars soon enough, which will be a major change. And then you'll see the growing importance of commercial radio brands as opposed to stations based on their locality or their frequency.

We're increasingly seeing, like in a lot of aspects of the modern world, branding becoming more and more important for listeners and indeed for advertisers.

How close are we in terms of getting digital radio into cars and how important will it be in the near future?

It's a complete game-changer. Until you can get digital radio in cars, it's inconceivable that you could even consider a full switchover. It's too important. You've got to have the DAB sets available in cars and see how listening progresses as a necessary step towards a switchover. It's not the only consideration when it comes to a switchover, but it's a pretty fundamental and necessary one. We've now got commitment from most of the car manufacturers so DAB will be standard for new models by the end of next year.

What moments from the history of commercial radio stick out for you on a personal level?

Oh, gosh... I'm a huge rock fan, so I remember very fondly the launch of Planet Rock - the first song it played was AC/DC's *For Those About To Rock (We Salute You)*, which I always thought was a great tune to play. In more recent times I remember the controversy around Absolute launching Absolute 60s and then saying they weren't going to play Cliff - that was a bit of fun. Capital reviving the Summertime Ball and putting commercial radio events back on the map in a big way has been another great development.

MUSIC TO OUR EARS

Why is the commercial radio sector so vitally important to the music industry - and what are its biggest challenges? Music Week asked senior industry experts to give us their view...



Steve Parkinson, MD, Bauer Radio London

"Whether you're a network or a local station, commercial radio is an essential curator of content and a filter. It brings new, popular and

legacy material to UK music consumers in a content-cluttered world.

"As such, the Bauer Media UK portfolio is a powerful way for the music industry to reach a huge amount of eyes and ears. Despite the time pressures of accessing artists, we will connect the artist and their content to the consumer quicker and to a huge, highly relevant audience, whether that's a simple championing of an artist or the broadcast of an event which we amplify across the UK using our extensive network of media brands.

"The challenge? To be always there, always on and relevant for our consumers and commercial partners. Commercial radio goes way beyond traditional FM - it lives within the event and social media space.

"Look at the Kiss 'hear it, see it, share it' strategy or our local Place Portfolio stations. Every single one of our stations is a media brand in its own right, connecting 24/7 with UK consumers across multiple channels in a dynamic conversation about what's hot in entertainment right now.

"I believe commercial radio is integral to the ongoing success of the music industry because of its role in promoting all types of music, artists and products to UK consumers."

David Joseph, Chairman & CEO, Universal Music UK



"Curation is more important now than it's ever been - how fans connect with music - and radio still does this better than anything else. The massive audiences still tuning into commercial radio

and its dedication to playing hits and sticking with them can help turn a successful song or artist into a huge song and artist. Its biggest challenge in future will be keeping the attention of younger music fans."



Robert Ashcroft, CEO, PRS for Music:

"We'd like to thank the commercial radio industry for all it has done over the last 40 years. Our members and the commercial

radio sector are co-dependent, each very much relying on the other. Radio needs the musical repertoire of songwriter, composer and publisher members; in turn our members rely on commercial radio as an important part of their varied royalty income.

"Commercial radio has adapted and changed since its early beginnings, creating formats and stations that have challenged the industry and improved diversity in the wider radio sector. The challenge for the sector will be to keep innovating and changing which I'm sure it will do as it always has. As we still rely on our radios for so much of our entertainment I'm confident the industry has another bright 40 years ahead."

Kevin McCabe, SVP Promotions and Publicity, Parlophone Label Group



"Commercial radio is still vitally important to us. The impact that having a track on rotation at Global, Bauer, Absolute, GMG, etc. is significant. It can make a big difference to a

campaign that doesn't have national BBC support and enhance a campaign that does.

"The common-sense rules haven't changed though, we all know the remits and format of what will be played, so you just have to make sure you prioritise working the right artists within them, and let the BBC lead on others - hopefully the perfect storm will then be created at some point during a campaign or career. I also like the way that commercial radio has really embraced the whole iTunes culture, they react to the public's buying patterns much quicker now - possibly quicker than their national counterparts - which is down to the fact that they are now broadcasting next week's chart a week ahead of national radio.

"I would of course really like to see commercial radio continue to support more

new UK artists (who wouldn't), but again this has improved over the past couple of years and overall remains a challenge for all of us."



Mike Walsh, Head Of Music, Xfm

"I can only answer from an Xfm perspective but we proudly contribute to the health of the modern British music business. Through our genuinely

'best in class' specialist

presenters - John Kennedy, Eddy Temple Morris, Ian Camfield and Scroobious Pip - we are giving brand new artists their very first airplay on a daily basis. Through our open-minded and adventurous daytime playlist, we are building audiences for emerging artists every week. We constantly see Xfm playlist support giving a significant kick to developing artists' on-line interest and ticket sales.

"As a commercial station we provide a highly targeted and cost-effective platform for all music advertisers from labels to promoters - Xfm's male skewed 20 to 35, high ABC1 demographic is not widely available elsewhere. Our biggest challenge is simply what we do every day - making unique audience winning content with a fraction of the BBC's resource."



Damian Christian, Director of Promotions, Atlantic Records UK

"Commercial radio has and always will be incredibly important to the music industry. They

help to break new artists and equally support our established acts. They also offer very high rotation airplay in many cases that can spread over the entire year on the right projects, which proves instrumental in selling albums."



James Curran, Head Of Music, Absolute Radio

"The BBC is increasingly being brought to account on its remit to target specific



audiences rather than overall audience figures, and to be impartial in its promotion of new music which has resulted in playlists with very high and rapid turnover.

"This is exactly what the BBC should be doing - however this does not sell albums. Their turnover of music is so quick it just can't have the same impact on audiences that it once did in converting those plays and listens into purchases of music and as a result, fewer tracks on the Radio 1 playlist are converting into chart hits.

"This means the music industry needs commercial radio to fill that gap by supporting certain tracks and artists over a sustained period of time so that it can impact more heavily on listeners and get them to make those downloads of single tracks and secure album sales.

"Commercial radio's impact on actual sales is proven - you just have to look at the second lease of life Capital gave 'Paradise' by Coldplay where its commencement of 60 plus weekly plays coincided with the track being that rare thing - a guitar led No.1 .

"Heart probably surprised itself by breaking 'Let Her Go' by Passenger in the UK with saturation play across the Heart Network . And indeed Absolute Radio's consistent support of The Lumineers 'Ho Hey' resulted in a gold selling single and one of the biggest selling rock debut albums of the last 12 months - and all without any BBC station going anywhere near it.

"The challenge for commercial radio is to remain confident in its own ability to break new music and not play it too safe. The BBC has led the way in promoting new music and commercial radio should not shirk that responsibility as we have proven we can break new music and indeed the pendulum of influence - in terms of producing single and album purchases - seems to be swinging our way."



