

**Dublin City University
School of Communications**

**Local Radio and 'Localism' in Ireland
A Case Study of Galway Bay FM**

BY

Sharon Burke.

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**Dublin City University
School of Communications**

Supervisor: Dr. Paschal Preston.

**LOCAL RADIO AND 'LOCALISM' IN IRELAND
A CASE STUDY OF GALWAY BAY FM**

By

Sharon Burke.

**Study submitted in fulfilment of the requirements
for the award of a Masters of Arts in
Communications and Cultural Studies.**

July 1993

I hereby declare that none of the material contained in this thesis has been used in any other submission for any other award. Further, that the contents of this thesis are the sole work of the author except where an acknowledgement has been made for any assistance received.

DECLARATION

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of a Masters Degree in Communication Studies is entirely my own work and has not been taken from the work of others save to the extent that such work has been cited and acknowledged within the text of my work.

Signed: _____ Date: _____
Sharon Burke

Signed: _____

Dedicated to Mai and Paddy Burke.

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ABSTRACT

LOCAL RADIO AND 'LOCALISM' IN IRELAND - A CASE STUDY OF *GALWAY BAY FM*:

This is a study of the development and implications of a local commercial radio service in the west of Ireland (*Galway Bay FM*). It examines the relationship between local radio and local identity and the success of the new local radio services in meeting the diverse interests of the local audience. Other forms of communication are becoming increasingly global and are constantly expanding into the international market. Communication and information are crucial elements in the new world order but there is a tendency to concentrate on international media structures to the detriment of regional and local media. The role of local radio as a counteracting force capable of being used to promote localism is the focus of this project.

The research is informed by the view that local radio stations, like *Galway Bay FM*, are in an ideal position to promote, redefine and protect local cultures and local identity in face of the challenge from global networks. 'Localism' and 'local identity' are more desirable and more necessary right now because globalism, and the global media, have failed to recognise their importance. One's 'locality' provides the greatest possibility of shared experience and identification with others, as opposed to the 'other' which is what globalism presents to us.

The case study of *Galway Bay FM* incorporates an indepth analysis of programming in two categories - news and current affairs and music - and content is assessed in terms of its relationship to Galway.

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CHAPTER 1

Introduction

CHAPTER 1 INTRODUCTION

THE FOCUS OF THE RESEARCH

The primary focus of this thesis is the role of the media in the regeneration and renewal of interest in local Irish cultural tradition. It examines the role and effectiveness of local commercial radio within the community as a means of promoting and preserving 'local' identity and 'local' culture, specifically in the context of County Galway.

The aim of this thesis is to establish the importance of local identity and of local media in a communications environment which encourages us to think in 'global' terms. I will demonstrate that a vibrant local culture exists and that national, and international, media are incapable of representing local interests. In common with most other post-colonial societies the 'local' has been of secondary importance to the national in twentieth century Ireland. Centralised government and national broadcasting services were established in Ireland but no adequate local structures were formed to represent regional/local communities. Increasingly since the 1970s 'global' media and cultural forms have taken precedence. This project asks whether the 'new' international media have created a global culture or not, and considers the status of local culture in this increasingly 'global context'.

Participation in the global context may be financially beneficial and cross-cultural experience is educational and therefore to be encouraged. There is, at present, much time and energy devoted to international expansion and the formation of global relationships both in economic and political terms. *The European Community* is the prime example. We are being encouraged to travel, to integrate with other cultures, to become active members of the new Europe.

It is likely that the internationalisation of economic and political structures has heightened our need for identity within a smaller community. Local culture and tradition have taken on a new significance because they are of little importance on the global scale. Local identity, or the ability to identify with those around us, can never be replicated or replaced in a global society. Identity is closely related to the area, the place in which it exists and all the meanings which are attached to that in historic, political, social, maybe religious, and probably financial terms.

It is not easy to define 'identity' and it is not the purpose of this project to do so. The intention is to show that local identity is resistant to external influences because communities resent interference and may grow stronger in the face of adversary! Being allowed to 'view' other cultures, other ways of life does not mean we will discard what we have, in fact quite the opposite. We realise the value of what we have and may try harder to preserve it. It is the media which introduces us to outside experience and consequently local media will be particularly important in the struggle to maintain local cultural identity. In view of this dichotomy it is important to understand how we can use local media to counteract the influence which national and international media has had on our local cultures.

WHY THE LOCAL IS STILL IMPORTANT

Localism involves an emotional, as well as a practical, attachment to place. It isn't just a geographical concept (although geography is important in so far as one's proximity to the sea, or the city, or one's remoteness will determine the type of life one leads); each 'region' has a distinct social and cultural character determined by its history and its present. Each community has distinctive elements which give it its identity. These elements include sport, music, landscape, history, industry, employment, traditions and people. The financial health of the community will also strongly shape the feeling of community spirit which exists and will determine the degree of participation in local events and support for local efforts. All of these elements help distinguish one locality from another. Localism is valuable because it offers us an identity and an opportunity to be involved in life close to home, not life as determined by some remote bureaucratic/commercial network.

On a local level we can be actively involved in the decision-making process and can have some influence on local development. On a local level we can identify with people around us and because we share the same place, the same sense of time, we naturally share some of the same concerns and the same 'events' influence us, perhaps in different ways. There are common elements in our lives simply by virtue of the fact that we live in the same place. It is not enough to hope that localism can survive of its own accord; it must be aided and supported. There has always been a close relationship between culture and the media in Ireland and now local media can strengthen the link by contributing to local cultural identity, as the provincial papers have done for generations.

LOCAL RADIO AND LOCAL CULTURE

Local radio was chosen as the focus of this project because it is relatively new in Ireland and the first real, 'legal' alternative to *RTE*. In the context of Galway's socio-economic and cultural identity, *Galway Bay FM*'s commitment to 'localism' is assessed. Music, news and current affairs were the categories chosen for analysis. *Galway Bay FM* is an ideal case study because the station caters to a country and a city audience and it is interesting to see how they achieve a balance between the two. Galway has always had a very distinct identity and there should be no lack of interesting material for a local radio station to work with.

If they are to play a positive role within the community, the new commercial local stations must have a clear conception and a clear understanding of the characteristics, and distinctive features, of local identity - identity here refers to the characteristics unique to a locality and incorporates every aspect of local life. As I will indicate Galway has a very distinctive character because of the use of (or association with) the Irish language, the popularity of Irish music and its peripheral location in the extreme West, (often referred to as 'the real Ireland'). But it is also a very modern county, with a large population of young people; Galway itself is an industrial city with many European connections. Both the modern and the traditional aspects of Galway must be represented if *Galway Bay FM* is to be regarded as a truly Galway station.

METHODOLOGY

The focus of my research is the contribution *Galway Bay FM*, (as one of the independent local radio station), makes to local life and culture in Galway. In order to assess this commitment I set out to establish how those in control of the local radio station try to create a unique service, specific to Galway, which reflects the distinct local traditions and culture of Galway. Before undertaking the research on my case study of *Galway Bay FM*, I sought to develop a broader understanding of relevant theoretical debates and policy developments concerning the potential role of local radio in contemporary Ireland. This desk-based research provided a framework which informed and guided my empirical case study research. To this end I sought to review and summarise some of the contemporary theoretical literature related to localism and globalism and the role of the media. I also examined and reviewed the literature related to cultural and media policy in Ireland. A detailed analysis of the development of *Galway Bay FM since it was licensed in 1989*, programme content and interviews with key participants in the media, music and the arts in Galway, form the core of my research on *Galway Bay FM*. Secondary sources such as books, journals, newspaper articles, population census and listenership research were also vital sources of information for my research. The information accumulated from secondary sources such as these created the context in which the case study of *Galway Bay FM* was conducted.

I first visited *Galway Bay FM* in May 1992 and returned on numerous occasions between then and June 1993. There were a number of staff and schedule changes since I began working on this project. I spoke to Joe Woods and Jimmy Norman on 13 May 1992. Mr. Woods left *Galway Bay FM* in January 1993 and Jimmy Norman, who used to present 'The Breakfast Show' now presents a four hour programme on Saturday from 10 A.M. to 2 P.M.. New presenters include Brian Walsh, Corinna Gavin, Karen Murray, Mike Mulkerrins and Neil Whorlskey. I asked *Galway Bay FM* staff about their images and impressions of Galway, how well they thought the local station reflected Galway and what/how they thought *Galway Bay FM* contributed to Galway's cultural

identity. Interviews with people like Fergal McGrath (Manager *Galway Arts Festival*) and Padriag Boran (Manager *The Stunning*) were an additional, and impartial, source of information which helped me to make a critical appraisal of *Galway Bay FM's* contribution to the arts and music in Galway.

Using a content analysis, the 'local relevance' of programmes on *Galway Bay FM* was examined. Content was assessed in terms of five categories: News (local and national), Advertising (local, national and in-house), Current Affairs (and sponsored current affairs), Music (Irish and non-Irish) and Links. Each programme, between 7 A.M. and 12 Midnight was monitored for a specific period and content was assessed in terms of audience appeal and local value.

OUTLINE OF THESIS

Before undertaking my analysis of *Galway Bay FM* I first demonstrate that local radio is necessary and is capable of aiding the survival of local identity. The importance of local culture is demonstrated, as is the continuing potency of 'localism' within the global context. It is also shown how, in the absence of adequate government policy to protect local interests, local media has the potential to play a positive role. It can provide a useful and necessary community service - that is encouraging local activity, promoting awareness of and interest in the locality, generating pride in the community, and generally helping to maintain and renew a sense of 'locality' and a distinctive local cultural identity.

In Chapter One I establish the relationship between the media and culture in Ireland. I first look at 'cultural identity' and how it has been defined and perceived in the past and how, when broadcasting was introduced in Ireland in 1926, it was accorded a key role in the project of creating and maintaining Irish identity within the newly independent state. The lack of concern for local identity is noted here also and the degree of centralisation which exists in Ireland.

It was necessary to extend the analysis beyond Ireland because 'globalism' and international relations now play a significant role in determining the type and the quality of life that we live. In the third chapter I introduce the global-local debate and ask if the local has a future in the new global world in which outward expansion and international relationships dominate. Can local culture survive in this new world order or is 'localism' now entirely obsolete? I continue to look at the specific role of the media here too and examine whether international media forms may fulfil the same role as local media in relation to local culture.

Once the importance of localism and the local media was established it was necessary to return to the Irish example in order to assess the degree of commitment to regionalism which exists in Ireland, as a member of the European Community. In Chapter Four I focus on Ireland's relationship with Europe and the provisions for regionalism in European policy. I deal mainly with economic and political issues here but this information makes it easier to assess our government's commitment to regionalism. Identity may be a rather vague concept and is only partly political and partly economic but lack of proper representation and lack of investment in the locality can have a detrimental effect on localism because it destroys the foundations upon which a locality is built - its ability to support itself and to survive 'as itself' even as it co-operates and trades in the larger international arena. 'Locals' must be able and willing to stay in, and have pride in, the place where they live - this they cannot have if they have no opportunities to communicate or participate in the processes which shape their own future.

Chapter Five is a profile of County Galway. Here I examine the key statistical and other indicators of change in terms of population, employment, economic status, education and development in Galway. This information provides a sketch of the distinct features of Galway city and county and an insight into the issues relevant to Galway citizens. I later assess *Galway Bay FM's* ability to cater to the interests of this population and to provide the type of service which aids the survival and renewal of local cultural identity. The importance of a strong sense of community is evident in the sales of provincial papers and, as this project shows, in the popularity of certain shows on local radio.

Chapter Six is a factual account of the state of Irish radio which deals specifically with the period since 1988 when local radio was introduced. This chapter provides information on the national broadcasting scene and creates the background against which *Galway Bay FM* is assessed. The Joint National Listenership Research (JNLR) results, advertising and developments at a number of independent stations are discussed.

The next three chapters focus on the role and implications of the media in Galway, specifically *Galway Bay FM*. In Chapter Seven I look at established and new media in Galway. By looking at the introduction of local radio, and its success in Galway, as well as at the controversy surrounding the introduction of MMDS, we can better appreciate the 'demands' of the Galway audience. The degree of controversy which has surrounded the introduction of MMDS in Galway shows that Galway people are not passive. *Galway Bay FM* can, if properly used, be successful if it manages to stimulate this interest in local events.

Chapter Eight focuses on *Galway Bay FM's* programme schedule and is based on a content analysis of programming. The aim of this chapter is to provide a detailed account of what the Galway station broadcasts and further analysis in terms of relevance to Galway is reserved for Chapter Nine. Chapter Eight includes information about ownership and format development, and the current format is compared with the format which *Western Community Broadcasting Services Ltd.* proposed when it submitted its application for the local radio licence to the IRTC in 1989. In Chapter Nine *Galway Bay FM's* contribution to the renewal, and amplification of interest in, local culture and local identity is discussed. This chapter is based on information obtained in interviews with people associated with, or actively interested in, radio/media in Galway.

Music, news and current affairs were chosen for analysis because all three categories reflect important aspects of life and culture in Galway. News and current affairs programming are vitally important in informing and encouraging many types of activity in the county. Music, which has a long and colourful history in Galway, is closely related to culture and identity in the West and *Galway Bay FM's* contribution to current developments on the local music scene is examined. Chapter ten seeks to draw out some of the main conclusions and implications of this research.

CHAPTER 2

CHAPTER 2

NATIONALISM AND CULTURAL POLITICS IN IRELAND

2.1 INTRODUCTION

When, in 1922, the establishment of an Irish wireless broadcasting service was first proposed by the Postmaster-General, J.J. Walsh, the independent Irish state was just in its infancy. Thus the proposed station's likely contribution to Irish cultural identity was considered to be of great importance. The arts and literature had made significant contributions to the struggle for, the newly won, political independence and radio was to be a positive sign of a revitalised Irish identity.

The cultivation of a modern Irish literature and the study of existing Irish literature as encouraged by *The Gaelic League* were originally conceived as a method of "de-Anglicising Ireland" through a revival of Irish culture. As Lyons points out, "every cultural initiative, every artistic experiment, every work of literature was liable to be judged by a single criterion - whether or not it helped or hindered the breaking of the English connection." (Lyons.1971:82) From its very inception the Irish broadcasting service was judged according to the same criteria. It was not to be used to incite armed revolt or political unrest. Quite the opposite! Radio, it was proposed, would encourage a cultural revival and a sense of national identity.

In this chapter cultural politics in pre-Independent Ireland is discussed, and the way in which the revival of interest in Gaelic traditions and Irish identity ultimately became political. The establishment of the nation-state revived interest in national identity and so culture became important again, for its own sake. At this point broadcasting was introduced and so its introduction can be regarded as an outcome of the cyclical nature of cultural nationalism. I will also look at the relationship between the press and nationalism. The Provincial Press has had a long and successful history in Ireland. However when radio was introduced by the first *Free State Government* little concession was made to regional or local interests. This chapter is an introduction to Irish radio and to the cultural obligations with which broadcasting in Ireland continues to be associated. I will also introduce the national-local dilemma and show that little concession was made to either local broadcasting or local identity and culture.

2.2 CULTURAL POLITICS IN PRE-INDEPENDENT IRELAND

It will always be difficult to pinpoint the 'elements' which define Irish culture and Irish identity. In the early twentieth century some, like P.S. O'Hegarty, argued that the unifying factor was language. (Lyons.1979:107) But even in O'Hegarty's time language was not an adequate mark of nationhood because a minority of Irish men and women used Gaelic. The fall of Parnell increased awareness of the need for an Irish national cultural regeneration. Boyce (1982:259) explains how in late 1900s politics had exhausted its potential for national regeneration.

After Parnell's fall, Justin McCarthy was elected chairman of *The Irish Parliamentary Party*. John Dillon and TM.Healy also came to the fore but none of the competing patriots could harness the energies of revolutionary enthusiasm to the constitutional movement in the way that Parnell had done. For many nationalists the defeat of the second Home Rule Bill in 1893 by the House of Lords indicated that independence was as far away as ever and that there was no excuse for postponing all other activities - cultural, literary, or artistic - until the day of freedom dawned. The language became

the initial focus of concern and the *GAA* (founded 1 November 1884) also contributed to the 'spirit of nationality'. It developed as an organised resistance to the anglicization of physical recreation.

Nationalism still required some form of an intellectual base. This was found in the launching of the *Gaelic League* in 1893. It was founded by Father Eugene O'Growney, Eoin MacNeill, and Douglas Hyde. Hyde made a plea to his fellow-countrymen to turn away from things English before they lost irretrievably the sense of a separate nationality. The aims of the *Gaelic League* were:

- 1: The preservation of Irish as the national language.
- 2: The study and publication of existing Irish literature and the cultivation of a modern literature in Irish.

Like Hyde, William Rooney (*Sinn Fein*) also regarded Anglo-Irish Literature "not [as] perfection of Irish thought...but it is a saving salt that will secure the heart of the country from complete decay." (Lyons.1979:225) Others such as D.P. Moran, founder of *The Leader* in 1900, saw it as a threat to true nationality. Conflict was inevitable. Lyons (1979) explains the dilemma well. He says that there was an Irish public ready to turn from politics to literature but that by upbringing, education and inclination they understood by this the patriotic literature of *Young Ireland* - literature in English certainly, but recalling the Gaelic past and harnessing it to a doctrine of reemergent nationality. Consequently although Yeats approached the Irish past not primarily as a patriot but as an artist, "those who he sought to convince however were too long habituated to regard art as propaganda to be able to think of it as anything other than subservient to nationalism." (Lyons.1979:235)

James Connolly said that if Ireland was free then things might be different, "But at present we need a national theatre not for the purpose of enlarging our national vanity, but of restoring our national pride." (Lyons.1979:238) Yeats was critical. "If we think that a national play must be as near as possible a page out of *The Spirit of the Nation* put into dramatic form....then we may be sure that this generation will not see the rise in Ireland of a theatre that will reflect the life of Ireland," he said. (Lyons.1979:239) Yeats' vision that Irish literature would enable Ireland to make a distinctive contribution

to the common European cultural heritage was rejected. Literature in the English language catering to the tastes of the nationally minded mass reading public triumphed because it "coincided with the tastes and intellectual capabilities of a sentimental, stubbornly nationalist, reading public." (Boyce.1982:251)

The 1916 Rising was the next watershed and, despite earlier divisions and distinctions between the two, this revival of politics came not from the home rulers or the IRB, but from the literary/nationalist groups. As Lyons points out no fewer than four of the seven signatories of the *1916 Proclamation* were writers. Lyons says they gave the Rising "an ideological context which reflected some of the most important cultural preoccupations of Ireland in the years preceding their insurrection." (Lyons.1979:86)

Up to 1916 the battle had been fought in the world of literature, journalism and the theatre but the Easter Rising, with its emphasis upon national redemption through the shedding of blood was to change the balance dramatically.(Lyons.1979:94) After the Rising increasing stress was laid upon the separate identity of Ireland and the key to this identity was more and more to be found in its Gaelic and Catholic character.

2.3 THE NATION-STATE AND CULTURAL IDENTITY

By 1922 the cultural basis of the nation had been well laid. However, the state was new and had to come to terms with the practical reality of running a country. In doing this it followed British state models. The cultural identity of the nation, however, was definitive in its distinctiveness from a British identity. Sean Cronin best describes the difference between state and nation when he says that the nation is a 'spiritual', the state a 'material' force. (1980:2) The Free State government faced the ominous task of 'creating' a state and, at the same time, preserving and adhering to the ideology of cultural nationalism as created in pre-independent Ireland.

The establishment of the public service system of state controlled broadcasting in 1926 fits into what Hutchinson regards as the 'cyclical nature of cultural nationalism'. As Hutchinson asserts, even though communitarian politics must lose out immediately after independence to pragmatic state-building, cultural nationalism often returns as a dynamic force, inspiring a renewed commitment to traditional values.(Hutchinson.1987:305) Smith (1977:Chapter 7) says that when the nation is identified with the state national loyalty threatens to turn into an acceptance of 'bureaucratic diktat' and soon the state recreates social needs and unfulfilled longings for a true identity at home. With every turn in the bureaucratic cycle, nationalisms' hold extends and grows. The cyclical nature of nationalism was evident in the governments efforts to preserve the Irish language and to establish an Irish broadcasting service.