Peter Leatham, CEO, PPL

"A successful music industry needs to both create great music and deliver that music to the widest possible audience. For forty years

commercial radio has played a major part in making music available to the UK public and, despite the multitude of competing platforms which have emerged in recent years, its audience figures demonstrate it remains a significant partner for the music industry.

"The resilience of its listenership, notwithstanding the range of alternative distribution channels, demonstrates that there is a strong consumer demand for what

it has to offer. The challenge, I would suggest, is the extent to which it sticks to what it clearly does best, or seeks to adopt aspects of services offered by more recent entrants to the music distribution business."



Jeremy Marsh, Vice Chairman, Warner Bros. Records UK

Commercial Radio has always, and continues to, occupy a crucial role in the modern music industry - despite this

being an era in which consumers enjoy their music through a multitude of different formats and global, digital platforms. The sheer breadth of stations on air across the UK regions - from Capital and Heart to Xfm (London and Manchester) and Bauer stations to name a few - has meant that labels have a plethora of places to go.

"Having your bands appear at annual events like Capital's Summertime and Jingle Bell Balls, which always draw huge young pop audiences, is a vital part of breaking a pop act in the UK. Artists and stations entering into mutually advantageous partnerships, each benefitting from the others brand appeal, is more important today than it's ever been. The power of commercial radio, in an increasingly difficult environment, has never been greater, its reach never wider.

"It's biggest challenges? Well, those I mentioned above.... the sheer breadth of choices on option to the consumer, the very fact that radio itself is only one of countless mediums through which a fan can consume music. But commercial radio has always been a hotbed of innovation. By staying nimble, continuing to seek out new business models and working with record labels to offer compelling fan experiences, it will ensure it maintains its importance and relevance to music lovers everywhere."



Jim Frayling, Head of Music & New Events, Wembley Stadium

"Commercial radio is massively important to both live and recorded industries. 'Video killed the radio

star'? Well no, not exactly.

"At Wembley we believe, that thanks to innovative - but logical - extensions into owning and supporting live events, the radio star has never shone brighter: just look at the success of the Capital FM Summertime Ball. Stations like Capital FM play a vital role in introducing a new generation of fans to new bands and live events.

"Commercial radio's biggest challenge is staying ahead of developments so that they remain trusted influencers of every age of society in every genre of music.

"Everyone has mates they rely on for music recommendations: if my mate can easily send me to music I can stream for free on Spotify, what exactly is the point of listening to a tightly-controlled playlist on a radio station? When Xfm did away with actual DJs a few years back I couldn't think of a more retrograde step. Actively flagging the lack of human curation over the music they were offering their listeners was an odd move.

"Shows, stations and live events should be rallying points to bring people together. Be it fans of a particular band, or type of music in a late evening slot on a specialist station, right up to mass events like the Summertime Ball. Commercial radio has to carry on being the mustering point for all musical tastes in the country, nurturing and growing bands on their way up and amplifying them at the top - involved in the whole process of a bands growth to give them and in turn itself the room to shine."



Darren Henley, Managing Director, Classic FM

"Classic FM plays a vitally important role in taking the work of classical composers and performers to a broad-

based mass-market audience. We're the only UK radio station broadcasting classical music 24 hours a day, seven days a week. That absolute commitment to the genre has seen us grow a weekly audience of 5.6 million listeners. Classic FM is a great British commercial radio success story - with more people listening to classical music through Classic FM each week than through any other UK broadcast medium. This means we have a responsibility to support the people who make and record the music we play. Every day, we profile new album releases and we're big supporters of taking our listeners on the journey from buying physical CDs to digital downloads. We also work closely with orchestras across the country, bringing new audiences to live concerts.

"In terms of the future, we're benefiting hugely from being part of Global Radio and the investment being made into digital platforms. The Classic FM app has already been downloaded more than a million times and classicfm.com is delivering all-time record user numbers month after month. So, in reality, the changing digital landscape is proving to be a fantastically exciting opportunity."

THE PLAYS OF OUR LIVES

Over the past four decades, commercial radio has shouldered a hugely important role in turning passive listeners into active buyers of pop music. Here we look back on the best-selling singles from every year the sector has been alive - including some surprise entries...



1973: Tie A Yellow Ribbon Round The Old Oak Tree - Tony Orlando and Dawn
Written by Irwin Levine and L. Russell Brown, Tie A Yellow Ribbon claimed the Official No.1 spot in the UK in April 1973 and remained there for a full four weeks.



1980: Don't Stand So Close To Me - The Police
Appearing on The Police's album Zenyatta Mondatta, not only was this track the biggest-selling of the year, it also earned the band a Grammy Award for Best Rock Performance a couple of years later.



1974: Tiger Feet - Mud
With more than 730,000 units sold to date, Mud's glam-stomper was a smash hit in the mid-Seventies. The band's first No.1, it was written and produced by the songwriting team of Nicky Chinn and Mike Chapman.



1981: Don't You Want Me - Human League
From the synthpop band's Dare album, Don't You Want Me remains Sheffield band Human League's most commercially successful recording. It took 1981's Christmas top spot and has sold over 1.5 million copies to date.



1975: Bye, Bye Baby - Bay City Rollers
A cover of the Four Seasons classic originally penned by Bob Crewer and Bob Gaudio, the Bay City Rollers' version has sold more than a million copies to date. It topped the Official UK Singles Chart for six weeks.



1982: Come On Eileen - Dexys Midnight Runners
Appearing on their Too-Rye-Ay LP, Come On Eileen was the second UK No.1 for Dexy's Midnight Runners following Geno in 1980. It won Best British Single at the 1983 Brit Awards.



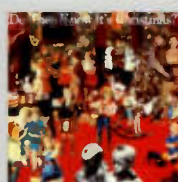
1976: Save Your Kisses For Me - Brotherhood Of Man
Having shifted more than a million copies to date, Save Your Kisses For Me was the winning song at 1976's Eurovision Song Contest held in The Netherlands.



1983: Karma Chameleon - Culture Club
Culture Club's second chart-topping UK single after Do You Really Want To Hurt Me?, Karma Chameleon hit the No.1 spot in no less than 16 countries worldwide. It has sold more than 1.4 million copies so far in the UK.



1977: Mull Of Kintyre/Girls' School - Wings
The best-selling record of the decade, Paul McCartney penned Mull Of Kintyre with original Moody Blues member Denny Laine. It was the first single to sell over two million in the UK and '77's Christmas No.1.



1984: Do They Know It's Christmas? - Band Aid
The second biggest-selling single of all time in the UK, the all-star track written by Bob Geldof and Midge Ure has sold over 3.5 million copies to date. Lesser-known participants on it include Marilyn, Big Country and Kool & The Gang.