In the new state *Sinn Fein* had the opportunity to implement its ideology on the language (*revival*) on economics (*protection and industrialization*) and national regeneration (*the nationalist spirit*). (Cronin.1980:29) The revival project failed. The 1926 Census revealed that in 1925 there were only 251,000 Irish speakers in Ireland, and the protracted decline of the Gaeltacht had gone unchecked. Overall in the years 1881-1926 the number of Irish speakers in the country had dropped by 41%. (Brown.1981:58)

Economic self-sufficiency had been part of the nationalist ideology but "fear of a decline in living standards led to a growing awareness of the need to trade with the nearest large market." (Bew.1982:4) When the *Fianna Fail* party came to power in 1932 Ireland was still effectively in a free trading relationship with the UK. Boylan, Curtin and O'Dowd suggest that the main priority was to re-establish stability and that in attempting to bring about political viability the new administration relied heavily on the support, moral rather than material, of the British government. (1988:161)

Cecilia Keenaghan argues that this contradiction between the specifically non-British character of the Irish nation and the British character of the state is central to understanding the Irish state's relationship with the audio-visual industry. (1991.14) The Irish government wanted to establish a separate Irish identity and a close look at the

arguments made for an Irish broadcasting service in 1924 give a remarkable insight into the way the government hoped to use radio to protect our identity. At the same time they not only continued to trade with Britain but also adopted the public service broadcasting model which originated in Britain.

2.4 THE INTRODUCTION OF PUBLIC SERVICE BROADCASTING

In a *White Paper* presented to the government in December 1923 the PostMaster-General JJ Walsh proposed the establishment of a privately owned *Irish Broadcasting Company*. A *Wireless Broadcasting Committee* was established in January 1924 to examine the proposal. Walsh told the Committee why he thought the establishment of an Irish radio service was so important:

"As an Irishman who looks to some kind of bright future for this country of ours, some kind of a Gaelic future, I feel that every element which is likely to bring about that brightness and that Gaelic spirit ought to be seized upon....I see in this broadcasting one of the most potent elements in modern development for the shaping of the minds and the outlook of the people." (*Wireless Broadcasting Report* [WBR].16 January 1924:12)

Simply having our own station was, said Walsh, "an indication that the Irish intended to stand on their own feet". He continued:

"We claim to be - some people say we are not - at any rate those of us who are participating in the present parliament claim that this nation has set out a separate existence. That existence not only covers its political life, but also its social and cultural life.....this separate entity should not only be gripped but developed to the utmost until this country is properly set on its feet as an independent, self-thinking, self-acting, self-supporting nation in every respect." (ibid.)

Walsh had invited applicants to apply to become members of the *Irish Broadcasting Company*. *Marconi* and *The Daily Mail* expressed interest, as did a number of Irish Companies. Included among the early Irish applicants were P.S. O'Hegarty's *Irish Foreign Trading Company*. *The Post Office* decided that "at the present moment a monopoly could not be given." (WBR.1924:239) The Engineer-in-Chief, P.Mulligan insisted that in view of "existing conditions" in the country it would not be "desirable"

to permit the use of Wireless by private companies for broadcasting and so formal negotiations were discontinued until the Civil War had ended. (WBR.1924:328)

Ten firms responded to the second call for applicants, and negotiations with the private companies continued. By 22 May 1923 only four applicants remained under consideration: *The Irish Foreign Trading Corporation*, *Irish Developments Limited*, *The Pioneer Wireless Company* and *The Irish Wireless Company Limited*. The Department had decided that only one broadcasting station was warranted. After the other applicants had been eliminated Belton's *Irish Development Limited* and the *IFTC* were asked to consult but they could not reach an agreement. They, and one other company, *Dixon and Hempenstall*, submitted separate proposals on 17 July 1923. On 19 July the Post-Master General confirmed the main conditions on which he would be prepared to grant a licence for broadcasting in the Irish Free State. (WBR.1924:357) A licence, for a period of five years, was to be granted to a Company formed with a guaranteed capital of not less than 30,000 pounds. Negotiating among themselves six companies drew up a list of terms under which they would be willing to form an *Irish Broadcasting Company*. Each company was to be liable for 6,000 pounds.

The White Paper on Wireless Broadcasting was presented to the Dail on 24 November 1923. (WBR.1924:403) On December 14 Deputy Darrell Figgis moved in the Dail that a Dail committee be appointed to consider the proposal (Gorham.1967:9) A Committee was duly appointed and it began its sittings on 10 January 1924. Once it had been decided that an Irish station was actually necessary it had to be decided whether state or private control was preferable. Walsh had stated, in the opening paragraph of the White Paper, that:

"After careful consideration of the matter I came to the conclusion that the business of arranging concerts and general entertainment programmes was not one which a State Department ought to undertake." (WBR.1924:471)

It soon became clear that Walsh had hoped to avoid criticism of state control, and of his own Department, by handing control over to private interests:

"We came to the conclusion," said Walsh, "that to take responsibility for the employment of artists, and the production of programmes to the satisfaction of a very critical public in a matter of this kind, particularly in view of the raging criticism in other countries, would be really inviting disaster."
(WBR.1924:14)

The Finance Department also had reservations and Walsh insisted that it was wrong to experiment with public finances in a matter of this kind. Despite Walsh's arguments the Committee decided that the control of broadcasting "must be rigorously preserved under national control in preference to a monopoly in private hands." (*Second Interim Report*.31 January 1924. WBR.1924:ppiii-iv)

State control was preferred because of the necessity of co-ordination in giving a common service and to ensure that it would be available for the poor and the rich, the near and the distant. It was also more likely that private interests would develop the profitable end of the service at the expense of the non-paying and the Committee regarded radio as a valuable instrument of popular education.

"There is no agency which lends itself so readily to the wide and cheap propagation of knowledge; the voice of one teacher may be clearly audible in every quarter of the country at the one moment." (*Final Report of the Committee on Wireless Broadcasting*. Paragraph 5. WBR.1924:pp.vii-xii)

The State took upon itself to be, through the public service system of broadcasting, morally responsible for its citizens. Credit for devising the public service broadcasting model has been attributed to John Reith, General Manager of the *BBC* in the 1920s. He had been in contact with the Irish government while the Committee was meeting. It was Reith who established the view that control of broadcasting should be exercised by a body independent of shareholders. (Gorham.1952:30)

There was criticism of the government's decision. *The Irish Radio Association* did not think the State would be capable of making full and efficient use of such a service. They argued that;

"No matter how fine and estimable State officials may be, we can never actually accuse them of being in possession of that little touch of sympathy which is absolutely necessary in the successful working of a broadcasting service that is to have the support and help of the populace." (Farrell.1988:41)

The Freeman's Journal scoffed at the committee's thesis that the existence of state run galleries and museums was proof of the government's ability to cater to the public in the field of entertainment. (*Freeman's Journal*.31 March 1924:Cited in Savage.1982:32)

Chairman of the Committee, Padraig O'Maille, opened the discussion in the Dail on 3 April 1924. He asked the deputies to endorse the report. A number of deputies, included among them Joseph McBride and Mr. Heffernan, expressed their belief that the service should be run in a competitive free market. The Minister for Finance, Ernest Blythe, also objected to the Committee's report. Deputy Hogan's advocacy of the language revival and the need to make the population more aware of its cultural heritage motivated him to support state control. (*Dail Debates*.vi.p2865: Cited in Savage. 1982:45)

On 7 May 1924 the Committee's final report was adopted by the Dail. *The Department of Finance* was critical of the revenue structure and proposed source of income for the proposed station. The 10,000 pounds to be raised from licences and the 1,000 pounds from advertisements was not seen as realistic. Negotiations with the *Finance Department* delayed the establishment of a radio service for almost a year. Finance eventually complied and on 27 May 1924 the Minister for Posts and Telegraphs announced that the plan for a state run service had been approved. It was revealed that two stations would be erected; the main one in Dublin and a subsidiary one in Cork.

The official opening was scheduled for New Year's Day, 1 January 1926. The opening night featured a speech by Dr. Douglas Hyde in which he welcomed the beginning of a new era.

"A nation cannot be made by Act of parliament; no, not even by a Treaty. A nation is made from inside itself; it is made first of all by its language, if it has one; by its music, songs, games, and customs....." said Hyde. (Gorham.1967:23)

The "new era" was a crucial period in Irish history and it was hoped that radio would increase, or renew, interest in Irish cultural identity, a task previously fulfilled by Irish writers and the nationalist press. Benedict Anderson insists that the media are central to the development of national identity. In his study on the origins and spread of nationalism he portrays how print-capitalism made it possible for people to think about themselves in profoundly new ways. (Anderson.1983:21) However, it is remarkable how much faith the Irish government placed in the media's ability to influence cultural identity.

2.5 MEDIA AND NATIONAL IDENTITY

Cecilia Keenaghan (1992) uses the nationalist press in Ireland at the turn of the century as an example of the important role of the media in the imagining of a community. She focuses on the contribution of the press to the development of a nationalist consciousness and we can see from her analysis some of the reasons why radio came to be regarded as a likely source of cultural regeneration. The nationalist press was used as a tool in the mobilization of public support for particular goals. In the *United Irishmen* Arthur Griffith proposed a "National Organisation" and urged Irish nationalists to subordinate all personal differences to one goal - Irish independence. By the end of 1900 such a group was realized in the *Cumann na nGaelhael*. Virginia Glandon explains how crusading journalists promoted a romanticised version of Irish history and culture in an effort to win what some have called a form of psychological Home Rule. In reference to *An tOglach* and *Nationality* Glandon wrote; "Each paper in it's own way helped to prepare it's readers for the momentous times which lay ahead, when *Sinn Fein* members

of Parliament established *Dail Eireann* and the Volunteers backed the new constituent assembly by force of arms." (Glandon.1985:174: Cited in Keenaghan 1992)

The press reacted sharply to the 1916 rebels but opinion changed when the government executed 15 of their leaders. *The Catholic Bulletin* praised the rebels and contributed towards changing the public's position on the Rising. Brown says *The Catholic Bulletin* "became dedicated to waging cultural and psychological war against the malign influence of protestant Anglo-Irish." (Brown.1981:63) It is clear why the press in early twentieth century Ireland, and the media generally, was recognized as a powerful social force capable of encouraging change.

It is hardly surprising that one of the reasons why it was decided to establish an Irish radio service was fear of the propaganda value of English broadcasts. "I think," said Walsh, "you will agree with me, that as a medium of developing and directing the mind of the nation in it's present semi-directed state wireless is likely to be a far more powerful medium than the Press." Walsh also emphasized the dangers of listening to "propaganda in a foreign tongue to the entire exclusion of our native language." (WBR.1924:50) Recognition of the role of the press in the struggle for independence gave the members of the Dail a greater respect for the media than would have been the case in other pre-industrial nations. Hence the early introduction of an Irish radio service.

The Provincial Press has always been important to the Irish. Elizabeth Purcell writes of how they are "woven into the lives of the community and the people they serve and for whom they speak."(DCU,1985) When broadcasting was introduced little attention was paid to the local audience and a national service, based in Dublin, was top of the agenda.

2.6 NATIONAL MEDIA AND LOCALISM

Irish people, particularly outside metropolitan areas, place a strong emphasis on the local community and the Provincial Press is seen as serving the interests of their community. Local papers also contributed towards the struggle for national freedom. Since its attainment, says Purcell (1984:68), the provincial papers have sustained the structures of social order and given fair voice to all dramatic elements, local and national, in all parts of Ireland. However *The Wireless Broadcasting Committee* believed that a single, Dublin based, station would fulfil the needs of the entire national audience. "Besides being central for a large part of the country, that site and surrounding districts have a much larger population than any other centre in the Free State." (WBR.1924:469-471) A Dublin station would have brought broadcasting within reach of the greatest possible number of people because cheap sets, adequate for reception within short range, would have been sufficient to pick up the signal. *The Broadcasting Committee* also claimed that the success of the scheme would largely depend upon the character and diversity of the programmes provided and that Dublin offered greater facilities in this respect than any other town in the Free State. However Professor Dowling, made a strong case against the Dublin station. He said "the very useful applications of radio could be of even more use in the country where alternative sources of amusement are not available." (WBR.1924:295-304) Dowling suggested the Midlands (Athlone) as an alternative and said simultaneous broadcasting, as developed in England, could then be used to broadcast material from several stations around the country. However transmitting across telephone lines would have required exceedingly good telephone equipment and Dr.O'Doyle pointed out that owing to the bad state of telephonic communications throughout Ireland, relaying was out of the question. (WBR.1924:272-279)

The estimated cost of the principal station was between 10,000 pounds and 15,000 pounds. The ordinary crystal set was only adequate for use within thirty miles of the broadcasting station. P. Monaghan, Engineering Department General Post Office, had

very little sympathy for citizens living beyond that. He said "When you get beyond that you get into such sparsely populated country that if one cannot hear it is regrettable." (WBR.1924:305-307)

Of course cost was of primary concern and while the Committee claimed to recognise the cultural contribution which radio could make it was more concerned about financial viability. Local broadcasting only became viable when costs were reduced. As broadcasting technology developed it became easier and cheaper to broadcast and receive signals and new opportunities for a greater diversity of local services were created, but in the 1920s radio was in its infancy and a local service would have been very expensive to implement. It was decided, after much debate, to establish a second station in Cork but by 1930 it was closed down. Cork was to be equipped as a producing station, so long as its contribution did not exceed one day's programming a week. (Gorham. 1967:71) A 1KW transmitter was installed and the station was equipped with a microphone and a grand piano. The station was formally opened in April 1927 and was officially known as *Staisiun Foirleatha Chorcaighe Tobar Riogh an Domhnaigh, Corcaigh*. It contributed the programme for Sunday evenings. The rest was relayed from *2RN*. Cork, and its neighbourhood were themselves able to supply a considerable range of musical talent and the station provided an opportunity of broadcasting for many local choirs who could not have afforded to travel to Dublin. (Gorham.1967:75)

It cost no more than one thousand pounds a year to run the Cork station but it was not considered by the authorities in Dublin to be worth even that small sum. Notice was given and the last Sunday programme from Cork was broadcast on September 30 1930. New studios in Union Quay were opened in 1958.

2.7 CONCLUSION

Lack of commitment to local broadcasting by the authorities in Dublin is discussed further in Chapter 3. For now it is sufficient to know that broadcasting was Dublin based and that the government was unwilling to finance a station outside the capital. The existence of numerous provincial papers highlights the degree of cultural diversity which exists in Ireland. A single national newspaper would not be adequate to serve these different cultures and a single national broadcasting service cannot dedicate sufficient time or resources to the diverse needs of the national audience. However, as we shall see in Chapter 6, it took the Irish government almost fifty years to recognise the need for a local broadcasting system. In the meantime local cultures relied on the provincial press as their only form of self-expression. The dependence on the national radio and television services provided by *Radio Telefis Eireann*, which have been largely based in Dublin, has undermined localism. *RTE* have made valiant efforts to portray aspects of life in Ireland outside the capital but local and regional cultures need their own service, based in their own community, in order to ensure the survival of local pride and local identity. The outward expansion of economic, political and social structures, has increased the influence of 'the outside world' on even the remotest areas in the country and the (inter)national media has facilitated this process. Local interest groups need a platform on which to present their opinions which may, or may not, conflict with the (inter)national viewpoint. The influence of globalism on localism is the subject of Chapter 3.

CHAPTER 3

CHAPTER 3

GLOBALISM, LOCALISM AND THE MEDIA

3.1 INTRODUCTION

The media can and do play a crucial role in the maintenance of collective national and regional identity. We have seen in Chapter 2 how the Irish government introduced public service broadcasting as an expression of self-sufficiency and to promote the prevailing definitions of Irish traditions and Irish culture. Today Ireland, as a member of the *European Community*, is an active participant in the 'New World Order' in which social, economic, political and cultural institutions and ideologies coexist on a global framework. New broadcasting models capable of transmitting across national borders are emerging and national culture is exposed to an increasing variety of 'outside' influences. What does this imply for the future of Irish national identity and media policy? Has the nation-state become an obsolete force incapable of sustaining its own identity simply because it participates in the 'global marketplace'? Is a global culture possible? These are some of the questions I intend to answer in this chapter.

National media and cultural identity have sustained each other in the past as we have seen. When the Irish broadcasting service was established in 1926, listening to foreign channels was regarded as a serious challenge to Irish independence. The question now is whether or not 'foreign channels' constitute a threat to 'Irishness'. If Irish culture on a national, regional or local level, is doomed then local and perhaps even national, media are unnecessary. Global media will cater for this global audience!

I will first consider the changes which have taken place in the media industry that have made a global audience a feasible proposition. Then I will consider the prospects for a global culture and the factors which may hinder its progress. Smith (1990:177) says "global culture is eclectic, is tied to no place or period, is widely diffused in space and is cut off from any pasta true melange of disparate components drawing from everywhere and nowhere, borne upon the modern chariots of global telecommunications systems." By contrast national culture is steeped in history and its constituent elements are based, for the most part, within the nation. National culture is under increasing pressure within the *European Community* (EC) and regionalism is beginning to come to the fore. Chapter 4 focuses on the EC and its implications for local/regional development in Ireland. In this chapter I will refer only to European broadcasting policy and its implications for cultural identity.

3.2 THE EMERGENCE OF GLOBAL MEDIA SERVICES:

All across Europe, indeed all over the world, the broadcasting industry is expanding. New models are emerging and old structures are being challenged by a whole range of new services. According to Garnham;

"This change is characterised by a reinforcement of the market, and the progressive destruction of public service as the preferred mode for the allocation of cultural resources and by a shift from largely national to largely international markets in the spheres of information and culture." (Garnham.1986:28)

Technology, specifically the development of satellite and cable, and changing production costs had, by the mid 1980s made it increasingly difficult for countries to protect their audiovisual industries. European policy has gone some way towards regulating the situation but within each Member State broadcasting is still, for the most part, regulated by government policy. The financial base on which national broadcasting services have operated in the past is being eroded. Most governments and public authorities find themselves obliged to redefine new national models for the development of the audiovisual sector, bearing in mind the new international context and economic and cultural considerations.

The arrival of new investors on the audio-visual scene, motivated by the desire for profit, has stimulated fears that the ideals of public service broadcasting will be pushed into the background. At the moment the free-market model and the public service model are struggling for superiority. What we have is ".....a struggle between two opposed models of social and political order involving different conceptions of democratic rights and freedoms, different ideas of the relationship between culture and economics." (Rowland and Tracy. *Intermedia*:Autumn 1988:37)

Of course private investment in broadcasting is not an entirely new phenomenon. "Media moguls such as Rupert Murdoch, Sylvio Berlusconi and Henry Luce with the Warner Brothers have created corporate structures that span continents, combine holdings in broadcast, print and film production and also control distribution facilities such as satellite and cable companies." (Sreberny-Mohammadi.1988:123) The difference now is that the concept of globalisation is gaining adherents as the technology of communication converges with the economics of multinational trade. Eger is an advocate of globalism and he suggests four reasons why the concept of 'global TV' is moving so swiftly from mere concept to reality:

- 1) The pervasive development of microelectronics and the tremendous economic efficiencies which accompany the production of a range of media technologies.
- 2) The recognized importance at the policy making level of the necessity that every country in the world have a media infrastructure in order to participate in the complex, highly inter-linked global economy.
- 3) The convergence of wants and needs, tastes and interests of demographic groups the world over.
- 4) The need of global marketing companies to increase the level of their communication across a broad spectrum in order to achieve the acceptability they must have to be competitive in an increasingly competitive world arena. (Eger.1987:6)

It is the third reason which concerns me. Eger not only presumes that the 'wants and needs' of people all over the world have 'converged' but that such a convergence is both desirable and possible. He recognises that there may be 'resistances' to this new globalism but assumes that the 'global media' can 'circumvent' the problem of diversity and that a global audience has been created.(Eger.1987:6)

It is true to say that as the number of available channels increases so too does competition for audiences and advertisers. This means that European producers have to produce for the lowest common denominator in order to contend for the revenue of the advertising magnate. However this doesn't mean a 'global culture' has been created. Smith (1992:12) insists that even the basic themes, motifs and styles of a 'post-modernist' televisual cosmopolitanism are inevitably drawn from folk or national repertoires. Consequently, any attempt to create a global identity will simply highlight the plurality of folk memories and national motifs that must be plundered to constitute this giant bricolage.

Schiller is much more sceptical about the ability of the viewer to deconstruct programme content. (Schiller.1992:21) He says television, as it operates today, is a mortal enemy of national identity and that global production and distribution has shaped television in two fundamental ways; it has led to the near-complete commercialisation of television and has fostered a concentration of television programme production in a few international centres. Consequently the programmes produced are "saturated with the values, styles and artifacts of the market-grounded economy".(ibid) This being so, television is an indispensable pillar of the global market system. The ultimate blame lies with those who own and control the industry and use television to fulfil a one dimensional commercial purpose which contributes to the blotting out of national (and individual) identity. (ibid)

It is a fact however, that despite the percentage of American programming that may be available, national audiences still tend to prefer their own national programming. (Carrie and Ehrenberg.*Intermedia*:1992:19) Government measures to control content and finance home-production could counteract the all-pervasive power of the large multinational media conglomerates. National broadcasting regulation is not only necessary but desirable. The emergence of other media forms in recent years, specifically local radio, highlights the fact that the international media (television) fail to keep everybody happy. Crooks and Vittet-Philippe claim that local radio has become an active and committed element in regional development which presents an alternative form of communications, frequently challenging the established broadcasting order. (Crookes and Vittet-

Philippe:1985) Globally orientated institutions, because of their size and ideology, naturally exclude and neglect large sections of the 'global' population. Space then becomes available for smaller industries catering for smaller audiences/markets. This is why, even though globalism and local radio may appear to be separate and opposing entities, there is a considerable degree of cross-over in discussions about the future of either one.