1978: Rivers Of Babylon/Brown Girl In The Ring - Boney M
Originally written and recorded by Brent Dove and Trevor McNaughton of The Melodians in 1970, the Boney M version topped the Official UK Singles Chart for five weeks.



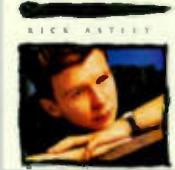
1985: The Power Of Love - Jennifer Rush
While Jennifer Rush's original was the biggest-selling single of the year in the UK in 1985, The Power Of Love has seen further huge success through covers from the likes of Laura Branigan, Air Supply and Celine Dion.



1979: Bright Eyes - Art Garfunkel
Originally penned by now-Dramatico Records boss Mike Batt for use in the Watership Down film in 1978, the subsequent use of Bright Eyes in the related television series adaptation has helped create a lasting legacy for the song.



1986: Don't Leave Me This Way - The Communards
Topping the UK charts for four weeks, The Communards saw success with Don't Leave Me This Way nine years after the song's original release by Harold Melvin & The Blue Notes.


1987: Never Gonna Give You Up - Rick Astley
Written by Stock, Aitken & Waterman for Astley's multi-million selling debut album Whenever You Need Somebody, this track stayed at No.1 for five weeks. It's now the subject of popular online prank 'Rickrolling'.




1995: Unchained Melody - Robson & Jerome
Performed by Robson Green and Jerome Flynn in UK drama series Soldier Soldier, this cover was subsequently released as a single and went on to sell 1.86 million copies. It arrived just five years after the Righteous Brothers' re-release.



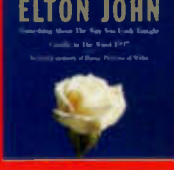
1988: Mistletoe & Wine - Cliff Richard
Although made famous by Cliff Richard, Mistletoe & Wine was written by Jeremy Paul, Leslie Stewart and Keith Strachan for London musical Scraps - an adaptation of Hans Christian Andersen's The Little Match Girl.



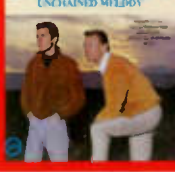
1996: Killing Me Softly - The Fugees
A No.1 hit for Roberta Flack in 1973 (then titled Killing Me Softly With His Song) The Fugees cover became so successful that it was eventually deleted so that public attention could be turned to the band's next single.




1989: Ride On Time - Black Box
Originally a hit in Italy, house track Ride On Time became a smash hit worldwide after rights were obtained across territories. It spent six weeks at No.1 in the United Kingdom, but amazingly failed to chart at all in the US.



1997: Candle In The Wind '97/Something About The Way You Look Tonight - Elton John
The UK's number one most popular single of all time has garnered over 4.9 million sales to date. Elton John's tribute to Princess Diana was adapted from a 1973 ode to Marilyn Monroe.



1990: Unchained Melody - Righteous Brothers
Written in 1955 for movie Unchained, this track was released by The Righteous Brothers in 1965. It was a 1990 cassette re-release that brought it the most success, however.



1998: Believe - Cher
Featured on Cher's 23rd studio album, Believe was written by six people (Brian Higgins, Stuart McLennen, Paul Barry, Steven Torch, Matthew Gray and Timothy Powell) and produced by Mark Taylor and Brian Rawling.




1991: (Everything I Do) I Do It For You - Bryan Adams
Boosted by its inclusion on the soundtrack album for Robin Hood: Prince Of Thieves starring Kevin Costner, this power ballad held the Official UK No.1 spot for 16 weeks.



1999: ... Baby One More Time - Britney Spears
Written by Max Martin, who also penned Spears' Oops! I Did It Again as well as tracks for Backstreet Boys and 'N Sync ...Baby One More Time was Britney Spears' debut single and title track of her debut album.




1992: I Will Always Love You - Whitney Houston
Another Costner assist, Whitney Houston's version of Dolly Parton's 1974 release became one of the best-selling singles of all time after featuring in Hollywood film, The Bodyguard.




2000: Can We Fix It? - Bob The Builder
Theme song of children's TV show Bob The Builder, Can We Fix It? beat Westlife's What Makes A Man to the Christmas No.1 spot at the turn of the Millennium. It was written by composer and producer Paul K. Joyce.



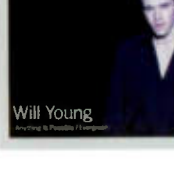
1993: I'd Do Anything For Love (But I Won't Do That) - Meatloaf
Written by 'loaf collaborator Jim Steinman, I'd Do Anything For Love was the first single from album Bat Out Of Hell II: Back Into Hell. The song reached No.1 in 28 different countries.




2001: It Wasn't Me - Shaggy feat RickRok
The first official single from Jamaican-American reggae artist Shaggy was widely considered his breakthrough into the pop market. It Wasn't Me featured on Shaggy's multi-platinum album Hot Shot.




1994: Love Is All Around - Wet Wet Wet
Claiming 15 weeks as an Official No.1, this cover of The Troggs' 1967 track (albeit with a different introduction) saw Wet Wet Wet set a new record for a British act. It soundtracked Brit movie hit Four Weddings & A Funeral.



2002: Anything Is Possible/Evergreen - Will Young
Emerging as winner of the inaugural series of Pop Idol, Will Young's debut single Anything Is Possible would go on to become the best-selling record of the decade.



2003: Where Is The Love? - Black Eyed Peas
Where Is The Love? saw a move to more mainstream pop for The Black Eyed Peas. It appeared on their third album Elephunk and was their first single to feature singer Fergie. Justin Timberlake provided backing vocals.




2004: Do They Know It's Christmas - Band Aid 20
An adaptation of the 1984 Live Aid hit used some of the biggest stars of the Noughties to mark the 20th anniversary of the original. DTKIC 2004 featured a rap section by Dizee Rascal.




2005: Is This The Way To Amarillo? - Tony Christie feat. Peter Kay
Bolton-born Peter Kay thrust this Tony Christie original back into the spotlight in 2002 using the song in his Phoenix Nights sitcom. That made way for this 2005 re-release for Comic Relief.



2006: Crazy - Gnarls Barkley
The debut single from the Cee Lo Green/Danger Mouse collaboration Gnarls Barkley, Crazy topped seven international weekly charts including the UK Official Singles Chart - where it hit No.1 on download sales alone.




2007: Bleeding Love - Leona Lewis
Co-written by Jesse McCartney and Ryan Tedder, Bleeding Love is the second single of Leona Lewis who shot to stardom after winning the 2006 edition of The X Factor. It reached the No.1 spot in 33 countries.




2008: Hallelujah - Alexandra Burke
Another X Factor success, this time from the winner of the show's fifth series Alexandra Burke. It took the Christmas No.1 spot but also helped boost sales of Leonard Cohen's original and, more so, Jeff Buckley's 1994 cover.



2009: Poker Face - Lady Gaga
Featuring on Lady Gaga's debut album The Fame and produced by RedOne. Although only debuting at No.30 on the UK Chart, the song went on to become Gaga's second No.1 single and has sold over a million copies to date.



2010: Love The Way You Lie - Eminem feat. Rihanna
The second single from Eminem's seventh studio album Recovery, Love The Way You Lie was co-written by Skylar Grey. Eminem chose Rihanna to sing the chorus on the release itself.



2011: Someone Like You - Adele
Written by Adele alongside artist and writer Dan Wilson - previously of Semisonic - Someone Like You was the second single of multi-record breaking album 21. The track held the No.1 spot for four weeks in the UK.



2012: Somebody That I Used To Know - Gotye feat. Kimbra
Written and recorded by Gotye at his parents' house, Somebody That I Used To Know has become the Belgian-Australian artist's signature song, topping 23 national charts.

THE BEST-SELLING UK SINGLES BY DECADE SINCE THE 1970S



1970s:
Mull Of Kintyre - Wings
(2.05m sales to date)



1980s:
Do They Know It's Christmas? - Band Aid
(3.51m)



1990s:
Candle In The Wind 97 - Elton John
(4.87m)



2000s:
Anything Is Possible/Evergreen - Will Young
(1.75m)



2010s:
Someone Like You - Adele
(1.4m)

Source for all stats: Official Charts Company

**CONGRATULATIONS
ON 40 YEARS**

ON AIR

**Warner Music UK would like to congratulate
and thank commercial radio for 40 years of playing
and supporting great music**



WARNER MUSIC
UK

SIMPLY THE BEST

At the 2013 Arqiva Awards, 40 of the most exceptional commercial radio professionals will take their place on RadioCentre's new **Roll Of Honour**, sponsored by Audioboo. It tells the story of the sector's history through these individuals, who all changed the shape of the business...



Ian Anderson is owner and operator, alongside his wife Inga Waterson, of SIBC (Shetland Islands Broadcasting Company), which began broadcasting in 1987. Anderson

was previously a broadcaster for the BBC and Radio Forth, as well as pirate radio stations including Radio Atlantis, Radio Northsea International and Radio Caroline. Anderson was born and brought up in Lerwick in the Shetland Islands. He left aged 18 to study at the Edinburgh College of Art. In 1966, he was offered summer vacation work on Radio City, but decided not to go. In 1968 he did the pilot of a progressive music programme for the BBC in Scotland. A year later he became involved with music station Geronimo before working for Radio Northsea International. He joined Radio Forth in 1974.



Philip Birch was Managing Director of Radio London, the pirate radio station whose business model became the template for the early commercial radio stations. After the closure of 'the Big L', as

it was known, Birch moved to Piccadilly Radio in Manchester and was its CEO until his retirement in January 1984. Speaking in 1974, Birch said: "Radio London was set up with a different philosophy to Caroline and Atlantis - who both felt it wrong that the BBC had a music monopoly. They were in the music business. They wanted to expose [their own] records; to have a radio station that would play their music... The big difference was that the Big L was setup to attract audiences - we were not interested in plugging records. We were a commercial operation and we were attracting about a million pounds a year [in the mid-Sixties]. Radio London was a profitable business."



Michael Betton started his radio career at Radio Orwell in Ipswich, before joining Ocean Sound as its launch programme controller and later its MD. He

"I really thought Radio 1 needed shaking up in 1976"

MICHAEL BETTON

set up Lincs FM in 1991 and has since grown it to eight stations. Betton is the longest-serving director of the industry's trade association having served on the boards of AIRC, CRCA and RadioCentre. On his experiences at Radio Orwell, he says: "It launched in 1975 and I was absolutely fascinated by it. I really thought Radio 1 needed shaking up. I was only 14 in 1976, but desperate to work in commercial radio and volunteered to be a tea boy."



Lord Richard Attenborough CBE was Capital's founding chairman and is its lifetime President. His was the first voice on commercial radio, with the words ... "This, for the

"The whole viability of the operation was in question"

LORD ATTENBOROUGH

very first time, is Capital Radio" - a classic phrase which came shortly before the station's first ever on-air pop song, Bridge Over Troubled Water. Attenborough's investment was critical to the creation of Capital Radio and he used his personal art collection to secure the station's salaries bill in its earliest days. Looking back on this rocky mid-to-late-1970s period 20 years later, Attenborough would note: "Although one can say it now, one couldn't at the time: there were some weeks when the viability of the whole operation was in question and we might have had to close down. We almost didn't make ends meet."



Ralph Bernard CBE started as a journalist at Radio Hallam in 1975. Later, as CEO of GWR, he built the single station into a major group, eventually merging with Capital Radio to

form GCap in 2005. Bernard went on to play a pivotal role in the creation of Classic FM and was its chairman until 2012. Today he chairs the Quidem Radio group as well as pursuing a successful non-executive career. Of his time at Radio Hallam, he says: "I'd been a newspaper journalist and working on hospital radio. I loved radio and it was working on hospital radio when I realised it was what I wanted to do. I fired off letters as you did in those days to anybody I could get hold of. I lived in Ilford in Essex and Radio Hallam sent a letter to [the wrong address]. When I telephoned weeks later, they explained there was another job going and asked if I'd be interested."



Tim Blackmore MBE was a Radio 1 producer before becoming Head of Programmes at Capital Radio in 1977. He was appointed as the first Director of the Radio Academy in 1987 before

"Capital was a bold, new, exciting adventure for me"

TIM BLACKMORE

founding the Unique Broadcasting Company (UBC) with Simon Cole in 1989. Blackmore was awarded an MBE for services to independent radio production. In 2004 he was appointed as a Non-Executive Director at UBC and continues to act as Group Editorial Director, as well as Chairman of Smooth Operations. "When I told my BBC boss, Derek Chinnery, that I was going to Capital, he was shocked," recalls Blackmore today. "Capital was a bold, new, exciting adventure and I wanted to be part of it. The next day Derek called and said: 'I'm afraid you've got to clear your desk by tonight.' Why? 'Because you're joining the opposition.'"



Paul Brown CBE worked in Forces and commercial radio before, in 1984, becoming a regulator - first at the Independent Broadcasting Authority and then at the Radio Authority, where he was

deputy chief executive. In 1995 he became CEO of the Commercial Radio Companies Association earning a reputation as the industry's greatest champion. In 2006 he was appointed chairman of RadioCentre, before retiring from radio two years later. Before his industry representation roles, he worked for Radio Victory, of which he recalls: "They lost their programme controller, who I met on a press trip to Dublin - a chap called 'Jumpin' Jack McLaughlin, one of the greatest of the breakfast DJs in my view.

"He said he thought things had gone a bit awry and would be moving on, and why didn't I apply for the job, so I did. They called the position rather grandly 'head of programmes and news' because you were in charge of both strands of output in those days. I was at the IBA when it withdrew Victory's licence and gave it to Ocean Sound - I had nothing to do with the process. I was taken off all licensing duties for obvious reasons; I was very keen on Radio Victory."