3.3 EUROPEAN LEVEL BROADCASTING REGULATION:

The new media have made new international regulations necessary. *The European Commission* has been quick to draw parallels of progression between the broadcasting industry and the moulding of a European identity. Internationalization has been at the heart of European broadcasting policy:

"The objectives of the Community as laid down in the treaty include establishing an even closer union among the peoples of Europe, fostering closer relations between the states belonging to the Community.....measures should be adopted to permit and ensure the transition from national markets to a common programme production and distribution market and to establish conditions of fair competition without prejudice to the public interest role to be discharged by the television broadcasting service."

This is an extract from the *EC Directive* of 1989, *Television Without Frontiers*. (Article 5) It includes a number of stipulations regarding the transmission of programmes of EC origin obviously intended to protect Europe from US media competition and imperialism and to retain (some) control of production and distribution within Europe. EC officials have attempted to reconcile 'market logic' and the 'public interest' in an effort to keep the investors and the audience happy. Various deregulatory policies have facilitated the growth of private channels alongside the old established public service channels. However there are few signs of policies designed to guarantee the survival and continued viability of public service broadcasting systems. Efforts to promote European identity, as epitomized by the regulatory efforts of the EC, are counterproductive because they are framed within a commercial and competitive approach and the way is being paved

for further commercialization of broadcasting. The way has been paved for private investment in broadcasting and when market logic dominates, content becomes of secondary importance. Privately owned stations must make a profit and do not invest in public service programming. Research indicates commercial broadcasting systems carry the highest proportion of imported programming and the narrowest range of content. (Sepstrup.1988)

Radio is virtually ignored in European policy. Schemes such as "*Euro Aim*" and the "*Script Fund*" specify film, video and television. Local radio broadcasters receive no financial aid from Europe despite the fact that they are in the best position to cater for diverse cultural identities. This reveals what Robins and Morley call a discrepancy between 'the idealistic and idealised concept of Europe that current EC policy aims to promote, and the cruel realities of contemporary tribalisms.' (*Intermedia*: September 1992:23) EC officials are primarily concerned with forging a European identity but they cannot afford to ignore the resilience of diverse cultural identities. The explosive growth of local radio stations in recent years is proof of the demand for local media. Of course if local/regional culture is obliterated then local media will be unnecessary.

3.4 THE PROSPECT OF A GLOBAL CULTURE

The growing internationalisation of business and finance has led to a new '*Global Marketplace*'. Mattelart attributes credit for this emphasis on globalisation of markets to the work of Theodore Levitt who in his June 1983 article "*The Globalisation of Markets*", made a number of hypotheses about the main trends in the world market. His central thesis was, as more and more industries and services were arriving at 'worldwide competition', "the accruing internationalisation translates into integration of markets on a global scale; world markets emerge for 'globally standardised products; the increase in competition on a global level demands a global strategic vision of market planning." (Mattelart.1991:48) Levitt claims that even though markets are composed of different social, economic and demographic groups - these segments respond more to a global

than a national logic. He also assumes that cultural diversity is a thing of the past. Tenbruck agrees. "Generally," says Tenbruck, "individual cultures are losing their autonomy as they are being drawn into the network of electronic mass media that are instrumental in creating cross-cultural audiences, movements, issues, images and lifestyles." (1991:192-206)

New means of communication are credited with making globalism a realistic proposal. Schiller (1985) says transnational corporations break down national broadcasting and telecommunications entities so that they can saturate the defenceless cultural space of the nation. Without some form of regulation national media are in danger of becoming mere distribution channels for content produced elsewhere. Could national cultures survive anyway or is 'identity' as weak as Schiller assumes? Smith (1990:180) says, to believe that 'culture follows structure', that the technoeconomic sphere will provide the conditions and therefore the impetus and content of a global culture, is to be misled by economic determinism. Economic determinism overlooks the vital role of common historical experiences in shaping identity and culture. Looking at arguments surrounding international trade in services as an issue of international economic policy John Peterson (1989) concludes that cultural and information services actually present the greatest scope for conflict. "In the case of cultural services the scope for conflict stems from the importance accorded to policy objectives which seek to foster or strengthen countries feelings of 'national identity'." (Peterson.1989:63)

Lerner and Schramm unfairly equate development with globalism and disregard cultural diversity and the resilience of the nation-state. They see media communication as an aid to the process of globalisation because they regard its use as a means of altering the attitudes and values of the traditional world. However the impact of globalisation on national political, economic and cultural policy has not changed the fact that even in EC countries it remains the case that the basic rights and duties of citizenship are still within the purview of the nation-state. (Schlesinger.1991:301) National policy-making is still the crucial level of political, economic and cultural decision making. The continuing resilience of the nation-state as a locus of cultural organisation should not be underestimated. It has proven to be very difficult to reconcile global objectives with

concrete cultures and realities. As Mattelart shows, even with transnational vectors at play in global campaigns of giants like Coca-Cola and Pepsi it is best to add nuances - *Coke's* standardised line of promotion co-exists with local variants. He also points out that most of the products envisioned for the pan-European television channels have been abandoned or reduced to a national scale. Only Eurosport is still aimed at the Big European marketplace. Apparently *Sky* and *Superchannel* have "realized the idea of a single superstation beaming exclusively English-language programming from the U.K. into Europe is a losing proposition." (Mattelart.1991:83) *Super* is now buying-in some programming in other major European languages. This policy is based on their conclusion that:

".....good indigenous, originally produced material is probably the only way to guarantee a sizeable faithful audience in the long term," and that even the cream of the latest U.S. imports will not entice Euro-viewers to switch off their favourite local soap or their own national newscast." (Representatives of *Sky* and *Superchannel*, Cited in Mattelart.1991:83)

This continuing power of nation-states to regulate broadcasting systems, the absence of much pan-European television trade, the absence of global advertising practices and the continuing importance of language and culture as barriers to imports and co-productions, will combine to prevent complete homogenization - but only if language and culture are granted a secure future both in regularity and financial terms.(Negrine and Papathanassopoulos.1991:27) At the level of *European Community* policy culture is being aided. The prospect of a globally monocentric or oligopolistic system of fundamentally uniformizing communication is still perceived in Western Europe as enough of a threat to have prompted common efforts to promote the role of the media in the maintenance and development of "European Culture", as well as to boost European production of television programming.

Perhaps public service broadcasting, as it has existed in the past will be displaced, but other forms of media will emerge as a consequence because vernacular mobilization (the revival of ethno-history and vernacular culture) and cultural politicization continue to divide our world into discrete cultural blocks which show little sign of harmonization, let alone amalgamation. (Smith.1991:84) It is, says Smith, one thing to be able to

package imagery and diffuse it through world-wide tele-communications networks but it is quite another to ensure that such images retain their power to move and inspire populations who have for so long been divided by particular histories and cultures. (ibid) Cultures thrown into conflict invariably draw upon their cultural resources - music, literature, the arts, dress, food and so on - to make their mark in the wider political arena, which says Smith, leads to "cultural wars, which undermine the polycentric nature of our interdependent world as each community discovers afresh its 'national essence' in its 'irreplaceable cultural values.'" (Smith.1990:84)

Consequently a revival of interest in local culture is in many ways a natural outcome of the globalisation process, but as Sreberny-Mohammadi points out, a bi-polar model such as globalisation and localization too readily implies either dominance or balance.(1991:121) A triangular model, with the national re-inserted, reflects the multiple and deeper contradictions that constitute the present world order. In Ireland, a national public service broadcasting institution, *Radio Telefis Eireann*, and an independent commercial radio network co-exist. Both are regulated by national broadcasting policy. The new stations are commercial and do not receive government funding although they are obliged to fulfil certain public service requirements, some of which relate to local culture and fostering local talent. It has been established that a global culture is far from likely but it is now necessary to show that local cultures exists in Ireland and to consider why local media are necessary.

3.5 LOCALISM AND BROADCASTING IN IRELAND:

In Ireland, a sense of place has always been valued. "A shared sense of place is still an important aspect of community for most people. The name of the place which people regard as their community is a symbol of the unique, sovereign possessions which forms the locus for their identity." (O'Carroll.1988:78) O'Carroll explores the notion of community in Ireland as a set of locally-shared attitudes to place, territory, property, time and language. "In the communal portrait, which is constructed by talk, place and image of place, these symbolise the boundary which differentiates them from the anonymous mass of humanity." (ibid) He also suggests that the main attraction of community for it's members, may be that the sense of belonging to a large social group of like-minded people imparts a needed feeling of security.

There are numerous factors which contribute to and sustain community and community spirit. Obviously talk and the conceptualisation of time are important. Each community has its own unique map of time which outsiders cannot share. This has significant implications according to O'Carroll. The failure to recognise different conceptions of time, he claims, is associated with the failure to perceive the considerable amount of syncretism which occurs in Ireland. The implication of syncretism is that the community identity is so powerful that changes urged on it by the world outside are ransacked of their essential and intended meaning. O'Carroll says industrial society necessitates wide acceptance of forms of organisation which transcend the community but if community projects and regional initiatives are adequately financed this need not be true.

Our national broadcasting organisation has had to contend with this community spirit. A Dublin based service has never been able to identify or represent the regional or local character(istics) and has often been criticised as patronising and misrepresentative. John Waters, in his book *Jiving at the Crossroads* provides a unique insight. Referring to the passengers he carried when he took over his father's mailrun in 1981, Waters says:

"there was nothing in the talk on the radio that was outside their experience of the world. And yet there was something about the way it was being debated, something about the tone of the discussion, which turned them off, tuned them out. They did not recognise themselves in the radio's descriptions of a priest-ridden, back-ward and reactionary people." (Waters:1991:84)

Waters was not surprised that the people of the West stopped listening to the programming coming at them over the national airwaves. He says:

"Pundits discussed the economy, how we had all been 'living beyond our means' and would have to tighten our hairshirts. The people in the hundreds of Castlereas all over the country scratched their heads and tried to remember how they had missed this time of plenty and profligacy." (Waters.1991:162)

For this reason I believe it is unlikely that global networks will satisfy the needs of the Irish audience. Neither do I believe that global channels constitute a serious challenge to local identity. *RTE* was forced to adapt to 'the local' - the station has been attempting to appeal to more specific local audiences by establishing regional stations and in its use of the RoadMobile. Local stations, as established by the *1988 Radio and Television Act* are gradually eroding the long-established monopoly of the Dublin based public service station. They also present a potential opportunity for local people to get on the air to express their concerns and for local musicians to get airplay.

It isn't just in the media that the survival of 'the local' has been threatened. There have been attempts to close local post offices and the recent government *White Paper on Education* made reference to the closure of a number of small schools around the country. The public have been quick to condemn such policies. On an EC level, regional committees are being established and a redefinition of 'Ireland' in applications to the *European Regional Development Fund* is being called for. Rather than converging within a single nation, the local/regional is becoming more problematic, more forthright, more eager to establish itself and to be heard. Local interest groups have become much more vocal in their own defence. Local radio has the potential to contribute by giving local communities a sense of pride in themselves and by encouraging people to use the station to express their interests/worries. My analysis of local radio in Ireland, specifically *Galway Bay FM*, will test how far this potential is being realised in practice. (See chapters 8 and 9)

3.6 CONCLUSION:

Developments in the media and in information/communication technology have had far-reaching implications for societies all over the world. New definitions of time and space and new dominant languages have been created, but to say that the media has produced a global culture is to give too much credit to television's ability to influence social development. The communications revolution in television obviously has social and cultural impacts, but as purveyors of programming intended to appeal to a mass audience, the new international channels can only have a limited impact on distinct cultures. Cultural identity is too firmly embedded to be so easily dislodged. Smith (1991:188) says we are still far from mapping out the kind of global culture and cosmopolitan ideal that can truly supersede a world of nations. We have seen how well 'localism' survived when all that was available were national broadcasting services. *RTE* made a number of valiant efforts to fulfil its public service remit and cater for minorities, but as a national institution its success was restricted. The emergence of pirate radio signified dissatisfaction with the national service and the Irish government, and *RTE*, were forced to respond to the demand for more broadcasting services and more regional programming.

A local broadcasting system has been functioning in Ireland since 1989. Radio is the ideal medium for serving local audiences, but the Irish local stations are independent, privately owned commercial operations. While they are under contract to fulfil certain public service obligations and to foster local talent, they are not actually obliged to include specifically 'local' programming. Of course when the franchises were being applied for, many promises were made in relation to local programming and the *Independent Radio and Television Commission* granted licences on that basis. In Chapter 8 I will compare the format which was proposed by *Western Community Broadcasting Services Ltd.* when they applied for and were granted the licence for the Galway area with the current format on the local Galway station.

As we have seen commercial media and cultural diversity have proven to be incompatible. Peterson (1989:11) says commercialization is incompatible with democratization of the media (which allows segments of society to produce media content expressing their particular culture and experiences, values and life-style) because it favours specialization as a way of reaching clearly identifiable segments of the audience but not as a means of promoting genuine pluralism of content. A 1983 report on the British system of local radio *Nothing Local About It* (Local Radio Workshop.1983) concludes that decentralisation serves as a way of tailoring the message to territorially defined groups of consumers but in practice this means 'deconcentration' of the actual siting of the stations but not real localization of content.(1983:78) It is the authors suggestion that in the absence of some stipulation regarding local content, the government should allocate funds towards the provision of local programming in order to ensure that local cultures are being adequately represented. However the Irish government has never been very committed to the development of local initiatives.

Before I continue with my analysis of media and local culture, it is necessary to consider the position of the 'local' in Ireland, and within the *European Community* context. Recognition of regional and local interest/needs is essential to the survival of cultural diversity. Without financial support, local communities are in danger of being subsumed within Europe and while local culture may survive, the local community itself will become dysfunctional. Chapter 4 examines the degree of commitment to regional development which exists in Ireland and the EC. My analysis will serve as a useful measure of the regard which those in power have for local communities/cultures.

CHAPTER 4

CHAPTER 4

IRELAND IN THE NEW WORLD ORDER:

Local and regional development.

4.1 INTRODUCTION

This chapter focuses on Ireland's changing position and role in international affairs, specifically as a member of *The European Community (EC)*, and considers the importance of the local within this context. In Chapter 2 the Irish government's unwillingness to invest in local broadcasting in 1926 was discussed. Ireland was then and still is a very centralised state with power firmly invested in the capital. Participation in 'world affairs', in which power is synonymous with size and is consequently retained in the hands of the few, further undermines the importance of 'regional affairs' unless regional development policies are implemented. This is why Richard Kearney (1988:17) believes that the more we transcend national boundaries the greater the need for decentralised regional government. What John Hume calls "one of the paradoxes of European development" is the potential for greater decentralisation or regionalism against the background of greater European co-operation and co-ordination. (1987:49) While the national government continues to be a significant political player international and European developments influence or determine developments within member states.

Culture does not operate in the same way as politics and EC directives on broadcasting and culture do make some concession to the value of cultural diversity. Minority cultures have managed to emerge from under the shadow of the dominant culture in their state as globalism progressed but often regional development has not been quite so successful. Since we joined the EC there have been substantial net financial benefits to the Republic but these have not been reallocated to the regions. Instead they have been absorbed by

the *Finance Department* and used to fund national development programmes. The Irish government seems to be more committed to internationalism than it is to regionalism! Local culture is strong right now but if local interests are not served by national governments and if European policy fails to allocate funds to regional development then local communities will find it increasingly difficult to be independent and distinctive. As a consequence, the local community would be incapable of supporting a local broadcasting service.

In this chapter I will briefly outline how Ireland moved from protectionism to internationalism and discuss centralisation and its effect on local development. Then I intend to assess the *European Community's* commitment to regional development and the way in which the Irish government has responded to efforts to aid regions within the Community.

4.2 FROM PROTECTIONISM TO INTERNATIONALISM

While the first government of the Irish Free State was very quick to establish its independence in terms of broadcasting and identity it continued to trade with Britain. Few tariffs were raised to interfere with free trade. The budgets of 1924, 1925 and 1926 introduced a limited number of protective duties and in 1926 the *Tariff Commission* was established which provided the framework for guiding and implementing the policy of 'selective protection'. Cosgrave's protection policy was limited however and in 1932, when the *Fianna Fail* party came to power Ireland was still effectively in a free trading relationship with the UK. The change of government signalled Ireland's move from free-trade principles to protectionism. While in opposition *Fianna Fail* had developed a policy of self-sufficiency. This was to be achieved by protecting the domestic markets from imports in order to give Irish producers a better chance of becoming established.

De Valera's government pursued an industrial policy which was ardently protectionist and very hostile towards foreign capital. This policy was heavily influenced by Sean Lemass. In 1932, *The Emergency Imposition of Duties Act* allowed the Irish Government to impose, vary, or revoke any customs duty it wished. By 1937, 1,947 articles were controlled by tariffs. (Collins and McCann.1989:9) A trade dispute between Ireland and Britain, known as *The Economic War*, ensued which lasted from 1932 to 1938. It ended with an agreement under which tariffs between the two countries were reduced. Agricultural policy was similarly redirected and was aimed at achieving self-sufficiency and increasing the numbers living on the land. The protectionist regime lasted up until the 1950s when there was a general shift towards a liberalising of trade. By July 1966 Ireland and the UK had formed a free-trade area between themselves. By 1973 they had both become members of the *European Community*. (Bew.1982:11)

The changing policy in the Republic of Ireland from protection to free trade was a result of a number of factors. By 1938 industry and services combined had displaced agriculture as the primary source of employment. The Irish economy thrived during, and after, World War 2 but the 1950s represented a most difficult period for the Irish economy. Soon after the War ended Lemass said: "Protective tariffs and other import restrictions are going to be much less important to our industrial expansion in the future than in the past." (Bew.1989:20)

Protection and self-sufficiency had failed. In 1947 the country ran a serious balance of payments deficit of over 25 million pounds. A serious energy crisis was brought about by a major cutback in coal supplies from Britain, transportation became chaotic and the already marked shortage of raw materials was exacerbated. Unemployment increased dramatically and emigration averaged at 40,000 a year over the decade while overall almost half a million people emigrated. (Boylan.1988:163)

Fear of a decline in living standards led to a growing emphasis on the need to trade with the nearest large market. From 1936 onwards there was a ready re-integration of Irish agricultural produce into the UK market. This change in direction was facilitated by a change of party leader in 1959 when De Valera was succeeded by the much more pragmatic Sean Lemass and the economy was opened to foreign capital. The main aim of the new policy was to increase industrial development by encouraging multinational firms to set up business in Ireland. (Collins and McCann.1989:6) Lemass told an audience in Letterkenny on 14 September 1947 that "anything that promotes the creation of a workable European economy is of direct benefit to ourselves." (Bew:1982:34)

Suddenly Ireland was very eager to be involved with other countries. On 22 September 1947, in Paris, De Valera was one of the 16 signatories of the fifty-page report of the *European Conference on Economic Co-operation* at the Quai D'Orsay. The article was completed on 1 May 1953 when Lemass declared, "We welcome foreign capital coming into Irish industrial development when it brings with it new opportunities for expansion and new industrial techniques.....at one time in the country's development it was thought necessary to impose restrictions upon foreign investment in Irish industry but that stage has long since passed." (Bew.1982:34)

This new strategy culminated in Ireland joining the *European Community* in 1973.

4.3 CENTRALISATION IN IRELAND

Local government is less powerful and provides less services in Ireland than in most other European countries. (Collins and McCann.1989:91) Since the 1950s various governments have tried to correct regional inequalities. Peillon (1982:184) explains that there has been intense debate on the strategy for regional reform - some propose a concentration of industrial growth in certain carefully selected urban centres while others call for a dispersal of growth throughout the community. Several government bodies distribute special grants for industries setting up in less favourable regions; *The Industrial Development Authority (IDA)*, *Gaeltarra Eireann*, *The Shannon Free Airport Development Corporation*; but government policy has been unable to prevent the continuing concentration of industry on the east coast and in the Cork region.

On 5 April 1990 the Irish government announced its commitment to a major reorganisation of the local government system. The stated aim of the reorganisation programme is to strengthen local democracy in Ireland and to give additional functions to local authorities where practicable. (*Local Government Reorganisation and Reform*. December 1990:iii) Mr. Tom Barrington, Former Director of the *Institute of Public Administration* was appointed chairperson of the *Advisory Expert Committee*, established by the Environment Minister to consider the issue of local democracy. He, and the committee, decided that local government reform was necessary for four reasons:

- 1) the need to develop the democratic system,
- 2) problems associated with centralised government,
- 3) the needs of regional, local and community development,
- 4) the need to make best use of resources.