Simon Cole started his radio career as a BBC trainee, moving to Manchester in the early 1980s as the head of programmes at Piccadilly Radio, the youngest programme chief on

the network. Whilst at Piccadilly, Cole helped pioneer the market for national sponsored programmes. He went on to found Unique Broadcasting (UBC) in 1989 in partnership with Tim Blackmore. "I'd spent time at school and university freelancing at the BBC - and had been turned down for a job aged 22," he recalls. "I was told the reason was that I would have got the job but I was younger than the other candidate, and they therefore needed the job more than I did. I didn't understand that at all. I almost literally walked across the road to commercial radio. I understood commercial radio as a dark place having been at the BBC and was expecting it to be very difficult: it wasn't, it was very easy, everybody was very friendly and I got on very quickly with the whole way Piccadilly operated. I loved it."



Moz Dee began his radio career in presentation at BBC CWR, and went on to be part of the launch team of Talk Radio UK in 1995, where he later became head of

"We at TalkRadio got fined a lot by the Radio Authority"

MOZ DEE

sport. He joined 5Live in 1999 where he was managing editor before taking on the job of Programme Director talkSPORT. There he achieved record audiences and bought a host of sports rights to commercial radio becoming Sony Programmer of the year. Dee recalls joining TalkRadio: "It was completely different to the BBC - and that's quite an understatement. It was owned by Americans and their mantra was very clear: if you're not getting fined, you're doing something wrong. We promptly went out to be as shocking as we could, but being British that's not very easy - and we promptly got fined a lot by the Radio Authority."



Chris Evans's first ever radio show was on Manchester's Piccadilly Radio in 1983. His career then took him to GLR, Channel 4 and Radio 1, where in March 1992 he replaced Phillip Schofield in the station's Sunday

afternoon slot. Evan's show, Too Much Gravy, was broadcast from 14:30 to 16:00 and ended in September 1992. Although it was a short run, it was a very successful one: controller Johnny Beerling later admitted that he wished he'd offered Evans a full-time show on the spot.

Evans joined Virgin Radio in 1993 to host morning programme The Nescafé big red mug show. However, he left after just three months to concentrate on his television career, which would see him front iconic shows such as The Big Breakfast, Don't Forget Your Toothbrush and TFI Friday. In 1997, Evans returned to Virgin Radio as a presenter - prompting an upsurge in listening figures from 1.8 million to 2.6 million - before later buying the station. When he sold it in 2000 to SMG, he became the man who had made the greatest personal fortune from the sector. UK Radio Aid, in 2005, heralded his return to radio, after which he joined BBC Radio 2.



Sir Charles Dunstone, co-founded mobile phone retailer, The Carphone Warehouse in 1989. He was the first businessman to use radio to launch a major brand, taking advantage of the industry's growth

in the 1990s. His business was a founding shareholder in the MXR digital radio multiplex business. He first began selling mobile phones out of his flat on Marylebone Road in 1989. He was 25 years old and had £6,000 of savings - which he'd built up whilst working at NEC for four years as a sales manager. Dunstone later co-founded IMD, which revolutionised the delivery of radio ads to radio stations in the mid-1990s with a fast and flexible new means of delivery for the UK radio advertising community. Starting with a service to deliver new music releases to radio stations, Fastrax, IMD built a position in the music industry to include delivery of promotional music videos both for station playlist and producer selection and to replace digi beta tape delivery with broadcast quality video files. Dunstone was knighted in 2012 for services to the mobile communications industry and to charity.



Richard Findlay CBE worked at Capital Radio before its launch. In 1974 he became the first programme controller of Radio Forth and its MD in 1977. He later

became Group Chief Executive of Scottish Radio Holdings. Findlay also served as Chairman of the Association of Independent Radio Contractors, where he lobbied vigorously and successfully for deregulation. He was appointed a CBE for services to the Arts and Creative Industries in Scotland. On leaving the Scottish Radio Holdings in 2004, he told *The Guardian*: "Commercial radio had a bumpy start. I recollect Richard Attenborough, who was chairman of Capital, being refused money at the bank to pay wages and having to go home and take a Picasso off the wall and hand that in as collateral to the bank. But we got through it and succeeded... In order for commercial radio to be successful we have got to move beyond music. Local news and local information will be key."



Neil Fox was, for 18 years, one of Capital Radio's most popular DJs. As host of the Evening Surgery programme he became 'Dr Fox', a name which stuck

"Hearing American stations made me want to be a DJ"

NEIL FOX

through seven years hosting drive time and 11 years fronting the Pepsi Chart Show. Since 2005 he has hosted the Breakfast Show on London's Magic 105.4. "I always loved radio, without ever thinking I'd do it for a living," says Fox. "It was only when I got involved with University Radio Bath that I started thinking that it would be quite an entertaining way of making a living. Then I went to America in the early Eighties to do a year of my degree and I heard all the US stations. They had these incredible commercial stations; every record they played, every thing they talked about, every advert they did, every gig they discussed seemed like it was aimed at me and my flatmate Jim."



Nick Ferrari is the multi award-winning host of the LBC Breakfast Show. Formerly a journalist for the Sunday Mirror, The Sun, and the Sunday Magazine, Ferrari moved into broadcasting as the

"I'd be a happy man if I had a scintilla of Don Imus's talent"

NICK FERRARI

launch editor of the Sky News Channel, moving on to work for Fox TV, L!ve TV and Talk Radio. His innovative programmes, such as Call Clegg, continue to keep LBC at the forefront of industry developments, whilst away from radio he continues to be a columnist for *The Sunday Express* and a regular guests on ITV1's *The Alan Titchmarsh Show*. "I never had an ambition to be on the radio, but I had great training," he says. "I remember listening to a guy called Robbie Vincent on London Radio. He was an absolute master of the craft. Then I was incredibly fortunate when I lived in Westchester County and had an hour's drive into New York every day. I would listen to a bloke called Don Imus, he is and was a genius. If I had a scintilla of his talent, I'd be a happy man."



David Mansfield joined Capital Radio as commercial director in 1993, later becoming its CEO. In 2005 he led the newly formed GCap Media as CEO,

"The 1990s were a great time for radio: a golden age, really"

DAVID MANSFIELD

following Capital's £711m merger with GWR. David is chairman of RAJAR and has a varied career as a non-executive director. Discussing his early years, he says: "Commercial radio wasn't doing particularly well - it was known as the 2% medium. It was what advertisers did if they couldn't afford to do anything else. No-one really expected it to provide any real sales results. A lot of good things came together: RAJAR and RAB had just got going, the Government had allowed more licensing of commercial radio stations that allowed us to offer a national proposition to advertisers. We moved from a fragmented, cottage industry into something that was more important."