The Committee noted that local government expenditure accounted for just under 5% of GDP and 11.3% of overall public expenditure - in European terms this is comparatively small and reflects the very limited functional range of our local government system. In addition they argued that a decentralised system has greater potential for local choice,

innovation and initiative. "One result of a centralised system of government is the stifling of local initiative in both rural and urban areas," (*Local Government Reorganisation and Reform*. December 1990:20)

A number of problems, at sub-national level, were identified:

1: a lack of integration of services at the sub-national level, particularly in the area of personal and social services.

2: Irish local authorities have a narrow range of functions compared with their counterparts in Europe - they have either no involvement at all, or only minimal involvement, in areas such as social welfare, health, education, policing, transport, consumer protection, economic development....

3: Ireland has few local authorities, no regional tier of government and scope for public involvement is limited.

4: Local authorities have severely restricted local discretion and finances.

5: Restricted functions and lack of autonomous funding results in passive dependence on the centre.

6: Links between community groups and the local government system have not developed.

7: The role of the elected member is far from satisfactory which has led to disillusionment on the part of many councillors.

(*Local Government Reorganisation and Reform*. December 1990:23-25)

The Committee stated that the first step in the implementation of a programme of reform should be a clear statement by government as to the role it sees for local government.

The following are the recommendations for change which the Committee made in its final report:

1: Local government should be recognised as a valid partner in the process of government and its role expanded with appropriate links with community groups: Ireland should ratify the European Charter of Local Self Government and there should be statutory recognition of local authorities.

2: A major programme of devolution of functions from the centre to a new revitalised local government system was recommended.

3: A local government system based on three levels was recommended- regional, county, sub-county.

4: A link between spending and raising money was encouraged as a way to promote responsibility and recommendations for the distribution of funds from central government to local authorities were made.

5: The general powers of local government and local government law to be updated and modernised.

On the basis of this report the government decided on a comprehensive strategy and detailed arrangements for the implementations of a local government reform programme. On 7 March 1991 the Government announced its aim to strengthen local democracy, to devolve additional functions to local authorities, and to secure the role of local authorities in the overall democratic process. The county or city will continue to be the primary unit of local government. There are to be eight regional authorities, established to promote co-ordination of public services in each region including co-ordination of decisions on major items of expenditure on the arts. They will also have a role in monitoring and advising on the implementation at regional level of the various EC-funded programmes. (*Irish Times*.1 June 1993)

These *Authorities* and other changes recommended by the Committee, formed the basis of *The Local Government Bill*. Implementation is to proceed on a phased basis. Change is necessary within the local authorities too. In his address to the *Local Authority Members Association's* (LAMA) annual conference in Donegal, 24 April 1992, Mr. Michael Smith, then Minister for the Environment, said that; "Local authorities must be prepared to look to the future, to move from well worn paths, to adapt to a rapidly changing world, to be open to change, to review existing procedures and methods of operation and implement real improvements." He stressed the need for strong input from local government in applications for the post 1993 *EC Structural Funds*. *The Maastricht Treaty* which has been ratified by the Irish people provides for the establishment of a *Committee of the Regions* comprised of 189 members, with Ireland having nine representatives. This, said Mr. Smith, will allow local government a very direct input through a permanent and formal consultative institution which will form an integral part of the EC structural framework. (*Government Information Services*. 24

April 1992) "*Area Development Management Ltd.*" has recently been designated by the Irish government, in agreement with the *European Commission*, as the intermediary responsible for the management of a 'Global Grant' for Local Government in Ireland. This organisation will liaise with local community organisations with a view to enabling them to participate as primary movers in development programmes. (*Irish Times*:7 May 1993)

However as things stand at the moment *County Councils*, in line with every other public authority in the State, must function within the resources that are available to it. This has the effect that services can be extended or maintained only to the extent permissible within budget, and the allocation of state funds is determined by considerations of national budgetary policy. The extent to which a Council can raise revenue independent of government is strictly limited. Barrington (1985:13) criticises the economic, political and administrative rational which retains this highly centralised top-down management of society. He argues that, "the cult of linear progress and technocratic rule is literally bulldozing so much of our rural and urban heritage and in the process eliminating part of our memory, part of our identity, part of our future." (Cited in Lee:1985) As we have seen with the deconcentration of radio in Chapter 3 top-down decentralisation may not be sufficient to revitalize local and regional energy because as Smyth says, "it can only touch the externals of local and regional life". (ibid) The challenge is to make more central the values of smaller places.

4.4 EUROPEAN REGIONAL POLICY

The proportion of the EC budget devoted to *Community Regional Policy* (CRP) has remained small. An explicit regional package did not emerge until the mid-1970s. A report commissioned by the *European Commission* in 1973, which examined the distribution of funds in the EC concluded that 'the regions which benefited most from Community financing were not always the ones most in need of regional development assistance.' The need for some kind of regional policy was evident. It took until 1975 for a *Community Regional Policy* to come into being in the form of the *European Regional Development Fund* (ERDF).

The ERDF was established in 1975 following the accession of the UK, Ireland and Denmark. It awards grants to public and private organizations in depressed or underdeveloped regions for industrial or infrastructure investment. In practice the Fund's work has been governed by the existence of national quotas and national 'additionality rules'. Keating (1985:14) says that because of the additionality principle member states use money from the Fund to reimburse rather than to add to national aids which means that it is the national government not the regions which benefits. (ibid)

The Fund was amended in 1979 with the creation of a new quota-free section of the ERDF which could be applied outside the nationally-designated areas of assistance, but programmes had to be jointly financed with national governments. In 1981 *The Commission* proposed a further revision of the ERDF. Martins, Mawson and Gibney claim that from the perspective of *The Commission* the main objective was to alter the ERDF in such a way that *The Commission's* regional responsibilities would evolve from those of a financing body to one more clearly identified with a European-wide regional development agency - to break away from the tight national control of the policy towards a genuine supra-national European programme of action. (1985:37)

The adopted ERDF regulation was accepted by *The Council* in June 1984. Article 7 stated that member states would inform *The Commission* of regional problems likely to be the subject of a Commission programme which placed control in the hands of the member states. However the exact nature of local authority involvement was not clearly spelt out. There was limited provision for their involvement in drawing up the RPDs and integrated programmes. The problem is that regional interest groups' attitudes and the procedures which they have adopted are conditioned by the fact that they operate within the constitutional framework of their respective states, according to the rules and conventions of their parliaments and the organizational structures of their national political parties and pressure groups. Keating outlines a number of efforts by *The Commission* to develop a more active regional policy of its own and to develop a wider appreciation of the regional impact of Community policies as a whole. There is a Task Force in the *Regional Policy Directorate* which has the responsibility for monitoring the regional impact of the various funds and proposing ways in which they can be better integrated. (Keating.1985:16) However, "on the evidence of past performers it seems that national governments of member states will be reluctant to concede an erosion of their sovereign powers in regional matters unless substantial financial subventions are made from the regional fund." (Jones.1985:243)

4.5 EUROPEAN REGIONAL POLICY IN IRELAND

Ireland faced the problem of defining regions for the reception of Regional Funds in 1975. It was decided that the whole state would be designated a single region. The manner in which the ERDF is operated in Ireland has reinforced the role of central government. In negotiations to establish the ERDF the Irish government was not prepared to accept any Community imposed conditions on the distribution of aid which would reduce its control over national development strategy in any way. (Hart.1985:208) The priority for the Irish government was to develop the economy and thereby reduce imbalances between it and other Community countries. The reduction of internal regional imbalances is of secondary importance and regional and local authorities have been given no role in the operation of the Fund. Hart says the fact that the Irish local government

system is characterised by tight central control and weak organisational links between local and regional authorities made it easier for the Irish government to use the Fund as an additional source of finance to support its development strategy. *Regional Development Organisations* lack a legal status and a democratic base - they fall between central government and local authorities. As long as the government continues to define the state as a 'single region' the *Department of Finance* will continue to be the 'regional' authority responsible for the allocation of regional funds. Lee says this policy consists of building up the Dublin region at the expense of the rest of the country and EC membership has led to further centralisation of decision making in Dublin. (Lee.1984:23) The way in which the Irish government implemented the ERDF was contradictory to the very nature of the fund which was designed to reduce regional imbalances in the community. (Keating.1985:3)

However European policy does represent a counter-balance to the established authority of central government. Jones (1985:241) identifies two ways in which regional/local authorities can overcome national structures. The first involves local authorities bypassing their national governments and establishing direct contracts with Brussels to seek information and advice and to lobby for their areas. The second strategy is designed to create strength from unity; Jones explains that there is a definitive pattern of neighbouring local authorities grouping themselves into *de facto* regional lobbies. In Ireland the local authorities formed the *Irish Council of European Local Authorities* (ICELA) in 1980 to rectify what they saw as an imbalance in the planning process of regional policy initiatives. (Jones in Keating.1985:241) Keating regards regionalism as the outcome of four types of impulse:

- 1: Regional forms of administration have been introduced by central governments for the convenience of physical and economic planning.
- 2: Regionalism has emerged in the form of 'regional policy' or interregional economic policies, which it was hoped, would reinforce the cohesion and solidarity of the nation-state by securing a measure of territorial equity, and maximise national output by bringing into use idle resources in depressed regions.

3: Cultural and economic demands arising from within regions themselves.

4: Demands for regional autonomy. (Keating.1985:10)

The decentralisation of power is a work in progress and whether or not any real power will be given to local authorities remains to be seen. Administrative conventions within the EC are in the process of evolution but a lot still depends on the national governments of member states. Much more regional autonomy in designing, securing and implementing development programmes is essential.

4.6 CONCLUSION

So far, in terms of EC funds, Ireland has been treated as one region, the result of which has been further concentration of population in the greater Dublin area, and consequently EEC membership has led to further centralisation of decision making in Dublin. Lee is critical of this process. He says that, "If the EEC wants to foster a Europe of the regions, as well as a Europe of the capitals, it will need to channel additional resources towards regional development simply as a countervailing influence to the tendency inherent in its own existing style of operation to intensify the metropolitan pull" (Lee.1985:28) Hume too recognises regionalisation as crucial to ensuring balanced and fair development in the *Single Europe*. He says "we must all seek to ensure that all European policy planning is sensitive to regional disparity and includes mechanisms to ensure that policies do not sponsor widening divergence between regions". (Kearney. 1988:5-57)

For the most part the role which regional and local authorities have in regional development is still determined by national governments of member states. Even the local broadcasting system established by the Irish government was designed in Dublin and as we shall see in Chapter 6 the decision to set-up 25 local stations and the manner in which the franchises were awarded is further proof of the Irish governments insensitivity to regional diversity. The explosive growth of local broadcasting all over

Europe is a measure of the determination of local communities to represent themselves. Not only that, but "radio, local both in size as well as in ideology, has become in core striking cases an active and committed element in regional development - one of the main regional building blocks not only in traditional cultural terms but also in terms of economy". (Crooks and Philippe.1986:4)

Regional and local authorities are becoming increasingly active in political and economic spheres. The last government had planned to have all the regional tourism organisations amalgamated with the proposed *County Enterprise Partnership Boards*. Following a submission from the regional organisations which outlined how they could work in tandem with the proposed enterprise boards this decision has been reversed by the Minister for Tourism and Trade, Mr. McCreevy. Chairman of *Ireland West*, Mr. Patsy Gereaghty initiated discussions with the Minister and pointed out the huge contribution the regional organisations made to tourism over the past twenty-eight years, with very little cost to the exchequer. The regional organisations will continue to function on a regional basis and the new enterprise boards will be responsible for stimulating, assisting and co-ordinating community and rural-based enterprise projects in the tourism sector. Moves such as this reflect the increasing power of regional organisations and signify an increased recognition of regional interests. The devolution of real power from national government to regional authorities will be slow but perhaps local radio can aid and accelerate the process by encouraging local initiative and publicising local developments. The very fact that local stations exist is proof that centralisation is no longer the force it used to be. Power is not synonymous with size any more and will not be 'retained in the hands of the few' for very much longer!

CHAPTER 5

CHAPTER 5

GALWAY - CITY AND COUNTY LIFE IN THE WEST

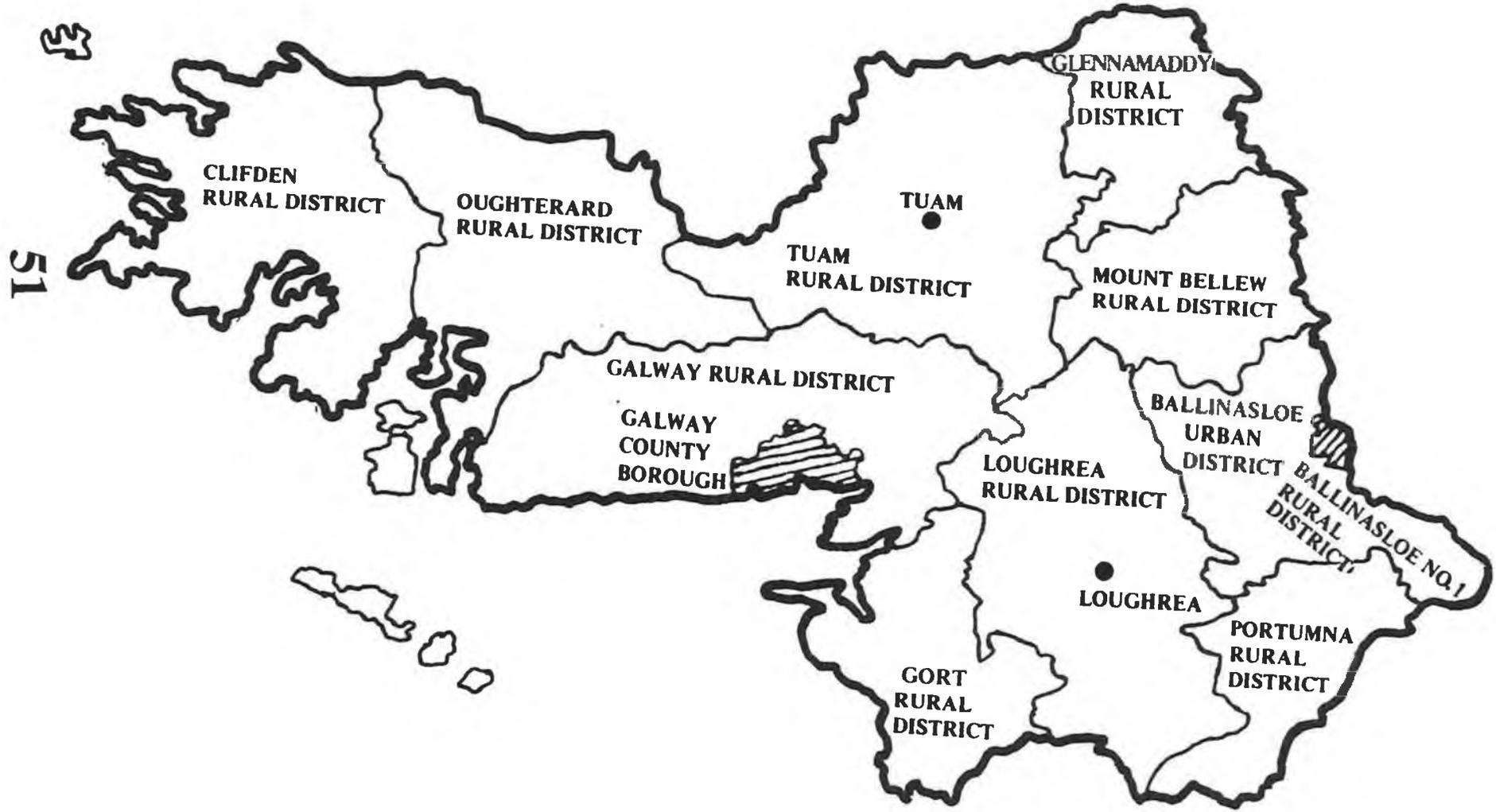
5.1 INTRODUCTION

The West of Ireland is too often portrayed as backward and underdeveloped but Galway can no longer be dismissed as "a millstone around the nations neck." (Uris.1976:60) Contrary to traditional representations the West is a dynamic and changing locality. All across County Galway manufacturing and service industries are developing, many with international connections. Galway city is the fastest growing city in Europe and is internationally renowned for it's artistic and cultural endeavours. Farmers benefit from supplementary EC payments and agritourism and mariculture have also become important sources of income.

Galway city, the capital of the West of Ireland, has been somewhat of a national, and indeed international, phenomenon in recent years. The '*City of the Tribes*' enjoys a thriving business community, a young vibrant population, a rapidly expanding retail centre and a booming tourist trade. On the down-side Galway is an expensive place to live and suffers from rising unemployment.

This chapter is a 'profile' of Co.Galway and of the people who live there. The purpose of this chapter is to introduce Co.Galway and to provide an initial sociological profile of the county, the people, and the type of life which exists there. Using this information I will later discuss *Galway Bay FM's* output and assess its contribution to, and it's understanding of, life in Galway.

GALWAY COUNTY AND COUNTY BOROUGH



5.2 POPULATION OF GALWAY - CITY AND COUNTY

The combined population of Galway city and county is in excess of 180,000. There are 50,853 people living in Galway city and 129,551 in the county. (*Census 1991:10*) The City and County populations combined make Galway Ireland's third most populated county. Since 1926 the Galway population has increased by 6% (10,968). By contrast the Mayo population fell by 36% (61,944) between 1926 and 1991. (Appendix 1, Table 1) Between 1961 and 1991 the population of Galway grew by 17% (30,477). (*Census 1991. Vol 1:10*) In the 1960s the population of Galway was falling - between 1961 and 1966 it fell by 1% (1,574) and between 1966 and 1971 it fell again, this time by 0.1% (120). However since 1971 the population has grown at a phenomenal rate - between 1971 and 1979 alone it increased by 12.5% (81,310). The population was 172,018 in 1981 and it increased by 3.8% to 178,552 in 1986. During the same period the national growth rate was only 2.7%. (Appendix 1, Table 2) Between 1981 and 1986 the city population grew by 9% (3,894) but the number of people living in the county rose by only 2% (2,040). (*Census 1986:30*) Between 1986 and 1991 the city population increased by 7% (3,749) and the county population fell by 1.4% (1,937). (*Census 1991: Local Population Report No.20:10 and No.19:10*)

In the 1986-91 period population change on a national level was -0.5% and +1.0% in Galway. The population of Galway city was increasing at almost four times the national rate of growth. (Appendix 1, Table 3) Over the same period the population of all other Irish cities (as defined by their respective County Boroughs) declined, with the exception of Waterford which showed marginal growth. (Appendix 1, Table 4) The continuing growth of Galway city is due in no small part to the substantial flow of immigrants from surrounding areas attracted mainly to the more favourable job opportunities. However figures released in October 1991 indicate a big jump in emigration from Galway city in the past year. (*Connacht Tribune*.4 October 1991) (Employment is discussed in 5.3)

The population of Galway City is significantly younger than that of the county. Almost half of the city population is aged under twenty five and three quarters are under the age of forty five. (Appendix 1, Table 5) Table 6 (Appendix 1) shows that there are 4 times as many people in the '65 years and Over' age group in Galway county as opposed to the city (18,167 - 4,249) representing 14% of the county population and 8% of the city population. The 20-24 group represents 6% of the county population and 12% of the population of Galway city. The difference in the 15-19 age group also favours the city which has 12%, while the county has only 9%. Many young people in the 15-19 and 20-24 age groups move to the city to study and to find employment. There are more than 7,000 full time students in *University College Galway* and the *Regional Technical College*.

The population of Galway city is likely to increase much more rapidly than that of the county because with its younger population the birth rate is higher. The *1991 Census* confirms that the number of young people in the county is falling. There are 2% more people 'Over 65' in 1991 than there were in 1986 and in each of the following age groups, 15-19, 20-24, 25-44, the population has fallen by 1%. The birth rate in the city is also slightly higher than the county - 1.4% of the county population is under one year and 1.7% in the city. The decreasing number of young people in rural Ireland has two serious consequences - there are less people and the population is getting older. If there are not enough people to use services such as the local post office, sports facilities and shops they will close-down and further local investment will cease. The rural population will then become increasingly dependent on the city.

The number of separate households in the city in 1981 was 10,900, and in 1986 was 12,800. It is estimated that the number of households in 1991 was 14,123 (9% increase). (*Galway Development Plan.1991*) Expenditure by these households represents over 182 million pounds annually. (*Galway Factfile.1993*) After Dublin, Galway has tended to be the most expensive place in the country to buy a new or second-hand house, with the average price of a second hand house in Galway in 1991 at approximately 49,000 pounds, and new houses costing on average just over 52,500 pounds. (ibid)

5.2.1 EDUCATION

Education is another important variable in the analysis of the population of Galway. Table 7 (Appendix 1) shows the number of persons aged over 15 years classified by the age at which fulltime education ceased. Only 7% of the national population over 15 years are still at school or university while for 64% of the population fulltime education has ceased completely. In Galway County the figures are the same but in Galway County Borough double the number (14%) over 15 are still at school or university and just 60% have ceased fulltime education.

On a national level 17% of the population over 15 left the education system under the age of 15. In the same category the figure is 22% for Galway county and only 10% in the city. On the national level only 4% continued their education until the age of 21 or over. In Galway county 3% continued in education until the age of 21 or over, whereas in the city 8% studied until the age of 21 and over. People in the city stay in school longer and are less likely to leave before completing the Leaving Certificate. The percentage studying until the age of 21 or over is double the national percentage in Galway city. Obviously the fact that Galway is a *University* town and home to a *Regional Technical College* goes some way towards explaining this fact.

5.2.2 IRISH LANGUAGE SPEAKERS

Galway is often referred to as a Gaeltacht area and in parts of Connemara Irish is still the spoken language. Table 5.1 provides information on the number and percentage of Irish speakers, 3 years of age and over, in the portion of Galway designated as a Gaeltacht area:

TABLE 5.1

Number and Percentage of Irish Speakers, 3 years of age and over,						
COUNTY	Irish Speakers		Non-Irish Speakers		Percentage of Total	
	1981	1986	1981	1986	1981	1986
<i>Total Gaeltacht Areas</i>	58,026	58,451	16,974	20,536	77.4	74.0
<i>Galway Co. & County Borough</i>	19,819	20,873	4,945	6,963	80.0	75.0

Statistical Abstract 1991. Central Statistics Office, Dec.1991:5.

In 1986 only 12% of the total population of Ireland were classified as Irish speakers, that is 74% of the total in Gaeltacht areas only, which is a drop of 3.4% from 1981. 12% of the total population of Galway were Irish speakers in 1986 and 75% of those in areas classified as being part of the Gaeltacht which means that the number of Irish speakers in Galway fell by 5% between 1981 and 1986.

5.3 EMPLOYMENT

Incomes in the West are generally lower than the national average. However due to continuous industrial and service growth the gap is narrowing. There is a strong local industrial base and the *County Council* actively promotes links between it and foreign based industry. A series of major E.C. structural programmes are currently being implemented covering such diverse areas as agricultural and rural development, industrial development, transport, tourism and telecommunications.

Approximately 38% of Galway city's population is part of the labour force. A breakdown of the number of workers in each occupational group in the city is provided in Appendix 1, Table 8A. In 1986 the city was employing a total of 17,986 and in the county 40,110 were at work. Of jobs located in the city 19% were in manufacturing, 21% in commerce, insurance and finance, and 27% in professional services. An *IDA Employment Survey* published in 1991 indicates the percentage change in manufacturing employment in the city and county since 1986. The number of manufacturing jobs in Galway city increased by 388 or 3% since 1988 but only 21 new manufacturing jobs were created in the county. (*Galway Factfile.1993:9*) In 1986 16% of workers in the county were employed in manufacturing, 14% in commerce, insurance and finance and 14% in professional services. As one would expect agriculture, forestry and fishing is the largest employment sector in the county at 36%. (Appendix 1, Table 8B)

In 1986 the population of males in Galway County Borough was 22,578 but only 40% are classified as being at work. In the county 43% were at work in 1986 while on a national level 42% of males were working. (Appendix 1, Table 9) A total of 25% of females in Galway County Borough were at work in 1986 and 17% in Galway County. On a national level 19% of females were working (Appendix 1, Table 10) Unemployment averages at 8% in both city and county. The number of women working in Galway increased by 17.5% between 1981 and 1986 while on the national scale a decrease of 2% occurred in the same period. (*Census 1986*.Table 14:38)

The percentage of women in the work force around the county is much lower than it is for men. The fact that agriculture is the largest single source of employment in the county may go some way towards explaining this difference. Quite a number of women may work at home on the family farm but may not be classified as farmers. In Galway County 32% were classified as farmers, farmers relatives and farm managers with a further 3% involved in other agricultural occupations. On the national scale only 15% of the population work in agriculture. (Appendix 1, Table 11) This suggests that a higher than average percentage of Galway people work on the land.

Mary Daly (1981:174) points out that since the 1920s the numbers employed in agriculture have tended to fall. Between 1971 and 1981 there was a fall of 31% in this sector on a national scale and the number fell again by 11% before 1986. (*Census 1986*:48) However in 1986 11.8% of the population of County Galway were involved in agriculture which was an increase of 2.8% from 1981. (*Census 1981*:46)

Table 11 (Appendix 1) shows that 'non-manual workers' are the most numerous category in the city (29%). The percentage of managers and employers is lower in county Galway than the national figure (7% as opposed to 6%) but Galway city employs 9% of its work force in this category. Of course farmers are not generally regarded as managers, even though they do manage their own 'business'. The percentage of non-manual workers is also higher in Galway city due to the fact that Galway is the administrative and service capital of the West.

Since 1987 city unemployment has risen approximately 33% and unemployment in the county increased by 26%. In November 1992 approximately 7,872 people were on the Live Register in Galway city and total unemployment in the county alone was 6,884. (*Galway Factfile.1993*:8) The recent closure of *Digital* in Galway and the loss of over 780 jobs was a serious blow to the city and county. However in May 1993 it was announced that an American company - *American Power Conversion Corporation* - is to establish it's European base in Galway and it is expected that some of the Digital workers will secure jobs with the company.

The annual report of the *Galway Youth Information Centre* also highlights the increasing spiral of unemployment among young people in Galway, with figures showing a virtual quadrupling in numbers coming to the Centre during the year seeking help to find a job - 1,921, compared to the total of 416 enquiries in the previous twelve months. The big jump in numbers seems to indicate that emigration levels will continue to accelerate in the Galway region. The figures also show that the profile of the potential emigrant is getting older, with those in the 25 plus age group accounting for 37% of all enquiries, those in the 20-25 group, 35%, with teenagers aged between 15 and 20 accounting for 28% of the figures.

Many world players involved in the high-tech sectors of computing, electronics, engineering, consumer and health care have bases in Galway. Table 12 (Appendix 1) provides an overview of Industrial Establishments and Employment in Galway City and County by Sector in 1991. There were 276 IDA backed industrial establishments in Galway in 1991. The IDA reports that in that year 800 jobs were created in Galway in new and expanding companies, and a further 240 positions were filled by companies restoring employment to previous peak levels. However growth in the labour force has occurred at a greater pace than growth in manufacturing and service industries. High-tech companies located in Galway include the following: *Thermo King*, *CR Bard Ireland Ltd*, *Northern Telecom*, *Beckman Instruments* in Mervue, *Pulse Engineering* in Tuam, *OMAC Laboratories* in Athenry and *Schlegel Ireland* in Loughrea.

In Connemara there are many local industries (*Connemara Marble*, *Inis Meain Knitting Company* and *Millars Tweeds*) which capitalise on local resources and local talent. *Udaras na Gaeltachta* is the state agency responsible for the industrial, social and cultural development of the Gaeltacht and has been responsible for the establishment of a range of industrial enterprises in Connemara. A total of 1,779 jobs have been created by *Udaras na Gaeltachta* in the Galway Gaeltacht. (*Business and Finance Supplement - Enterprise Galway*. February 1992:24) There are in excess of 20 salmon farms operating off the Connemara coastline and there are 500 people directly employed in salmon farming, seafood processing and related ancillary activities.

The West region, encompassing counties Galway, Mayo and Roscommon, is the third largest tourist region outside Dublin, accounting for over 17% of overseas revenue and almost 15% of overseas visitors to the state. (*Enterprise Galway*.1992:24) In 1991 1.8 million tourists visited Galway and spent over 211 million pounds. The number of visitors to the 'Ireland West Region' increased by almost 3% from 1989 to 1991, while revenue increased by 8%.

TABLE 5.2

Comparative growth in Tourism Numbers and Revenue % Change, 1989.		
	<i>Ireland West Region</i>	<i>Nationally</i>
<i>Total Visits</i>	no change	13%
<i>Total Revenue</i>	15%	33%

(Galway Factfile,1993:11)

The relatively poor performance of the region, indicated above in Table 5.2, can be explained by its greater dependence on overseas tourists the numbers of which have declined in recent years. 42% of tourists visit County Galway between the months May to September. Galway is compensated to some extent for this strong seasonality by the counter cyclical flow of students into the city for the September to May months. As Administrative Capital of the West, Galway city hosts a large number of banking and insurance services. It is also the Service Centre for the West - more than 100 million pounds has been pumped into city centre development projects in the last three years.

5.4 INDUSTRIAL DEVELOPMENT IN THE WEST - POLICY FOR GROWTH

Despite the expansion of investment and employment in new industries since the 1960s the West is in economic decline. A decision to undertake an intensive study to find out why severe economic decline is occurring in the west of Ireland, and to spell out corrective action, has been agreed to in principal by *The European Commission*. The study was requested by a delegation calling themselves '*Developing the West Together*' which is led by the Catholic Bishops of the region. This group has called for the establishment of new regional structures and resources and a genuine government commitment to regionalisation and decentralisation. (*Connacht Tribune*: 8 November 1991) Of critical importance is that the study is completed prior to the EC agreeing a new round of Structural Funds.

The planning and development of the county is one of the most important functions of *Galway County Council*, representatives of which will be appointed to the new regional authorities which the Environment Minister recently announced. (See Chapter 4) A '*County Development Team*' was established in 1975 to foster the economic development of the county and to co-ordinate, within the county, the activities of the public service organisations concerned with economic development. The Team examines projects which may contribute to economic development in Galway and acts as a liaison body between State and Semi-State Departments and local economic interests. (*Galway County Council Annual Report*.1991:27) *The Industrial Committee of Galway Chamber of Commerce* was established in January 1992 to promote industry in Galway city and *Galway Chamber of Commerce* is actively involved in the establishment of trade and personal and organizational links with a range of EC countries;

"It is our objective to keep Galway and the Western Region fully up-to-date on EC developments and opportunities, to overcome the obvious obstacles of peripherality as through the development of these links trade, wealth and employment will grow." (Jarleth Feeney - Director Galway Chamber of Commerce - 1992)

The establishment of a **European Information Centre (EIC)** in *Galway Chamber* early in 1990 was a very significant step in the *Chamber's* involvement on EC affairs. *Galway Chamber* has participated in a number of EC Programmes - **SAPIC, MERCURE, PERIFRA.**

5.5 ARTS, CULTURE AND ENTERTAINMENT IN GALWAY

Galway city is often defined as the Arts Centre of Ireland but the arts receive little, if any, government or county council aid. There are a number of theatre groups but there is no adequate theatre in the city despite the fact that the *Druid Lane Theatre Group* has won international recognition in recent years and *An Taibhdhearc Theatre* is Ireland's only Irish speaking theatre group. There is no proper art gallery and only a small run-down museum.

The Galway Arts Festival celebrated its fifteenth birthday in 1992. *The Arts Festival* Director, Patricia Forde, says that the people of Galway can clearly see the real worth of the Arts to the community. Subsequently support for *The Festival* from these sectors has grown over the years. Major Festival sponsors include *The Arts Council, Galway Corporation, FAS, Northern Telecom, Thermo-King, Smithwicks* and practically every shop, pub, and business in Galway.

Galway County Council promote Galway as one of the premier arts counties in Ireland but Pdraig Boran (one of *The Festival* organisers) points out that the *Corporation* actually does very little to aid the festival or any other artistic endeavour in Galway. He says *Galway Corporation* has committed itself "under duress" to building the new museum and that while the Festival now has a full-time manager it needs a full-time artistic director. *The Arts Council* gave *The Festival* an increase from 45,000 pounds to 60,000 pounds this year but as Mr. Boran pointed out the *Dublin Theatre Festival* received 170,000 pounds from the Council. (Pdraig Boran.1993) Mr. Boran blames centralised government policy - he says decentralisation hasn't yet got to the point where it is not dominated by the Dublin intelligentsia whose attitude is that anything west of

Lucan should get no money. *Galway Arts Festival* is now in its sixteenth year and despite world recognition is still forced to struggle each year for survival. One of the biggest problems the festival organisers face is the shortage of city venues. Leisureland is unavailable during the summer and the Seapoint refuses to host late night gigs. The Big Top being brought over from England will cost up to 40,000 pounds by the time it is erected and fully equipped.

Art and culture are not confined to a two week period in July. In addition to *The Arts Festival* the city hosts *Galway Film Festival*, *The Oyster Festival* in Clarenbridge, and the *Eyre Square Festival*. This was the first year of the *Inishbofin Arts Festival*. Several visual arts exhibitions toured the county in 1992. *The Island Connection Exhibition* toured to Inis Mor and Inishbofin and a new gallery space was opened in the Tuam library. The first *County Arts Festival* was held in Ballinasloe in 1992 to coincide with the town's 850th anniversary celebrations.

Galway is also a seaside resort and a County with a rich traditional music culture. Galway has produced a huge number of talented musicians - *The Stunning*, *Mary Coughlan*, *Toasted Heretic*, *The Little Fish*....and *The SawDoctors*. *The SawDoctors* have created a niche for themselves in the Irish music industry and, while they appeal to a rural and cosmopolitan audience, they have a special significance for 'culchies'. They have retained their rural identity in an industry which breeds conformity. As remarked by Bill Graham in *Hot Press*, November 1992) those who defend *The SawDoctors* say they are the first Irish group to express a rural experience that has been regularly downgraded by pop at its most cosmopolitan: "They mark real social change not passing fads. Unlike *The SawDoctors* who have firm links with the Galway artistic community, Dublin music is remote from both the performing and visual arts and so collapses into secondhand attitudinising." (ibid) *The SawDoctors* have extended their successful Irish grassroots policy by concentrating on regional press and radio. It is worth noting too that a Galway band '*Judas Diary*' made it to the final of the Coca Cola- *2FM* new band competition and that the number and standard of Galway entries was very high. (*2FM*.6 June 1993) In Chapter 9 I will look at *Galway Bay FM's* commitment to local music.

Sport is another popular activity in County Galway and club games generate a lot of rivalry and passion. Due to increasing emigration, it is often difficult to form teams and it is not unknown for players to be brought home from London just to compete in championship games.

5.6 CONCLUSION

There are huge problems in the West of Ireland, clearly indicated by large depopulation in rural areas and small towns of the region, high unemployment, continuing emigration out of the West, and reduction in services. The population of Galway city is continuing to increase. It is younger, more educated, more likely to be employed in industry and administration, less likely to emigrate or migrate (this is changing however) and has much better access to entertainment and cultural events. By contrast the county population is decreasing and is older, tends to rely on the land and is more likely to migrate to the city or to emigrate.

The fact that the population of the city is younger, means that a higher percentage have had the opportunity of and access to long-term education. However the number of skilled manual workers is similar in the city and county where physical labour (agriculture and manufacture) employs the largest number of people. In the city, commerce and professional services are the highest occupational sectors.

While change in population and employment in Galway generally tends to correspond to national trends, the Galway population has grown at a much faster rate than the national population in recent years. Unfortunately unemployment has also increased due to the slower pace of industrial development. It is vital that measures are taken to ensure that the young and educated population which now exists in Galway is not lost to emigration.

It is wrong to assume that being 'rural' is the cause of problems such as emigration and unemployment - the result of a natural exodus from the land! Other factors must be taken into account. We have seen how few concessions the Irish government have made to regionalism, how industrial growth has been encouraged in carefully selected urban areas, and how industry has been concentrated on the east coast and in Cork. *Galway Chamber of Commerce* recognise some of the steps which need to be taken to ensure the continued viability of Galway:

"Galway wants more industrial investment; more tourist facilities and products; more passenger access capacity into Ireland; lower car hire costs; the development of Salthill; the rail links from Dublin to the West upgraded to a satisfactory standard; decentralization of the head offices of state sponsored bodies and various organisations, and proper regional planning, in which all areas of peripherality are addressed in a European context. The Chamber is also concerned about rural development and the promotion of the fishing industry." (Bernard O'Hara, President *Galway Chamber of Commerce and Industry: Enterprise Galway.1992:2*)

There seems to be a tendency to focus on the city to the detriment of the county. The new regional authorities will give regions such as the West the ability to deal with local problems and to hopefully find solutions which are 'locally sensitive'. (See Chapter 4)

It is important to make the most of the unique features of Galway because it is these which will give the County a competitive advantage. Tourism brings a huge amount of money into the county and new interpretative centres, better accommodation, new golf courses, Connemara and the county's festivals and fairs attract a growing number of visitors. While Galway is known as the 'City of the Arts' the entertainment scene now depends on the night-clubs in Salthill. 'Leisureland', a large concert venue in Salthill, has become something of a 'white elephant'. While the Galway Mayor recently made a submission to *RTE* to have the 1994 *Eurovision* staged in Galway, neither *Galway County Council* or *Galway City Corporation* have realised the potential which exists in the entertainment scene. There is a large population of young people in and around the city and some effort should be made to provide more music concerts in the west rather than relying on Dublin. A full Arts Board should be appointed to work on arts and entertainment all year in Galway.

The population profile of Galway in 5.1 proves that it is not possible to talk about 'the Galway identity' without making a distinction between the city and the county and the Gaeltacht. Urban and rural cultures have very basic differences because each exists in a different social, economic and political context. The city provides a different lifestyle and a different standard of life than the county and this makes a single cultural identity unlikely, if not implausible.

One implication of this analysis is that it may be practically impossible for one radio station to cater to both Galway city and Galway county considering the differences which exist between the two. The older audience in the county are more likely to prefer talk radio while the younger working audience in the city want to listen to music. Taking into consideration the number of office workers in the city 'background' music is likely to be most popular, at least from nine to five! On the other hand, in addition to sport and local news, another common factor between city and county is an interest in music and this could be exploited by a local station particularly if it tries to promote live music by providing air-time for local musicians.

A local radio station must deal with relevant issues such as unemployment, industrial development, falling prices for agricultural products and be careful to present the story from the relevant rural and the urban perspectives. As a result of *RTE's* failure to do so rural Ireland is often misunderstood and misrepresented. *RTE's* format and structure cannot simply be recreated on a smaller level - a new approach capable of dealing with the diversity which this profile has revealed must be found. Local radio must serve the people if it is to be truly local and from what we have learned about the population of Galway their culture and their determination to overcome the obstacles of peripherality are their outstanding features. Tradition and modernity combine in Galway, giving it a unique atmosphere and also making it difficult to identify the 'real' Galway. *Galway Bay FM* has a difficult task because of this but to be truly Galway it must reflect this **diversity**. In later chapters I will assess *Galway Bay FM's* contribution to the county and the city on the basis of what we have learned about Galway in this chapter.

CHAPTER 6

CHAPTER 6

THE CHANGING SOUND OF RADIO IN IRELAND

6.1 INTRODUCTION

RTE provides six radio services in Ireland - *Atlantic 252*, *Radio na Gaeltachta*, *Radio 1*, *2FM*, *FM3* and *RTE Cork* - and there are 21 local stations (Appendix 2, Article 1) and one community station - *Anna Livia 103FM* which broadcasts in Dublin city. The latest JNLR/MRBI figures show that local radio listenership figures are growing and that nationally the local independent radio stations have a combined listenership greater than *Radio 1* (50% compared to 48%).

It is estimated that one third of the local stations are still making losses, a further third are possibly making operating profits but carrying large debts from the first two years of operation, and another third are now breaking even or making small profits. (*Irish Times*.21 February 1993:10) In terms of audience reach, market share, advertising revenue and share of the national advertising spend the local stations are doing well. Whether or not they are living up to expectations in terms of programme content and commitment to localism is another question! Many of the stations sound remarkably the same. This means regional and local issues are not moulding content. The stations which have topped the polls time and time again - like *MWR*, *Radio Kerry*, *Highland Radio*, and *Radio Clare* - do provide good quality, and a large quantity of local programming. On stations which stick to the Classic Hits format, programmes dealing with local issues are the most popular. Pat Dunne, station manager at *CKR*, says local radio can provide

many of the values that obtained in radio many years ago in terms of warmth, appealing to the listener, being accessible and providing on one station a great variety of material. (*Playback*:June 1991:21)

In the *Irish Times* (5 May 1993) the Minister for Communications, Michael D.Higgins, said he had been "heartened to hear from certain independent radio broadcasters that their listeners were demanding a significant output of news and current affairs programming of high quality, and of interest and relevance to the communities they served". The Minister has expressed his commitment to the introduction of measures to ensure the viability of local radio and its crucial role in the community, but he says there are few immediate measures that can be taken to meet the objectives of developing a strong independent radio sector. *The Broadcasting Authority (Amendment) Bill 1993* has been specifically designed to develop the independent programme-making sector in Irish television. The new Bill restores the pre-1990 situation but does not introduce measures to assist local radio or encourage the growth of independent 'radio' broadcasting. Measures dealing with radio will be dealt with in 'a radical restructuring of the broadcasting sector as a whole' which the Minister has proposed. (ibid)

This chapter assesses how radio has developed since independent radio was introduced, specifically its ability to provide good quality programmes, a choice of services and be commercial at the same time. Included is a brief discussion of the pirate era and a closer analysis of the legislation responsible for the introduction of independent commercial radio in 1988 and since.