Dee Ford was appointed managing director of Preston-based Rock FM in 1994, seven years after joining the Radio City sales team in 1987. One of commercial radio's indisputably greatest sales talents,

Ford was repeatedly promoted at EMAP and now, as part of the Bauer Media Group, is group MD of Bauer Radio. In 2011, *The Independent* called her 'a local radio star with an eye on the global market.' She says of joining Radio City: "That was my first start in radio. Before that I'd been working in local newspapers, and if you cast your mind back to those days, local newspapers were actually the best training ground for local sales people - I had experience and a real discipline around selling, but I wanted to try out a more pioneering environment. "I walked through the door at Radio City and although I had experience in sales, the radio environment was completely new and alien. "There was a real sense of urgency, creativity, almost a 'bring it on', anything can happen environment. But best of all in those days, it was a fast-growing revenue opportunity. I fell in love at first sight and it changed my life."



Lord Jimmy Gordon CBE launched Radio Clyde as MD on Hogmanay 1973. Acquiring other radio stations, he formed Scottish

"The older audience were intensely loyal to Radio Clyde"

JIMMY GORDON

Radio Holdings which he first led in 1996 and then chaired until 2005. He was a founder of the first industry Trade Association and Radio Advertising Bureau and today is probably radio's greatest champion in the House of Lords. Before forming Radio Clyde, Gordon worked as political editor for STV between 1965 and 1973. He says that the daytime programming schedule at Clyde was designed "to be as broad as possible". Music on Clyde was pitched at an older audience from 10.30pm to midnight. He explains: "We realised that the older audience were intensely loyal and nobody was doing anything else for them - they were there for the taking."



Quentin Howard was the industry's youngest ever chief engineer at Severn Sound before moving to the GWR Group, where he pioneered the use of CDs and digital playout systems. He was

instrumental in the establishment of Classic FM, recording the famous birdsong test transmission in his garden using a portable digital audio tape (DAT) recorder. Classic FM launched in September 1992, but in the preceding months, Howard uses the birdsong recordings to test the transmitter network. Millions of listeners heard the continuous broadcast of birdsong, interrupted every 30 minutes by the required statutory announcements, also voiced by Howard. National newspapers began carrying stories about the mysterious sound of birds as media pundits and journalists scrambled to figure out what the real sound of Classic FM was going to be. An early supporter of digital radio, he launched the UK's first national commercial DAB network, Digital One, in 1999 - again using birdsong to test the transmission in the weeks prior to launch. Howard is now Director of TV and Technology at BFBS.

A black and white photograph of a hand holding a fan of playing cards. The cards are fanned out from the top left towards the bottom right. The visible cards from top to bottom are: 10 of Clubs, 8 of Clubs, 7 of Spades, 7 of Clubs, 10 of Diamonds, and 10 of Hearts. The hand is positioned at the bottom, with fingers spread, holding the cards. The background is solid black.

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Deanna Hallett first ventured into the radio industry after joining respected firm NOP Market Research in 1972, where she worked with the first wave of consortia applying to operate commercial

stations. Moving on to Independent Radio Sales (formerly AIR Services) in 1979 as Research Manager, she developed her radio research skills working with the sales team, advertising agencies, clients and outside radio stations. She was also appointed to the IRS Board as Marketing and Research Director. Hallett set up her own company, Hallett Arendt Ltd in 1986, working with radio stations in sales training, programming research and all aspects of station consumer and business to business marketing. With more than 35 years of experience in the industry, she is highly regarded for her work in helping stations to develop their businesses through the use of supportive research. Hallett is also a full member of the Market Research Society (MRS) and a Fellow of the Radio Academy as well as a former Trustee of The Radio Academy.



John Myers created the Century, Real, Smooth and Rock Radio brands. A former radio and TV presenter, he authored one Government and two BBC reports on

radio and recently published 'It's Only Radio', a book recalling his 30 years in the industry. He is chairman of Team Rock, the Sony Radio Academy Awards and a visiting professor at the University of Cumbria and Sunderland. Myers started his radio career in 1980 as a Station Assistant for BBC Radio Cumbria. He was the station's first country music presenter while also presenting and producing a number of music programmes. He became a presenter in 1982 for Red Rose and then, Radio Tees in 1984. In 1989 he became the programme controller and breakfast presenter. In 1998, the BBC fly on the wall documentary Trouble at the Top followed his launch of 105.4 Century FM in North West England. A decade later Myers convinced the GMG board to invest £1m in documentaries, a first for commercial radio.



Avtar Lit is the owner and chairman of Sunrise Radio Group which he founded in 1989 by applying for one of the first incremental radio licences in London. Sunrise Radio started life as a station called Sina

Radio, operating mainly in the west London area surrounding its base in Southall. After the Radio Authority proposed the notion of awarding licences to ethnic minority stations covering west London, the station was launched on Monday, 5 November 1989, servicing west London's Asian community from its Hounslow studios. The group has since grown to include services in Birmingham and on-digital and is an outstanding example of commercial radio's strength in reaching previously underserved demographics. Lit was listed by *AIM magazine* as one of the 20 most powerful Asians in British media. In an interview with *Forbes* on the runaway success of Sunrise, Lit said: "British Asians have gone from having an inferiority complex to a superiority complex. The children and grandchildren of Asian migrants now understand more than one culture and speak more than one language. They see the world as their workplace and playground."



Helen Mayhew's broadcasting career began at BBC Radio Devon and Kent, presenting and producing a wide range of programmes. She was one of the

original presenters on Jazz FM when it started in 1990, devising and presenting the 'Dinner Jazz' programme which pioneered a new mood-based style of broadcasting. She departed for a new role at BBC Radio 2 in 2004, presenting the Monday evening Big Band Special. Mayhew joined the re-launched Jazz FM in 2009, and 'Dinner Jazz' still airs on weekdays on the station from 7pm until late into the evening. Mayhew calls it "the perfect show for unwinding after a long day, or as an introduction to jazz for absolute beginners".

Discussing her original arrival at Jazz FM in 1990, she recalls: "A friend told me Jazz FM was coming on air, and when I heard that I sent them a cassette tape. I got a phone call from them to go in and have a chat, and they offered me a programme. Jazz is something I've always loved - music of all sorts, really."



Douglas McArthur OBE began his radio career at the legendary Radio Clyde north of the border before becoming the founding CEO of the Radio Advertising Bureau (RAB). Across 14 years under his

leadership, the RAB team led a highly regarded marketing campaign for commercial radio that saw revenue rise from 2% of advertising revenue to a peak of 7%. Douglas now leads the respected marketing consultancy Planning for Results. In his early career, McArthur worked as a marketer within big UK brands Procter & Gamble, Scottish and Newcastle and Campbell's Soups, and then as an Account Planner in several major agencies. In 2009, he was named as the chairman of UKOM - the UK online audience measurement company - where he was tasked with ensuring that the key stakeholders were able to contribute to the development of UKOM: agencies and advertisers, primarily via their representative trade bodies the IPA and ISBA, and UK publishers. In the New Year's Honours of 2001, he was awarded the OBE for Services to Radio Advertising.