6.2 PIRATE RADIO

Up to 1981 broadcasting in Ireland was regulated under the terms of the *1926 Wireless and Telegraphy Bill*. The Bill was to prove entirely inadequate in dealing with pirate radio. By the 1970's the State monopoly of the 'national airwaves' had become something of a myth. The fact that pirate stations had been set up all over the country undermined *RTE's* monopoly as a nationwide public service system based in Dublin. Their success highlighted *RTE's* inadequacies and, in time, forced the government to introduce legal alternatives.

When the pirates began to emerge *Radio 1*, as the only Irish radio station in existence, was incapable of catering to the diverse interests of the national population. As Anthony Day (1992:13) points out, the country was modernising, becoming more urban and sophisticated and its population increasing. The increasingly youthful media market meant that by the 1970s *Radio Eireann's* programming was completely at odds with its audience. Of course early efforts by the pirates were unprofessional and unreliable. Stations were raided regularly and equipment was confiscated by the *Department of Posts and Telegraphs*. Peter Mulryan says the format on most of the commercial stations was almost non-stop music with plenty of requests. This says Mulryan made a refreshing change from *RTE* with its "paternalistic and static diet of programmes." (1988:34) The number of pirate stations increased steadily, the standard improved and they began to attract advertising. *ARD* (Dublin) became the first pirate station to receive commercial backing. *ARD* and *Radio Dublin* dominated the pirate radio scene from 1977. In 1978 it was estimated that there were at least twenty-five pirates operating all over the country. *RTE* was planning to establish local radio in Dublin but instead the government gave *RTE* the go-ahead for the second national radio service - *Radio 2*. This was a music channel aimed at the under 25 market. However even *Radio 2* couldn't compete with the 'superpirates' - *Nova* and *Sunshine*.

The new stations, run by ex-*Radio Caroline* DJs Chris Cary and Robbie Robinson, were music dominated, professional and business-like. Between them they put serious pressure on *RTE*. Peter Mulryan explains how by late October 1980 *Aer Lingus* had booked advertising time on *Sunshine* in preference to *RTE*. (Mulryan 1988:74) The pirates were unhindered by government agencies in the years between 1979 and 1983. In fact during the election campaign of 1981, much to the astonishment of *RTE*, politicians from all the major parties were to be found broadcasting on the pirate airwaves.(ibid)

Faulkner's *1979 Wireless Telegraph Bill* was the first attempt to deal with this new era in broadcasting. It came as a response to *RTE's* proposals for local radio. *RTE* had submitted a document to the government entitled "*A Community Radio Service for All*" in 1979. Faulkner's Bill never did see the light of day. As Minister for Posts and Telegraphs Albert Reynolds drafted the *1980 'Broadcasting and Wireless Telegraphy Bill'* and the '*Independent Radio Authority Bill*'. *Fianna Fail* lost power in 1981 and once again the issue was left unresolved. The pirates hoped the *Fine Gael/Labour Coalition* would deal with the problem but internal conflict destroyed any chance of resolution. The coalition collapsed in 1987. Mulryan claims the 'technically illegal' pirate stations were tolerated by consecutive Irish governments 'as long as they stuck to playing music and did not threaten the status quo'. (1988:93) Their popularity was increasing and by 1983 they had fully integrated into the economic, political and social fabric of Irish life. "When political parties ran stations, when stations raised money for charity, when *RTE* personalities did voice-overs on pirate commercials and when the government accepted PRSI and PAYE payments from the pirates, the general public could be forgiven for believing that the stations were legal and would continue." (Mulryan.1988:102-103)

By 1982 up to 90 pirate stations were in operation. *The National Association for Community Broadcasting* had 10 stations. The government stepped-up its policy of raiding in the early eighties but stations were back on air within hours. Pirates were accused of what Mulryan calls 'The Five Deadly Sins':

- 1: Interference with radio frequencies for emergency services.
- 2: Taking advertising from established media.
- 3: Paying no royalties.
- 4: Piracy of news.
- 5: Exploitation of workers.

The chaos continued until *Fianna Fail* returned to power in 1987. With the benefit of a specially commissioned and confidential report (by Touche Ross) on the viability of independent radio in Ireland, the new Minister for Communications Ray Burke brought two Bills before the Dail. Once Burke's Bills had passed an ultimatum was given to all unlicensed operators to voluntarily cease their illegal broadcasts by December 31 or face the penalties under the 1988 Acts.

6.3 LEGISLATION AT LAST

The '*Broadcasting and Wireless Telegraphy Bill*' proscribed involvement in, co-operation with, supplying or in any way supporting unlicensed broadcasting. '*The Sound Broadcasting Bill*' provided for the establishment of national commercial radio and television stations and the franchising of sound broadcasting services at local level. *RTE* was totally excluded from participation in the local service.

The Independent Radio and Television Commission (IRTC) was established to oversee independent broadcasting in Ireland. *The Commission* never did assess how many stations could be supported financially by the Irish market. The number was decided by *The Department of Communications* and was related, to a large degree, to technical considerations. Judge Seamus Henchy was appointed chairperson and *The Commission* set about the complicated task of accepting applications to operate local stations, examining the proposals and awarding franchises.

The distribution of the franchises also defies commercial logic. Dublin, the largest financial area at 788,000, was given two stations. Cork was given 3 at about 300,000 (amalgamations have taken place). Tipperary was also given 3 at 100,000 for reasons owing to the regions peculiar topography. 25 stations were licensed but only 21 have survived to date and *Century*, the national commercial radio station, went into liquidation in 1991.

Stations are required to pay an annual levy of three per cent of gross advertising and sponsorship to the IRTC. *The Association of Independent Radio Stations* (AIRS), set up in May 1991 to represent the interests of local radio stations, has appealed to the Minister to abolish this levy. AIRS's annual budget is made up of contributions from the local stations consistent with their income. No station is required to pay more than 0.75% of turnover for membership and they save money through membership on insurance, centralised purchasing and legal costs.

The 1988 ACT, although initiating deregulation, urges commercial viability and social service - stations are independent but under a regulatory body, market driven but obliged to serve local communities, or communities of interest. (*1988 ACT. Section 6 ii*) Section 9 of the ACT specifies the duties of the radio station in regard to programming requirements. They are:

- 1: Broadcasting all news and current affairs in an objective and impartial manner.
- 2: That 20% of broadcasting time and two hours between 7am and 7pm (if the station transmitted more than 12 hours in one day) are to be devoted to news and current affairs.
- 3: Broadcasts which could offend, be distasteful or undermine State authority must not be broadcast.
- 4: Broadcasts and productions must not encroach on the privacy of the individual.
- 5: Party political broadcasts must be handled in a fair and democratic manner. (*1988 Act Section 9*)

The ACT places a number of public service obligations on the local stations: they must broadcast programmes in the Irish language, programmes relating to Irish culture and programmes "catering for a wide range of tastes including those of minority tastes".

They are also obliged to create "new opportunities for Irish talent in music, drama and entertainment". No quotas, other than 20% news and current affairs, were included in the Act and the local stations receive no 'public service allowance'.

Each station subsequently signed a contract with the IRTC and it is this which sets the rules according to which the local stations operate. Section Three of the contract relates to Programming Matters. *Paragraph 3.1* states, "The Contractor shall provide to the satisfaction of the Commission the quality, range and type of programmes required by the ACT..." and must include a comprehensive news service, programmes which reflect the needs and aspirations of the listenership in the franchise area and programming in specialist areas. However while reference is made to "proper proportions of material of Irish origin and of Irish performance, (*Para.3.9[iv]*) and programmes in the Irish language (*Para 3.10*) no 'quotas' (other than 20% news and current affairs and 'current affairs' is not defined) were set and 'local' programming was not specified.

The Contract is based on the 1988 ACT and does oblige local stations to provide the service proposed in their application to the IRTC but it includes a loophole which allows stations to veer from their original proposal and from the stipulations laid down in the ACT. *The Commission* "may, in its sole discretion, agree to permit the Contractor to broadcast one or more programme schedules which differ from that originally proposed, if it is *The Commission's* opinion that the quality, range and type of the contractor's programme will not be unduly affected having regard to all relevant circumstances and to the provisions of the Act." (*Para.3.2*) It is the authors contention that *Paragraph 3.2* was designed as a safety measure and has been used to bail out local stations in financial difficulty. *Paragraph 3.2* has allowed stations to change their format in order to survive and consequently commercial viability now determines programme content. Neither the Act or the IRTC contract 'insist' on clearly defined programme categories and because no 'peak time listening' rules are laid down minority programmes, when included, tend to be confined to off-peak hours.

In 1990 speaking to Colum Kenny in *Playback* (Dec/Jan 1990:6) Judge Henchy said the IRTC had no indication that any country station was not observing its quota of news and current affairs. "In fact," said Henchy, "some of them are handsomely exceeding their share. There is a great appetite in rural Ireland for current affairs." Seamus White cites Michael O'Keefe, Chief Executive of the IRTC, who explains that issues relating to the quality, range and type of programming provided are left up to the stations themselves: "...there is a clause in the contract which says that it must comply with what is in the application so I mean, broadly speaking, provided it does that we don't tend to get involved," said Mr. O'Keefe. (White.1992:34)

Considering how much the radio scene has changed, and continues to change, since the local stations were first established it is unlikely that stations are complying with their proposals. (See 6.8) Later in chapter 8 I include a comparison of the schedule proposed in the original submission to the IRTC by *Western Community Broadcasting Ltd. (Radio West)* and the current schedule at *Galway Bay FM*.

One particular area in which the local stations have failed to live up to the 1988 ACT is in relation to Irish music, drama and entertainment. A serious commitment to Irish music by radio stations around the country would create a platform for the Irish music industry to expand and grow. Donal Gallagher of *Capo Records* says good music radio should have as its **objective** to introduce the listeners to a variety of music. (*Hot Press*. 5 March 1993:8) Such an objective is completely inconsistent with the Classic Hits format which an increasing number of the commercial stations are adopting. Peter Price of *Warner Music* blames the Classic Hits format for the decline in the Irish music industry. (*Irish Times*. 8 March 1993) In Chapter 9 I explore this issue in detail, specifically the relationship between *Galway Bay FM* and the local music scene in Galway, but also the long-term implications of the Classic Hits format on the Irish music industry.

The IRTC conducts spot-checks in order to assess standards and see whether the statutory provisions in relation to advertising, news and current affairs are being observed. All of the new stations must be included in the JNLR Survey of Audiences. (See 6.5) The IRTC's monitoring system is far from comprehensive. While the local

stations must make, and keep for thirty days, recordings of all programmes broadcast (*Para.3.11*) and *The Commission* "may itself make recordings and keep sound records of any of the Contractor's programmes" (*Para.3.13*), the absence of clear stipulations in relation to the quantity, range and type of local programmes means the 'local relevance' of programme content cannot be monitored.

Section 10 of the ACT sets out the regulations for advertising - the time allocated must not exceed 15% of total broadcasting time or ten minutes in any one hour. (See 6.6)

6.4 THE SURVIVORS

Shortly after the first stations came on air it became obvious that not everyone would survive. Evolution has been the name of the game to date. Few if any of the original stations still exist in their original form. *Radio West* in Galway became the first operating station to go out of business (May 1990). *Century* went off air in November 1991.

Century had difficulties from the word go. Due to transmission problems and a delay reaching an agreement with *RTE* on the fee to be paid for use of its transmission network, *Century* was four months behind schedule when it was finally launched on 4 September 1989. Even then it only reached 75% of the country and was broadcast on at least 10 different FM frequencies. The station had invested in a huge news department which employed 16 people. The cost of the news service plus the fact that advertising revenue never reached its projected level made things very difficult for *Century*. The station incurred an operating loss of 3.8 million in 1990. The IRTC seemed to be more willing to allow *Century* to go to the wall than to allow it to dilute its obligations to 20% news. (*Business and Finance*: 16 May 1991)

'Unfair' competition from *RTE* and the 20% news and current affairs obligation have been cited as factors which might push radio companies to the wall. *RTE* has competed well in the face of the new competition. Scott Williams of *104FM*, says *RTE Radio* first began to change around the time the IRTC heard the submissions from would-be commercial radio proprietors. "Over a period *RTE's* shows have matured, the personalities have strengthened, thanks in no small part to television exposure. *RTE* is more aggressive than it used to be. It is going out and promoting itself in a way it didn't do before." (*Playback*: October 1990) *RTE Radio* retains a very high 'yesterday listenership' but local stations are taking audiences from *RTE*, particularly from *2FM*. *2FM* now promotes itself as the station which doesn't play Classic Hits and *RTE* is making an improved effort to portray itself as a nationwide station, as opposed to a national Dublin based station. It has 14 regional studios and the 'RoadMobile' is constantly on the move. Fears have been expressed that the removal of the cap on *RTE* will allow the organisation to unfairly use its dominant broadcasting position to undermine local stations. However the Minister has said he will not stand for any abuses by *RTE* of its position:

"The sources of funding available to *RTE* under the broadcasting authority Acts are intended to allow *RTE* as a national station to provide a range of broadcasting services that is responsive to the needs and desires of the nation. *RTE* was not established to set up markets, to target audience segments or to crush other broadcasters," said Mr.Higgins. (*Irish Times*. 5 May 1993)

Local radio does have the advantage of being in the locality and is therefore in a position to reflect local needs and tastes in a way the national broadcaster cannot do. As Gary Davey, Sales Director of *IRS AIRTIME* says, "The local stations are continuing to successfully deliver local news and local information which in turn delivers to them a local audience. Outside of the Pale *RTE* is still perceived as a 'Dublin' station and this notion is obviously working against them." (*Playback*: October 1992) (See Chapter 3 - 3.4 Localism and Broadcasting in Ireland)

The IRTC, anxious to avoid the embarrassment of having its broadcasting creations fail now allows successful operators to use their expertise in running stations in neighbouring licence areas. A number of amalgamations have taken place. The two Wicklow stations - *Horizon* and *Easy 103* - have merged, as have the two Cork stations. *Northern Sound* and *Shannonside* have one administration and one news team but still operate two franchise areas allowing local voices to be heard. *NWR* and *MWR* have operated a successful opt-out arrangement since 1991. (*Playback*. October 91) Similarly *Cork 98FM* and *County Sound* have managed to keep their local identity by retaining the Mallow and Bandon studios for opt-out programmes.

6.5 LISTENERSHIP RESEARCH - WHO IS LISTENING TO WHAT?

The stated main objective of *The Joint National Listenership Research* survey is to provide reliable estimates of the audiences of individual radio stations as a basis for the planning of advertising schedules. Its secondary objective is the provision of information which will enable stations to examine and redefine their programming. (McKay: *Playback*: April 1991) JNLR uses aided recall and emphasises how well a station performs on a 'yesterday listened' to basis by conducting face-to-face interviews in the respondents home. Respondents are asked about listening habits and ownership of radios. (ibid)

The first weekday radio audience figures were released at the end of June 1990 by JNLR. *RTE* was still well ahead in overall listenership compared to independents (1.9 million to 1 million) but in general the results for independents were very positive given the short time each station was on air prior to the survey period of April 3 to May 12. A number of the local stations nudged ahead of *2FM*. *Century* recorded a weekly reach of 28.5%. (*Playback*. July/August 1990:2) In the July 1990 to June 1991 results a number of stations emerged as clear leaders in their franchise areas. Overall *RTE's* strong hold on the market was maintained with over 60% of all listeners tuning to *Radio 1* or *2FM* but *MWR*, *Clare FM*, *Highland* and *Waterford Local Radio (WLR)* were well ahead of *Radio 1*. (*Playback*. October 1991) Billy McCarthy, Programme Controller

at *WLR*, explained why the station was so successful: "If a local station keeps itself tightly focused on the homogeneous market at its disposal, then providing local news and local issues in a professional manner will guarantee high ratings," he said. (*Playback*: October 1991:14) It was clear that creativity and diversity were what the audience wanted and that the more successful stations were those whose programming had a very definite local flavour.

The decline in *RTE Radio 1* and *2FM* recorded in the January-June 1991 period was further compounded in the July-December 1991 period. Listenership to any radio was up in 1991 and the independents benefited. The combined local radio stations had increased their listenership by four percentage points to 42% in 1991. (*Playback*: October 1991:14) The market share for local stations also showed an increase from 27% to 32% during 1991. *RTE's* overall average adult listenership levels fell from 51% to 47%. This decrease signalled the erosion in the traditional base of *Radio 1*, the lucrative housewife audience. *2FM's* losses were concentrated in the 25-34 year group. (ibid)

The 1992 JNLR/MRBI figures, upon which I intend to concentrate, confirm this trend. A number of factors which occurred during the period must be taken into account. For one thing all normal scheduled programmes on both *RTE Radio 1* and *2FM* were off-air for the duration of four weeks from 21 January to 16 February 1992 inclusive. Also *Century Radio* was no longer broadcasting - it went off air on 19 November 1991.

Local radio was four percentage points ahead of *Radio 1* at 48%. *2FM* recorded 28% yesterday listenership and 'Home Local Stations' had 43%. (Appendix 2, Table 1) 'Weekend Listenership' figures are lower for all radio. On Saturday local radio maintained a 5% lead over *Radio 1* and at 31% attracted 17% more listeners than *2FM*. (Appendix 2, Table 1A) On Sunday Local Radio maintained its 5% lead over *Radio 1* but the two *RTE* stations combined attracted a majority of listeners with 49% of 'Yesterday Listenership'. (Appendix 2, Table 1B)

66% of the category defined under "housewife" listened to *RTE* stations - 44% listened to local radio. *RTE* radio is most popular with people in the 35+ category while local radio is most popular with those in the 15-24 age group. (Appendix 2, Table 2) The local stations recorded the best results in the key target groups, housekeepers with children and all adults 15-34. These have been their main selling points and revenue earners. (*Marketing*.March 1993:4) Michael O'Keefe says the locals are gaining on *RTE* because they have adopted the *RTE* strategy of high talk content. Gay Byrne and Pat Kenny could not be expected to give the same coverage to local stories. (ibid)

On Weekdays *Radio 1* is most popular in the morning between 08.00 and 11.00 (News and Gay Byrne) and between 13.00 and 13.45 when the 1 o'clock News is on air. *2FM* is most popular between 09.00 and 12.00 when the *Ryan Line is Open!* (Appendix 2, Table 3 & 4) In 1991 Gay Byrne boasted 32% of housekeepers nationwide and this share has fallen to 27%. (*Marketing*.March 1993:4)

Home Local Stations are most listened to between 09.00 and 17.00 - between 09.00 and 11.00 they have an audience reach of 20% and between 11.00 and 14.00 this rises to 23%. (Appendix 2, Table 5) It is in these hours that local stations are most likely to broadcast current affairs and news programmes. These figures prove that talk radio is most popular and that *RTE's* 'star' presenters are not infallible!

We can see from Table 2 that *RTE Radio 1* is most popular in Co.Dublin and in urban communities (67%) as opposed to rural communities (64%). It is least listened to in the Connacht/Ulster region. Local stations are most popular in rural communities, and the Connacht/Ulster Region has the highest listenership to local radio and to 'Home Local Radio' - 54% and 48% respectively. Generally the further west one travels the more popular local radio becomes. *Clare FM*, with 62%, is the strongest station in the country.

In terms of market share *RTE* leads the pack with 58% - the local stations have only 39% which compares well with *2FM's* 19%. Local radio's market share is likely to plateau at around 43% (*Marketing*.March 1993.4) As expected *RTE* has the highest market share in Co. Dublin (65%) and the local stations fare best in the Connacht/Ulster Region with 51%. (Appendix 2, Table 6) The latest JNLR figures (October 1992 - March 1993) revealed that the number of people in Dublin listening to *Radio 1* had jumped seven points while *2FM* listenership also moved upwards from 25% to 26%. Nationally *Radio 1* increased by 4%, *2FM* stayed at 27% and Local Radio fell from 51% to 50%. (*Sunday Business Post*.9 May 1993)

6.6 ADVERTISING ON LOCAL RADIO

It hasn't been easy for local radio to convince national advertisers that it could command a comparable audience to *RTE*. AIRS investigated the possibility of introducing a centralised direct sales bureau. It decided that the main benefit of such a service would be that local stations could combine and market their product as a co-op thereby competing with *RTE*.

Early in 1991 the IRTC asked for submissions for the appointment of a single advertising sales company. *AIRTIME* were subsequently appointed sole sales agents for the whole of Ireland and the United Kingdom. It set up '*Independent Radio Sales*' (IRS) which was officially launched on 23 June 1992. Its development represents a more vigorous sales drive by independent operators aimed at advertising agencies and their clients.

Advertising agencies using IRS give details of their 'spend' on particular products. IRS then advise the agency in question how to spend the money with the best effect. Due regard is given to audience levels as well as regional questions. (*Playback*: October 1992:15) Adverts are usually packaged by IRS at a fixed rate for one 21 spot package.

A survey by the advertising agency, Wilson Hartnell, published in June 1992 (less than a month after IRS began functioning) showed that advertising on independent radio stations was growing at a faster rate than on *RTE Radio*. (*Irish Times*: 14 July 1992)

Spending by advertising agencies on *RTE Radio* was down 8% for the first six months of 1992 compared to same period in 1991. The three largest independent stations - *98FM*, *104FM*, and *96/103FM* in Cork - recorded a rise of between 15% and 20% in agency spending and the smaller independents reported an increase of 10% to 15%. Ms Sile Horan, Media Manager at *Wilson Hartnell*, said the success of local radio lay in its ability to stop the decline in afternoon listenership. "When people have listened to *RTE* in the morning, they now switch to local radio in the afternoon rather than switching off," said Ms. Horan. (ibid)

IRS Managing Director Don Harris reckons over 50% of independent radio advertising goes through IRS. The organisation has drawn up a national rate card and Harris expects advertising take by independent stations to grow to as much as ten million this year. (Harris.1993) Don Harris maintains that IRS has not only been important in establishing advertising success for the locals, but also in helping to create a new national platform for local radio to stand on and act together in competition with *RTE* - collective action and networking is becoming more important among local stations. (*INPUT*.1992) 'Radiothon '93', organised by AIRS and the IRTC is the perfect example of what can be achieved by the local stations when they work together. On 10 June 1993 the 21 local stations harnessed their fundraising skills to raise money for national and local charities.

The advertising cap placed on *RTE's* revenue in 1990 by the Communications Minister Ray Burke was removed in February 1993 by the new Minister Michael D.Higgins. It had been intended to help the independent sector by reducing the advertising and sponsorship revenue of *RTE* but it failed, partly because of the way the Bill was interpreted by *RTE*. *RTE* continued to take in extra income by raising its rates. This excess income, 17 million pounds, has been sequestered by the government - 4.5 million has been allocated for *Telefis na Gaeilge* - the rest will be absorbed by the Exchequer. (*Irish Times*: April 13 1993) *The Association of Advertisers in Ireland* said that in some

cases the cap increased the cost of advertising on *RTE* television by as much as 55%. (*Irish Times*.18 February 1993:4) *RTE* had reduced the amount it spent commissioning programmes from 3.3 million in 1989 to 2.75 million in 1992 and so the independent film production sector suffered as well. The independent television producers benefit under the terms of the 1993 Bill but independent radio operators and the newspaper industry do not. In an Editorial in *The Irish Times*, Thursday, February 18,1993, it was suggested that the 'significant' loss in advertising which the local stations will now experience will leave them with no choice but to turn into base broadcasters of low-cost wall-to-wall music. "They are not in the fortunate position of *RTE* where advertising rates can (and will) be lowered to entice more customers, safe in the knowledge that the licence fee will keep rolling in," the editor concludes. Don Harris (IRS) said he didn't expect major repercussions for private radio because the cap never had a major effect in the first place, (Harris.20 April 1993) but when IRS introduced it's rate card in May advertising rates were considerably reduced. IRS says competition with *Radio I* was the main reason for the reduction. (*Sunday Business Post*.9 May 1993)

AIRS has asked Michael D, Higgins to give 5% of the national licence fee to local radio stations. Secretary John Morrin says "local radio is performing an important social and cultural function and this should be reflected in a carving up of the licence fee." (*Sunday Business Post*.25 April 1993) He said money made available from the licence fee could be distributed through clearly defined criteria such as news, current affairs and entertainment programmes. Mr. Higgins had put forward the possibility of creating a provision for training grants for local stations and developing the educational aspect of programmes through distance learning facilities on radio. (ibid) The minister is in the process of completing a major review of broadcasting which is expected to be finished by the end of the August 1993.

6.7 NEWS SERVICES

When *Century* went off air in 1991 'Ireland Radio News' (IRN), a subsidiary of *98FM*, was given a temporary licence to supply a national and international news service to the local stations. This licence was extended in 1992. New legislation would have to be enacted by the *Oireachtas* before an independent news agency could be set up. AIRS would like to see an independent news service under the umbrella of the IRTC with licence fee backing. (*Playback*: March 1992:6) It has expressed dissatisfaction with the IRN news service in the past and set up a subcommittee early in 1993 to devise a more suitable news service. (*Sunday Business Post*.31 January 1993) In the interim AIRS renewed its contract with IRN to allow for alternative plans to be drawn up. The IRTC has now given IRN a new year long contract.

A number of the local stations have complained that the style employed by IRN does not suit them. Most criticism has come from the stations along the west coast. As Michael Foley, Media Correspondent with *The Irish Times* points out, "IRN employs a similar style to *98FM*, which is slick and sharp and suited to rock music-driven stations. Those running stations with a high level of talk programming, or a more middle-of-the-road music policy, have found IRN's news style somewhat grating." (*Irish Times*. 24 march 1993) The Head of News at IRN, Mr. Andrew Hanlon, met representatives of the local stations and the style has changed since then. "Bulletins are being delivered at a slower pace, in a more conservative style, rather than our old tabloid style," said Hanlon. (ibid)

6.8 A PROGRAMME FOR SUCCESS

The resurgence of the pirates is an indication that legalised radio is not in a very healthy state right now. There are 16 pirate stations in the Dublin area alone (including *Radio Caroline, Active, Energy, Alice's Restaurant, and Dun Laoghaire Local Radio*) and an increasing number in the rest of the country, particularly along the border. Pirate radio station owners in Dublin predict that most of them will be selling advertising by the end of the year despite their illegal status. (*Sunday Business Post*.14 February 1993) The IRTC are concerned about the commercial threat which the pirates pose to legal local radio but it is the government's responsibility to take appropriate action.

Experience and research has led to change and most local stations have veered considerably from the submissions which they made to the IRTC in 1989. As a consequence the responsibility local radio has in relation to Irish music and to the localities in which they are based has been abrogated. (Chapter 9 includes a detailed discussion about the relationship between local radio and the Irish music industry, with specific reference to Galway and *Galway Bay FM*) The two Dublin stations, *98FM* and *104FM*, have been repeatedly criticised in 'The Great Radio Debate' which has recently taken place within the pages of *Hot Press*:

"*104FM* and *98FM* broadcast slick packages of programmed music with news bulletins, *weather-on-the-bay* checks, and a litany of competitions and jingles to remind us that it is Dublin we live in, after all. And lately, with the ratings war apparently going against them, *2FM* have begun to fight back not by beating the opposition but by leaning even more towards joining them in their oldies game," said Emmet O'Neill. (*Hot Press*.6 March 1993:6)

The promoters of 98FM, then known as *Radio 2000*, originally promised to provide "the best, most imaginative, most innovative station in Dublin," that it would reflect life in the capital and develop the city's innate music talent, that it would provide a variety of musical programmes and reflect the many interest groups endemic in Dublin life. (*Hot Press*.9 May 1993) The people behind *104FM* said they would have a "strong music policy coupled with a format that gives a high priority to news, feature reports and live

interviews." There was to be a regular afternoon drama, lots of celebrities, documentaries, youth programmes, a phone-in discussion forum on local issues and there was a plan to have a school of broadcasting. (ibid) Both stations bear little resemblance to their original submissions.

Classic Hits 98FM dominates the Dublin airwaves with 33% 'yesterday listenership'. (JNLR.1992) Denis O'Brien, Manager *98FM*, has what he calls "a systematic approach" to radio. He says the market dictates and that people are sick of talk radio so they turn to *98FM* for a break, a rest from the doom and gloom. (*Marketing*.March 1993) 80% of the station's programming is devoted entirely to music. (Day.1992:33) John Clark at *2FM* says listeners will get tired of the rigid music formats adhered to by *98FM* and *104FM*. "Irish audiences like variety," says Clark, "and perhaps a little bit of unpredictability - they [*98FM* and *104FM*] have evolved into 'calculated juke boxes' which serve out radio hamburgers to their audiences." (*Playback*: October 1990) If this is what Irish audiences want then *2FM*'s falling listenership simply proves that *2FM* are failing to provide variety! The two independents have a four point lead over *Radio 1* in Dublin. The breakdown among young Dublin listeners is 18% (*2FM*), 24% (*98FM*) and 11% (*FM104*). Among the high-spending ABC1s (as categorised in JNLR listenership surveys), *Radio 1* has 52%, *2FM* 18% and the two commercial stations have 30% combined. (*Marketing*.March 1993:4)

Galway Bay FM's programming is also vastly different to what was originally proposed. (See Chapters 8 and 9) Celine Craig represented the IRTC at the 'Ballyfermot Senior College Debate' on the state of Irish radio held in April 1993. She admitted that the submissions have varied but regards change in programming as a "commercial imperative". (*Hot Press*.8 May 1993:40) In response to *Hot Press* criticism Jim Aiken, *FM104*, says that "once financial security and listener security have been achieved the station will gradually move to what was originally envisioned". (*Hot Press*.10 June 1993) It is unlikely however that stations, like *FM104*, which have found a winning formula, will introduce change now at this late stage and risk losing the audiences they have fought long and hard to attract.

MWR/NWR, Clare FM, Highland Radio Kerry Radio, and Clare FM have been the most consistently successful rural stations. For up to eight hours every day *MWR* and *NWR* have common programmes, especially in the music area. Opt outs take place in the morning and late evening when audiences are fed a more localised menu of programming. It broadcasts a two-hour current affairs programme Monday to Friday and specialist programmes include Irish folk music, farming, religion and comedy. Their philosophy is "no pretensions". "If you want to serve the community you must give them what they want - not what you think they want. There is a difference there," says *MWR's* Company Secretary Tom Courell. This is a philosophy which has paid dividends." (*Playback*: October 1991)

Highland also has a daily current affairs programme and specialist topics covered include Irish traditional music, religion, Irish, *GAA*, motoring, hospital requests and arts, women's affairs and a community oriented service. The music is of the easy-listening variety. 42.82% of its programming is speech based or primarily speech based. (Day.1992:39) *Radio Kerry* has a very high pure speech content - 24.12% and an additional 13.89% is primarily speech based. (Day.1992:37) Specialist programmes include sports, farming, young people, Irish and religion. The station is best known for its "*Rambling House*" presented in an unstructured easy going manner which has proven very popular with Kerry listeners.

Clare FM is very much a music based station but does not adhere to the Classic Hits formula. The station takes advantage of and contributes to the popularity of traditional music on the Western seaboard and as a result 50% of its programming is music based and an additional 30% is primarily music based. (Day.1992:31)

Radio 3 and *Galway Bay FM* have the lowest 'home local' listenership. In the 1992 JNLR report *Radio 3* had only 29% listenership in its Laois/Offaly/Westmeath franchise area. *Radio 3* has a one hour current affairs show Monday to Friday and little if any specialist programming. *Galway Bay FM* recorded 31% 'yesterday listenership' in the January to December 1992 JNLR/MRBI survey. The station now has a two hour current

affairs show Monday to Friday and on Sunday morning. It has a traditional music show but tends to stick to classic hits. Chapters 8 and 9 focus on *Galway Bay FM* and looks at the changes which have taken place at the station since it received its licence in 1989 and at the station's contribution to its franchise area of Galway city and county.

6.9 CONCLUSION

The way in which the local radio stations in Ireland have been set up means that they are primarily commercial enterprises with an objective to make profit. Despite an obligation to fulfil a 20% news and current affairs requirement local radio does not receive any financial aid from the government, unlike *RTE*. The question now is can local radio have a real commitment to local culture and be commercial and are they living-up to their contracts with the IRTC? The 'cultural enrichment' we were promised has never materialised. A number of the independent stations provide a creative mix of programming and make the most of their local appeal. Others stick to a rigid music format that stunts variety. Research is necessary in order to find out who is listening and what the potential audience want to hear but problems arise when stations strive for mass appeal with programmes which appeal to the 'lowest common denominator' and real choice is diminished. The success of *Clare FM* and *MWR* prove that diversity and 'locally specific' programming is what the public wants. The problem is in getting the balance right and being courageous enough to broadcast specialist programmes in peak time listening hours. "The strength of provincial local stations," says *Capital's (104FM)* Scott Williams, "is that they enjoy a more homely radio audience. Broadcasting is more focal. They can offer a choice that cannot be given nationwide." (*Playback*: October 1990) Provincial stations which adhere to the Classic Hits format are not offering choice and are not 'focal' in content or ideology.

Wendell (1991) points to evidence that interesting, up-to-date programmes related to the situation in which the listener finds him or herself, help to maintain and increase the radio audience. (Wendell.1991:2) He also says that a "determined, user-friendly effort

to make radio accessible at times and in places when the listener needs it should shape radio policy in the next decade." (ibid) The evidence available so far suggests that local radio and broadcasting policy in Ireland fail to meet these criteria under current legislation. Programmes do not relate to the listeners' "situation" and radio is not accessible. In chapters 8 and 9 I will assess the success of *Galway Bay FM* in meeting the diverse interests of the Galway audience. My case study will focus on news, current affairs and music.

CHAPTER 7

CHAPTER 7

MEDIA IN GALWAY

7.1 INTRODUCTION

Rural Ireland has experienced very rapid and extensive socio-economic and cultural changes over the past two or three decades. This is evident in the increase in both the supply and consumption of modern communications services all over the country, and Galway is no exception. I intend to focus on *Galway Bay FM* in Chapters 8 and 9 but it is first necessary to provide an overview of the media in Galway so that *Galway Bay FM* can be compared and assessed according to its ability to provide a distinctive service. I will assess *Galway Bay FM* in relation to the services already being provided by local newspapers, national radio and television and any other media available. This chapter will also give an insight into the degree of interest (measured in terms of readership and cable subscription) in the media which exists in Galway.

Simply by being based in Galway the local station has an advantage over *RTE* and the 'other local stations' but it takes time for any new service to gain recognition. The Galway station has undergone several major reinventions already. The controversy surrounding the introduction of the *Multi Micro-Wave Distribution System* (MMDS) is another interesting example of public response to a new media form. It also proves that Galway people are aware of, and concerned about, media developments in the West.

Galway Bay FM competes with the press, 'other' local stations, *RTE* radio and television and an increasing number of 'foreign' channels. Within each local radio franchise area the balance between each of these depends on the type of community they serve. I will give a brief overview of media services available in Galway, including a history of *Galway Bay FM*, before dealing with *Galway Bay FM* in its current form.

7.2 THE PROVINCIAL PRESS IN GALWAY

The provincial press has thrived and has played a significant role in Irish society, as discussed in Chapter 2. Numerically we seem to have more of them, in relation to our population, than any other country. They are, says Elizabeth Purcell "woven into the lives of the communities and the people they serve and for whom they speak." (Purcell. 1984:10) If the number of local papers can be related to the health of local culture and interest in local events, then Galway culture is extremely healthy. There are four papers published weekly in Galway.

The Connacht Tribune, printed in Galway, was established in 1909. It is the largest-selling weekly in Connacht and incorporates *The City Tribune* (Fridays). Its readership for July-December 1991 was 29,143. The paper covers national news but focuses on Western issues, local news and information. At least four pages are usually reserved for sports coverage.

The Galway Gazette is very much a city paper as is *The Connacht Sentinel* (1925) which gives a full news and advertising service. In 1991 it sold 6,107 copies. *The Galway Advertiser* only came on the market in 1970 and it sold 30,500 copies per week in 1991. Local radio has the advantage of being more immediate and can update news reports more regularly but the local paper is a tradition which is deeply embedded in the lives of Irish people, particularly in rural Ireland. It has been the only outlet for local advertisers unable or unwilling to pay for time on national radio and television. While radio may be more immediate, the papers can deal with issues in more depth and newspaper coverage may make a more lasting impression simply because printed material is longer lasting than broadcasted material.

7.3 RADIO NA GAELTACHTA

In 1972 *RTE* created the first all-Irish language radio service in the nation's history - *Radio na Gaeltachta*. The lobby for an Irish service began in Galway. An illegal Irish language station - *Saor Radio Chonamara* - had been formed which served as an outlet for local musicians, poets and other representatives of Irish culture, many of whom had received little if any attention from *RTE*. (Browne.1992:417)

When the authorities closed this station demand for an official service continued and, in 1970, *RTE* Director General Tom Hardiman decided to establish one, thereby avoiding the need for parliamentary authorization. The service came on air in April 1972 as a single station with a single transmitter but with the expectation that there would be three stations, all in rural areas of the Gaeltacht, and a nationwide transmitting system. (Browne.1992:418) The other stations were established in Donegal and Kerry. The government hoped that by placing the stations in rural areas, station staff would work closely with the local communities. Additional VHF transmitters were brought into service in May 1973 at Kippure and Mount Leinster to extend reception to the whole country.

By 1974 the stations were gathering and broadcasting local news and they now broadcast from 8 A.M. to 9 P.M. weekdays and 11 A.M. to 7.30 P.M. on weekends. One study carried out in 1988 by the *Market Research Bureau of Ireland* (MRBI) indicated that *Radio na Gaeltachta's* adult weekday listenership in the Gaeltacht averaged 43% of all radio listeners, and that the service captured over 55% of the Gaeltacht audience during the 5.00 to 8 P.M. period. (Browne.1992:421)

The local stations, broadcasting in English but devoting time to local events, a subject which had previously been the exclusive province of *Radio na Gaeltachta*, represents a serious challenge to the all Irish service but while *Galway Bay FM* does broadcast Irish language news it does not have any other Irish language programming. The local station might take note of the success of *Radio na Gaeltachta* particularly the way it has

managed to retain its identity and fulfil its cultural role. Browne (1992:426) says it has been easier to maintain its distinctiveness given its physical distance from Dublin. Of course the risk now is that *Radio na Gaeltachta* will be forced to adapt in order to compete with *Galway Bay FM* and the other local stations which have 'invaded its territory'.

7.4 LOCAL RADIO IN GALWAY

Radio West received the local radio licence for the Galway area in 1989 under the terms of the *1988 Radio and Television Act*. Prior to the 1988 Act there had been a number of pirate stations in Galway but none had been very successful. Within a few months of going on air it was clear that *Radio West* had lost its way. The Directors of *Western Community Broadcasting Services*, each with a 9.09% stake in the company, called in Chris Nixon from the consultancy firm *Professional Radio Management*. Nixon implemented a new music and chat formula and found a further 100,000 thousand pounds to invest in the station thereby alleviating immediate cashflow problems. (*Sunday Tribune*: 1 April 1990)

Radio West's early difficulties mirrored those of *Century* with programming and transmission problems hampering efforts to build up a loyal listenership. "The station suffered from an identity crisis," says Nixon. "Plans to make Radio West a country music station were dropped soon after broadcasting began and the diverse ideas of the station founders were reflected in a programme schedule which attempted to serve many interests and satisfied none." (Chris Nixon. *Sunday Tribune*: 1 April 1990) Ballads, pop and ceili were all played together within the space of fifteen minutes, a formula which Nixon said lacked direction.

When *Western Community Broadcasting Services Ltd.* (WCBS) submitted its application to the *Independent Radio and Television Commission* (IRTC) it claimed that market research had shown that 75% of the business community would actively support local

radio by advertising while general public support for a local station reached a high acceptance of 90% at first preference listenership. *Radio West* failed to build on this initial enthusiasm. Nixon set out to raise the public's perception of *Radio West* by getting involved in local concerts, using an outside broadcast unit and press promotion.

Attracting advertising continued to be a problem however. Dublin agencies were unwilling to invest in *Radio West* given its poor track record. The continuing failure of *Radio West* had long term repercussions for local radio in Galway. The public looked elsewhere and *RTE* and 'other local stations' have benefited. Even *Century*, which was having problems of its own, did better than *Radio West* in Galway. In June 1990 the national independent station had 23% 'yesterday listenership' in Galway and only 19% in Cork City and County and in Limerick. (*Playback*):July/August 1990:2) In February 1991, despite Nixon's best efforts, *Century* increased its listenership in Galway to 25% and the Galway station attracted only 17%. *Radio 1* had 50% and *2FM* 33%. At that time the owners sought the aid of Jeff O'Brien of *98FM* in Dublin.