Christian O'Connell started in sales before turning his hand to presenting on 2CR Radio in Bournemouth and then Juice FM in Liverpool and XFM in

"Steve Wright's show sounded like the best job in the world when I was at school"

CHRISTIAN O'CONNELL

London. He now presents the Breakfast Show on Absolute Radio and is commercial radio's most award-laden presenter, with 10 Gold Sonys. He says: "I've got a genuine passion for what I do and I genuinely care about making the show the best I can make it. "I still get out of bed in the morning thinking it's a great job, excited about the show head of me. You can't fake that enthusiasm: I feel awake and want to see who wants to have some fun each morning... When I was young, I heard Steve Wright In The Afternoon and I thought: 'Wow, that would be the best job in the world, to earn your living making people laugh. His show was a real inspiration to me.'"



Richard Park began his career as a DJ in the 1960s working in pirate radio and is one of commercial radio's leading programming authorities. He joined Radio Clyde

from the BBC in 1973 where he made his mark in sports, news and music radio, working his way up to be Head of Entertainment. He became programme controller at Capital Radio from 1987 to 2001, where he was instrumental in breaking new on-air talent including Pete Tong, Tim Westwood and Neil Fox. He was also responsible for hiring Chris Tarrant on Capital. Park moved on to spells at EMAP and on TV's Fame Academy and in 2004 and 2005, he appeared on London's LBC 97.3 to present the Weekend Breakfast Show. Today he is Director of Broadcasting and Group Executive Director of Global Radio and won the 2013 Sony Gold Award for his outstanding contribution to radio. Park recently told *Music Week*: "I've got bags of experience, but I've still got bags of energy too."



Jonathan Pearce's first radio role was at BBC Radio Bristol where he made his debut match commentary on Bristol Rovers v Exeter City. In 1987, he launched Capital Gold Sport and became sports editor aged 23. In May 2002, Pearce left Capital Gold to join BBC Radio 5 Live and,

"Richard Park and I realised there was no atmosphere"

JONATHAN PEARCE

today, his energetic commentary style is enjoyed by millions of viewers of BBC TV's Match of the Day. Pearce has commented on over 150 England internationals, five World Cups and over 20 Cup Finals. "I sat down with Richard Park in 1987, who was a massive football fan and a brilliant person to work for; a very hard person to work for, very demanding and driving, a brilliant ideas man," recalls Pearce. "We thought there was a hole in the market. I loved the English language and the use of words; we both realised there was no atmosphere in traditional football broadcasting. We wanted to transport people from their cars and their living rooms, bedrooms, studies and halls of residence into the football stadiums."



John Pickford began his journalism career as a reporter on the *Stockport Express*. He made the switch to commercial radio and Manchester's Piccadilly Radio in

1979. He has been at the frontline of local radio journalism ever since, leading his team with hands-on news gathering and reporting from the scene of major local events such as the Manchester air disaster, the Strangeways prison riots and the Warrington bomb.

Pickford, now at Bauer's Key 103, won the coveted Lifetime Achievement award at the Arqivas in the summer of 2012, commenting: "This award means everything to me. You're only as good as the people around you. I've worked with some very talented people in the past and still do to this day. Bauer still believes in local-ness and local news. And I love working for commercial radio news - it's brilliant. Every hour on the hour we still match and often beat the BBC, who have that vast resource. It's all about the quality and talent in our teams."



Stan Park started in the features department of LBC, before moving into sales. As CEO he built Independent Radio Sales into an industry leader with a market share of 70%. He went on to work at Talk Radio

"There was a really pioneering feeling in commercial radio"

STAN PARK

before investing in Metro Radio, subsequently re-launched as Trafficlink. Today Park chairs RadioWorks as well as holding a number of posts outside radio. With more than 30 years experience of the radio industry, Park has worked within the sector across the world - including the UK, Australia, the US and France. He remembers his first few weeks in commercial radio: "It was a real pioneering feeling, it was very exciting; these legendary stories of Dickie Attenborough selling his paintings to keep Capital going. Going to advertisers in the early days selling radio and talking about radio was very exciting. It rapidly appeared to me that you got paid more money on the sales and advertising side - so I didn't hang around behind the microphone for too long!"



John Perkins was managing director of the Independent Radio News for 20 years until 2009. He began his radio career with Radio City in Liverpool at its launch in 1974,

joining LBC in London a year later, where he presented the first 'rolling news' programme on UK radio. He moved to IRN to become industrial editor and home affairs editor, before being appointed managing editor of LBC/IRN in 1982 and managing director of IRN in 1989. Discussing his joining of Radio City, Perkins says: "It was the three-day week, and the BBC clearly didn't want us to succeed. Everything was against us. If I'm honest - for the first few years you were always worried that the Friday might be accompanied by a P45. It was pretty precarious, but it was also exciting, and that grabbed me." In the year that Perkins left IRN, the company ended a 16-year relationship with ITN, by awarding the contract for the supply of a national and international news service to Sky News. Perkins said he needed to "sort the Sky contract out" before stepping down.



Phil Riley began his commercial radio career at Birmingham station BRMB in 1980, later launching another local station in the area, Xtra AM, in 1989. He then moved on to Scottish station Radio Aire as

Programme Director. Riley joined Chrysalis in 1994, launching Heart in the West Midlands and London. He became CEO (Radio) in 1999, overseeing its sale to Global eight years later. Now at Orion Media, he runs a number of Midlands stations now branded Free Radio and Gem 106.

"I loved being on the radio," he says of the start of his career. "I was probably in commercial radio presenting and producing at absolutely the best time for local heritage broadcasting - the early Eighties was when Piccadilly, BRNB, Clyde, Metro, Capital, all these big stations had gotten over their birth pangs, the three-day week and the terrible trauma of the Seventies. By the time the Eighties came around they were pretty much big players in the local marketplace, but had the sort of licences that meant they had to do an awful lot of different things. It was a fantastic set of experiences."

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Gillian Reynolds MBE is the radio critic for *The Daily Telegraph*, a position she has held since 1975. She was previously radio critic for rival national newspaper

The Guardian and then the founding programme controller of Radio City in Liverpool, becoming the first female programme controller in the industry. In 1990 she was made the first Fellow of the Radio Academy and in 1999 was awarded an MBE for her career-long services to broadcasting.

"It was very heavily regulated and quite tightly administered, but always sympathetically," Reynolds says of her time at Radio City. "You had to obey certain things and offer certain quotas." Regarding the music she played at RadioCity, Reynolds says: "Like Radio 2 and 6Music today, we offered soul, folk and more besides. You had to know your listeners, you had to know their tastes, what they liked musically and where they lived locally. Essentially, you had to talk to your audience."



Les Ross MBE joined BBC Radio Birmingham in 1970 where he presented one of UK radio's first ever 'zoo' formatted shows. After being part of the launch team for TFM, he moved to BRMB where he hosted the breakfast show from Birmingham for 28 years, establishing himself as one of

"All of those early commercial stations were trailblazers"

LES ROSS

the industry's best-loved presenters. His pedigree was obvious from an early age: at 17, Ross won a DJ competition run by a local paper, beating a certain Johnnie Walker into second place. Today, Ross says of BRMB: "It was, like all those early stations, a trailblazer in a lot of ways. Everybody involved were originators - everybody had to be to be, really, to make the people of Birmingham have radio with commercials, in the teeth of a dreadful mid-seventies recession. It wasn't a thrillingly positive [economic] background to launch in... The management had obviously taken their cue from Australian radio, it was brash and then slightly Anglicised. They got it just about right."



Linda Smith joined the RAB in 2010 as executive chair and has helped inspire the revitalisation of the industry's sales efforts resulting in growth in market

"I'm really very chuffed to be on this Roll Of Honour"

LINDA SMITH

share and absolute revenues in each of the last three years.

Previously

Smith was CEO of Starcom MediaVest, and from 2000-2005, was Commercial Director on the plc board of Capital Radio. Before her time in radio, she worked within ITV for Thames Television, where she worked for David Mansfield. After moving onto Carlton, Mansfield invited her to join Capital. "It was a bit of a surprise to go from selling a big broadcast London TV franchise to selling a really eclectic portfolio of small ILR stations," she says. "But the unique thing about local radio is its wonderful relationship with listeners. I was absolutely chuffed, gobsmacked, to earn a place on the Roll Of Honour."



Alan Robson MBE began his early broadcasting on Metro Radio as a music radio presenter, but found his true vocation when 'Night Owls' debuted on the station in 1983. A fixture of the schedule

ever since - the show is now a proud 30 years old - Robson has developed an especially deep relationship with his listeners, which has been recognised by a raft of awards including the prestigious World's Best Talk Show gong at the New York Radio Awards. His ghost hunts are a fixture for his listeners.

As Metro's own website puts it: "Imagine if a local football team beat all of the biggest teams not only in Britain but in the WORLD. This is what Alan Robson has been doing now for decades. Night Owls is Britain's most listened-to talk show, beating all-comers by a mile."

Robson has broken three World Records during his radio career, for the biggest ghost hunt - 2,154 people in 258 different venues simultaneously - later breaking it again with 2,987 in 324 places. He also broke the world kissing record, believe it or not. It is estimated that he has raised around £35 million for more than 30 charities.



Mark Story began his radio career at RTE, moving to Capital Radio as producer of Chris Tarrant's breakfast show. In 1990 he joined EMAP where

"I used to tune into a lot of radio stations coming from the US"

MARK STORY

he spent the majority of his career, working across stations including Key 103, Magic 105.4 and Kiss 100. He chaired UK Radio Aid in 2005 and today is one of Europe's leading programming consultants. Story, who grew up a short distance outside Dublin, remembers first getting the radio bug aged 12. "We had a big field, so I was able to put up a half-wavelength aerial on which we used to listen to a lot of stations coming in from America," he says. "I got a grounding in lots of US radio, and lots of offshore radio - we had Radio Caroline North run by Ronan O'Rahilly, a fellow Irishman who I'm pleased to be a friend of now and admire very much. The state radio didn't really interest me."



Terry Smith formed the consortium which won the licence to operate Liverpool's first commercial radio station, Radio City, in 1974 and was the station's managing director for the next 17 years. He

went on to chair EMAP's radio division - where he launched local talk station City Talk - as well as Independent Radio News, a post he still holds today. In 2000, Smith was handed the industry's highest honour, a fellowship of the Radio Academy.

Receiving his fellowship at a Savoy Hotel lunch ceremony, he said: "All we need to do to guarantee the continued success of the radio industry is for the people currently in charge of TV at the BBC and ITV to keep their jobs." Smith retired from Radio City in 2009 after 35 years with the station, saying there was "nowhere in the world better to work than Liverpool". Before his radio career, Smith was a journalist with *The Sunday Express* and Granada TV. When launching City Talk in Liverpool with EMAP in 2006, Smith said that he wanted the station to "have more punch, have more personality and be closer to the edge" than the local BBC alternative, BBC Radio Merseyside.



Ashley Tabor is the youngest radio owner in Europe, having founded commercial radio's biggest group, Global Radio in 2007 with the purchase of Chrysalis Radio. A year later Global Radio officially took control of all GCap Media. Today Tabor runs the country's biggest commercial radio group- encompassing Classic FM, Capital FM, Heart, Xfm, Gold and Choice.

Tabor is a former chair of the Radio Academy and runs a talent and music publishing business, whose respective clients include boy band The Wanted and acclaimed British singer/songwriter Ellie Goulding. In early 2011, Tabor and his Global executive team took Capital FM nationwide, creating a new nine-station network across England, Scotland and Wales.



John Thompson CBE was selected to establish the operative framework for the new independent radio service, working first within Whitehall and then at the Independent Broadcasting Authority. An experienced broadcaster, editor and businessman, his brief was to co-ordinate and push forward the plans for radio on a commercial basis. He has often been called

"the father of independent radio". As director of the IBA, he was firm but fair with pirate broadcasters. He once wrote: "The pressures from pirates are, in one sense, a tribute to the power and attraction of radio in the mid-1980s."



Chris Tarrant OBE joined Capital Radio in 1984, initially presenting its lunchtime show. Already a well known TV presenter, in 1987 he took over the station's breakfast show and, after hosting 4,425 shows in the same slot, said his farewell in April 2004.

In these 17 years on-air, Tarrant gave away prizes to the value of £3.5 million. He won a Sony Award for his efforts in 1995. Today

Tarrant presents on BBC Radio 2 as well as hosting ITV's flagship quiz programme Who Wants to Be a Millionaire? Tarrant rose to public prominence on the television after becoming a co-host on Tiswas, the children's television show broadcast on a Saturday morning in the mid-1970s.



John Whitney CBE founded The Local Radio Association in 1963, successfully lobbying government to pass legislation creating commercial radio. He was the first managing director of Capital Radio from its launch until 1982, and was then Director General of the Independent Broadcasting Authority until 1989. One special reflection of his enduring legacy in the business is the annual John

Whitney Award, which recognises those adjudged to have made an outstanding contribution to Hospital Radio over a period of years. Outside of radio, Whitney was on the Board of the Royal National Theatre from 1977 to 1994 and a non-executive director of The Really Useful Group Ltd, of which he was previously Chairman, until June 1997.

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