O'Brien appointed Peter Norton as Chief Executive and *Radio West* was revived in a very different form and with a new name, *Galway Bay FM*. Responding to the poor showing in the 1991 JNLR results Norton said "The survey shows what was wrong with *Radio West*. It is of no relevance to *Galway Bay FM*. The JNLR does us no good but agencies and local advertisers are aware of the sweeping changes and there has been no drop in sales." (*Playback*:April 1991:13) *98FM* wanted to invest in *Galway Bay FM* but the IRTC would not allow it. The Dublin station did have a consultative role for quite a while however and *Galway Bay FM* began to resemble *98FM* in content and presentation style. Even though the link with *98FM* has been severed its influence is still audible.

In the third JNLR survey, *Galway Bay FM* did improve but only by a mere percentage point. The 'Other Local Stations' (*MWR*, *Clare FM*, and *Shannonside*) improved their listenership by 4% in the Galway franchise area. In the JNLR results for 1992 *Galway Bay FM* recorded a remarkable improvement - 73% of its audience ('yesterday listenership') listened to *RTE Radio* (48% to *Radio 1* and 28% to *2FM*) but 64%

listened to 'Any Local Station', and 31% to the 'Home Local Station'. 'Other Local Stations' achieved 25% listenership - this figure is still high in comparison with other areas - in Cork and Kerry listenership to other local

stations is a mere 1% and at 10% or under are Carlow/Kilkenny (9%), Wexford (2%), Mayo (3%), Donegal North (7%), Cavan/Monaghan (8%), Waterford (10%) and S. Donegal/Sligo/ N.Leitrim (3%) (Appendix 3, Table 1) New JNLR results were published in May 1993, giving *Galway Bay FM* a listenership of 38%

Galway Bay FM claims to have a listenership of approximately 50,000. (Don Harris:20 April 1993) In terms of numbers of listeners the only stations that beat it are the combination of *MWR* and *NWR*, the combination of *Shannonside* and *Northern Sound*, *Radio Limerick*, *Radio Kerry* and *CKR*. Of course Galway has a higher population than any of the above. *Galway Bay FM* has 27% of the market share in it's franchise area - *RTE* has 55%. *RTE*'s market share in regions like Mayo, Clare and Roscommon/Longford is much lower than in Galway (45%, 36% and 44% respectively). In addition in each of these areas market share for the 'Home Local Stations' is much higher (52%, 56% and 48% respectively) A greater percentage of market share in the Galway region goes to 'Other Local Stations' - 15% as opposed to 1% in Mayo, 3% in Clare and 7% in Roscommon/Longford. (Appendix 3, Table 2)

The success of the neighbouring stations (*Clare FM* and *MWR*) in the Galway area makes a comparison with *Galway Bay FM* necessary. *Galway Bay FM* adheres more to the Classic Hits format (with the inclusion of local news and some current affairs programmes), than *MWR* and *Clare FM*, both of which play a lot of traditional Irish music. The percentage of speech based programming is significantly lower on *Galway Bay FM*; *Galway Bay FM* 15.71%, *MWR/NWR* 31.58%, and *CKR* 40.55%. (Day. 1992:30-40) *Galway Bay FM* obviously needs to provide more specialised programming if it wants to compete successfully with *MWR* and *Clare FM*. The current format on *Galway Bay FM* is increasingly popular however and the station benefits by providing a service unlike the others. As we have seen in Chapter 6 the Connacht/Ulster region

generally has the highest percentage of audiences who listen to both 'local radio' (54%) and 'home local radio' (48%) (Table 2:Appendix 2) This confirms Browne's (1992) claims concerning *Radio na Gaeltachta's* success. He says it is, in part, due to its location away from Dublin, a fact which made it easier for the station to retain its distinctiveness.

7.5 TELEVISION, CABLE AND MMDS: The national scenario

The Irish government first licensed the operation of cable systems in 1974. By the late 1980s over 350,000 households out of a total of 896,000 (i.e.39%) were subscribing to cable television services and Ireland was one of the most densely cabled countries in Europe. The main reason for the high penetration appears to be demand for the four British terrestrial channels. There were approximately 32 cable companies in Ireland in 1988, the largest being *Cablelink* with about 228,000 subscribers, equivalent to 65% of the market. Cable companies concentrate on areas of high population and rural areas tend to be ignored. This imbalance led to the emergence of entrepreneurs and local community groups who established illegal deflector systems which redirect the British channel signals from sites with good reception to households located in areas of poor off-air reception. Illegal deflector systems have been providing good-quality pictures for as little as 25 pounds a year. (*Irish Times*:19 January 1991:5) In response to the growing demand for access to more services, and in an effort to control the cable industry, the government decided to introduce a *Multi Microwave Distribution System* (MMDS), an advanced system designed in America to relay television services (*1988 Radio and Television Act*). When the system has been fully implemented it is estimated that multi-channel television will be available throughout the country. It was decided to introduce MMDS, the Minister Ray Burke said, "because the people of rural Ireland are entitled to the same number and range of channels as somebody living in the centre of Dublin". (*Dail Debate*.May 17 1989)

The national MMDS network was broken into 29 cells and licences were issued to a number of companies to operate the new system in different localities. Critics claim that the technology will be capable of reaching only 60% of Irish homes and that the cost of the necessary repeater stations to bring it to remote and mountainous areas would put it beyond the reach of many potential subscribers (*Cable and Satellite*: November 1989:48) Cost is a serious concern. The regulations leave it to the operator to decide what charges they will make. The Minister can investigate those charges but has not taken unto himself the price control functions he operates in relation to cable services. (Richard Bruton. Dail. May 17 1989)

The government has taken no action against the illegal operators yet. Those campaigning for the continuance of the 'deflector' system say that it is cheap and that it is an element of community involvement through a local committee. Illegal operators and their subscribers formed *The Concerned Viewers Association* in 1990. They claimed that the effects of MMDS on public health would be lethal, a claim strongly denied by *The Cable Operators Association*. (*Sunday Business Post*:16 September 1990) The controversy has been at its most intense in Galway where on 21 September 1990 a concerned group of citizens met and in a statement published in *The Irish Times* said that there was evidence that microwave radiation could adversely affect health and may be responsible for a rise in the incidence of eye cancer, abnormal pregnancies and blood disorders. (*Connacht Tribune*:21 September 1990)

7.6 MMDS AND CABLE IN GALWAY

Cablelink holds the MMDS franchise in Galway, as well as in Mayo, Waterford and Dublin. *Cablelink* was established in Galway in 1986 and now has 9,300 cable subscribers in Galway alone. *RTE*, the four English channels and a selection of four satellite services are available on cable and MMDS. It cost 94 pounds to subscribe to cable and the connection fee is between 37 and 85 pounds. The connection fee for MMDS is 130 pounds and yearly rental is 120 pounds. (*Cablelink Galway*) The *1991 Statistical Abstract* (Table 21.8:322) indicates that there are 37,820 television licences

in County Galway and an average of 21.8 licences per 100 population in Connacht. 24.5% of those with a television licence subscribe to cable in Galway and on a national level 20,000 households have Direct-to-home (DTH) satellite services. An unknown number subscribe to illegal deflector systems.

MMDS will make more channels available in Galway and all over the country. The Galway MMDS system represents an initial investment of one million and has an estimated potential of 300,000 homes, which covers a 30 mile radius outside Galway city. The main MMDS transmitter is at Tonabrucky, near Galway city, and a number of smaller transponders are being placed around the county and on the Aran Islands. This will help to get the picture into the more mountainous areas like Connemara and also to coastal communities.

Nationally the television audience shares in 1991 were:

RTE 1 - 44%; ***Network 2*** - 21%; ***BBC2/Channel 4*** - 8%; ***UTV/ITV*** -11%; ***BBC1*** - 11%; ***Satellites*** - 5% (***RTE Annual Report.1991:6***)

As we can see, quite a large percentage of Irish viewers watch English and satellite channels and ***RTE*** also broadcasts quite a large amount of foreign programmes (56% in 1989 - 28% European and 28% American). (Sepstrup.1990) Consequently a large amount of non-Irish television programming is available to the Galway audience. This places local culture in an increasingly precarious position and makes local media essential to the survival of local cultural identity. In fact as MMDS and cable penetration increases the responsibility of the local media also increases. The local media must help to protect and strengthen local culture in order to combat the negative influence of the international media on localism. It is a known fact that the cost of television programming is relatively high, thus making a significant amount of local programming on the cable/MMDS services most unlikely. The hourly costs of radio programming are much lower however. Thus local radio has the potential and responsibility to play a growing role in promoting local culture and identity.

Cablelink hoped to have 20% of Galway households subscribing to its MMDS service by the end of 1991 but due to a number of factors the number of subscribers is quite small. There are currently 2,700 MMDS subscribers in the Galway franchise area. Its success has been remarkable in the Aran Islands in particular - out of a total of 260 houses on the three islands *Cablelink* has almost 180 MMDS installations. (Interview: John Moore O'Connor-Manager of *Cablelink Galway*.16 March 1993)

Mr. O'Connor says the main problem at the moment is the illegal deflector systems which are still operating all over the country. There are three such systems in Co.Galway, one in Loughrea, and two broadcasting from Balle in Co.Mayo. Mr. O'Connor reckons there are more than 15,000 potential MMDS subscribers in the Loughrea area alone but while they can get a free service they are unlikely to pay for *Cablelink's* service. A brief review of the campaign against MMDS, which has been active since 1990, actually highlights the strength of 'localism' and the interest which the 'locals' have in retaining a degree of control over local services.

The Campaign Against MMDS:

In September 1990 a group calling themselves '*The Concerned Families of Tonabrocky and Surrounding Areas Action Group*' called a public meeting to examine the possible health hazards arising from the MMDS system. (*Connacht Tribune*:21 September 1990:1) They said three main issues remained unresolved:

- a: the adverse effects of exposure to such radiation
- b: not enough information was available on the effects of long term exposure to even low levels of microwave radiation
- c: no regulatory body in Ireland to monitor the microwave radiation.

The Minister met a delegation from the residents of Tonabrocky and offered to place at their disposal a team of experts who would alleviate any fears they might have but he refused to turn off the system until their fears were alleviated. When the Minister came to the Oranmore Lodge Hotel to launch *Cablelink's* new MMDS system a group of about 100 protested outside. The Minister pointed out that the *International Radiation*

Protection Association had established safety guidelines in conjunction with the *World Health Organisation* in relation to signals coming from radio communication systems. "In the case of MMDS transmitters our specification for the system provided that these guideline limits must be met," he said. (*Connacht Tribune*:28 September 1990:24) Only 250 families had subscribed to the system prior to its launch.

The Tonabrucky families decided to take their case to the High Court to ask for an injunction stopping transmissions and they commissioned a firm of engineers (Patrick J. Tobin and Co.Ltd) to investigate the situation. This report said that "the MMDS technology would appear to be relatively untested and undocumented in its proposals in this country. We would have considered that the planning conditions should have required the emissions to be continuously monitored and plotted on a graphical readout to allow for record control and analysis of same." (*Connacht Tribune*:5 October 1990:1)

Meanwhile Researcher Dr.Michael Redfern of UCG submitted the findings of his investigation of the strength of microwave signals being beamed from Tonabrucky. He found them to be 400,000 times lower than international limits. Objectors insisted that the equipment he used to test the signal could not effectively measure MMDS. *The Department of Communications* stood firm over its assurances of the safety aspects of the system and the NRPD in the UK confirmed that the MMDS system constituted no risk to the public. (*Connacht Tribune*:26 October 1990:1)

On the 26 October 1991 the *Connacht Tribune* published the results of a "straw poll", conducted on the phone, which revealed that 70% out of over 2,000 people who voted were in favour of the new MMDS system. However Chairman of the *Kiltimagh Community Deflector System*, Frank McNicholas, said they would continue to operate until their people were arrested; "We feel there should be no monopoly by one group such as *Cablelink* when it comes to control of multi-channel television. The vast majority of rural people cannot afford to meet the exorbitant *Cablelink* charges," he said. (*Connacht Tribune*:5 April 1991)

The people of Tuam started a collection for funds to keep the local deflector system in operation after it closed in April 1991 and the *Local Chamber of Commerce* urged operators to go back into business. A warning from *The Department of Communications* which said that:

"Persons involved in the operation of such [deflector] systems are committing an offence and are liable to prosecution on a conviction to severe penalties under the Wireless Telegraphy Acts 1926 to 1988,"

was ignored and due to the excellent response to the collection the Tuam service was soon back in operation. (*Connacht Tribune*:10 May 1991) In July 1991 television viewers in Loughrea paid 20 pounds per household to have their deflector system restored. While the illegal system continues MMDS is unlikely to succeed in this area.

John Moore O'Connor. Manager *Cablelink*, insists that 'health' was never really an issue because it has been proved that the system is perfectly safe. He claims that those involved in deflector systems have used the health issue to generate support for their illegal service which has been an easy money-making scheme for them and that the supply of multi-channel television was used as a way to sell colour television.

Local campaigns against MMDS in support of illegal deflector systems highlight the strength of 'localism' in the west. The people of Galway came together to fight for what they believed was in the best interests of their community. Mr. O'Connor suggests the health issue was used to disguise the real concern - money - but the campaign is still positive proof of the strength of local concern about the introduction of unfamiliar and expensive technology. The campaign is also a reflection on the governments insensitivity to rural concerns and its inability to cope with regional diversity. The government was unprepared to deal with the campaign which ensued in Galway and for some time simply ignored it. At the very least this campaign shows that local communities can exert pressure on national government and force it to take local worries seriously. The campaign is continuing but is mostly confined to the Loughrea area. Meanwhile *Cablelink* are waiting for the Minister to deal with the illegal deflectors.

7.7 CONCLUSION

This review of media services in Galway highlights the need for a local radio station because local radio can help to combat the negative influences on local cultures of pan-European channels, like *MTV*, and global programming. Other than the local newspapers no specifically local mass communication service previously existed in Galway before the advent of local commercial radio. To be of value a local radio station must relate specifically to Galway and reflect 'Galway' in its programming. Rather than attempting to compete directly with *RTE*, as *Century* did, *Galway Bay FM* can succeed if it identifies the needs of Galway people and gives them a specifically local service. *Radio na Gaeltachta* had the advantage of having a very specific brief. *Galway Bay FM* has to cater to the Gaeltacht, the metropolitan thoroughfares of Galway city and the rural hinterlands. The success of *Radio na Gaeltachta* and the high listenership which *Radio 1* enjoys in the West is evidence of a strong interest in talk radio. This, and the huge readership which local papers in Galway attract is evidence of the demand for local news. Applied to radio this need must be met by investment in local news and community broadcasts. Local radio operators should look to the provincial press for inspiration. Papers like *The Connacht Tribune* actually promote diversity and cross cultural communication by providing news and information from different communities within the county or region.

The Galway station is more successful right now than ever before and its listenership figures show a steady increase. Obviously they are doing something right! As I will demonstrate below, time and format change are responsible for its current success. As a commercial station *Galway Bay FM* must make a profit but real success must be measured on other terms including commitment to localism and contribution to local identity and local culture. Neither market share or listenership figures are an adequate measure of success under these terms. Only by looking at programme content can real success be assessed. Local radio is successful when it is able to satisfy the diverse needs of its audience and becomes an important element in the lives of the people it attempts to serve. Because the system is designed to be commercial (see Chapter 6) station operators need to find a way to be financially successful **and** 'locally' relevant.

CHAPTER 8

GALWAY

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CHAPTER 8

GALWAY BAY FM **BROADCASTING 'TO' GALWAY**

8.1 INTRODUCTION

Galway Bay FM is licensed to broadcast to Galway, city and county. Despite early difficulties and considerable financial problems the station has survived but in a vastly different form to that which was originally proposed by *Western Community Broadcasting Services Ltd.* (WCBS). In 1989 WCBS set up *Radio West*. Four years later *Galway Bay FM* has a listenership of 38% - *Radio West* never had more than 17%. Since *Radio West* came on air the Galway station has had four managers each of whom has had a very different approach to local radio and to Galway. A brief history of local radio in Galway was included in Chapter 7. This chapter will focus on *Galway Bay FM* as it currently exists and programming in particular but it is also necessary to compare the current format with that proposed by the WCBS group. By doing this I will show how the station has evolved and what changes in content and approach have occurred. My main objective here is to provide a detailed account of the programmes on *Galway Bay FM's* schedule. Further analysis in terms of contribution to the locality is reserved for Chapter 9. In Chapter 9 I will deal specifically with news, current affairs, and music. Chapter 8 is a broad overview of programming and an introduction to the motivation of those who control the Galway station.

8.2 BEHIND THE SCENES

A number of local newspapers, community organisations and successful local entrepreneurs held equity in *Western Community Broadcasting Services Ltd.* (WCBS) when it applied for the local broadcasting licence. Charles P. Lynch, former County Development Officer, was acting chairman to the consortium and Michael J. Tiernan was appointed as provisional chief executive in charge of co-ordination and production of the licence application. Mr. Tiernan had previously worked with *West National Radio 3* in Mullingar as Corporate Development and Marketing Manager and as chief executive of *Radio Marketing Bureau*, the marketing arm of the *National Independent Broadcasting Organisation*.

The members of the board included:

Thomas C. Walsh - Director Walsh Disposal Ltd.
John D. Burke - Tuam Herald
Gerry Rabbit - Rabbit Oil Company Ltd.
Eamonn Hannan - Western Health Board
Tom O'Connor - O'Connors Television
Gerard P. Cloherty - Manager Connacht Tribune Group Ltd.
Fr. Colm Kilcoyne - Western Churches
Ronnie P. O'Gorman - Galway Advertiser
Liam T. O'Coinne - Connacht Recruitment Consultants Limited
Jarlath McDonagh - GAA
Shaun Coyne - Two Harps Promotion, West House, Mullingar

(There are presently 10 Directors. Frank Burke represents the GAA, Rev. Fr. Molloy represents the Western Churches and Shaun Coyne isn't with the consortium any longer.)

Keith Finnegan is now the Chief Executive, Gerry Rabbit manages the station and Gerard Cloherty is assistant manager. These three have a close working relationship and meet regularly. The full board meets occasionally. The station employs 22 people, including: Paddy Madden - *Sales Manager*. Bernadette Prendergast - *News Editor*, Sean Cooney - *Production*, Mags Murray - *Traffic Control*, and Seamus O'Connell, Noelle Hogan-Chambers and Cathy Healy are the station's *Advertising Executives*.

8.3 THE CURRENT FORMAT

Galway Bay FM adheres to an easy listening format with music from the fifties to the nineties. Station operators claim to be;

"Committed to offering a complete radio service.....entertaining and informing in a distinctive and popular style." (Press Pack, 1992)

This is a research driven and a carefully marketed station. Research is conducted daily and the playlist is compiled on the basis of the results. It is believed that this commitment to research ensures that the station's programming satisfies listener's tastes and that advertisers can target specific listeners with confidence. In its promotional literature the station is described as "audience and advertiser friendly":

The Galway Bay FM team strive for greatness through market research, planning, performance and customer service. As Galway's own radio station, we are conscious of the important role we play in our community and we treat that responsibility with care. We are proud of our station's positive profile in Galway and will work hard to maintain our reputation as the radio station that 'does things right.' (Press Pack,1992)

It is interesting to see how the format, and the aspirations of the station's owners, have changed since 1989.

8.3.1 - Format development

In its submission to the IRTC *Western Community Broadcasting Services Ltd.* said it would provide "a running story of life in Galway city and county." (*WCBS Submission.1989:6*) The application stated:

"We will be in a position to respond to local needs and opportunities identified through our research. Our approach will be to encourage evolution, not revolution of the airwaves in this part of the country. We will, through our Department of Community Affairs, encourage local participation in programming and corporate development. Generally we see ourselves providing a first class news, information and entertainment service for every man, woman and child in our area.....We will build a service based on the twin goals of informing and educating the public and inspiring local initiative to make Galway County a better place in which to live." (ibid)

A programme advisory committee made up of representatives from various local organisations and local expertise catering for minority interests was to be established to complement the interests of the board members. The aim was to:

"develop the radio service in this area, so that it becomes part of the life of the community, and through programming that is relevant to this area, the people of Galway will at all times, be able to identify with the station and the material it is broadcasting." (*WCBS Submission to the IRTC.1989:4*)

"M.O.R ballads and traditional music form the main musical requirements of the region," stated the application but it was intended to cater for minority groups with classical music, charts and album tracking. (*WCBS Submission to the IRTC.1989:6*) A number of programme categories were outlined including sport, religious affairs, health and educational programmes, the Arts, *Clara* Gaeilge, news and current affairs.

The current format is very different to what was proposed in 1989. (Copies of the 'Proposed Format' and the 'Current Format' are included in Appendix 4 (Article 1, pages 1-4). As we can see the original format was much more ambitious. Early morning programming is quite similar but mid-morning, afternoon and evening programming bear little resemblance to the original proposal. Interesting proposals included:

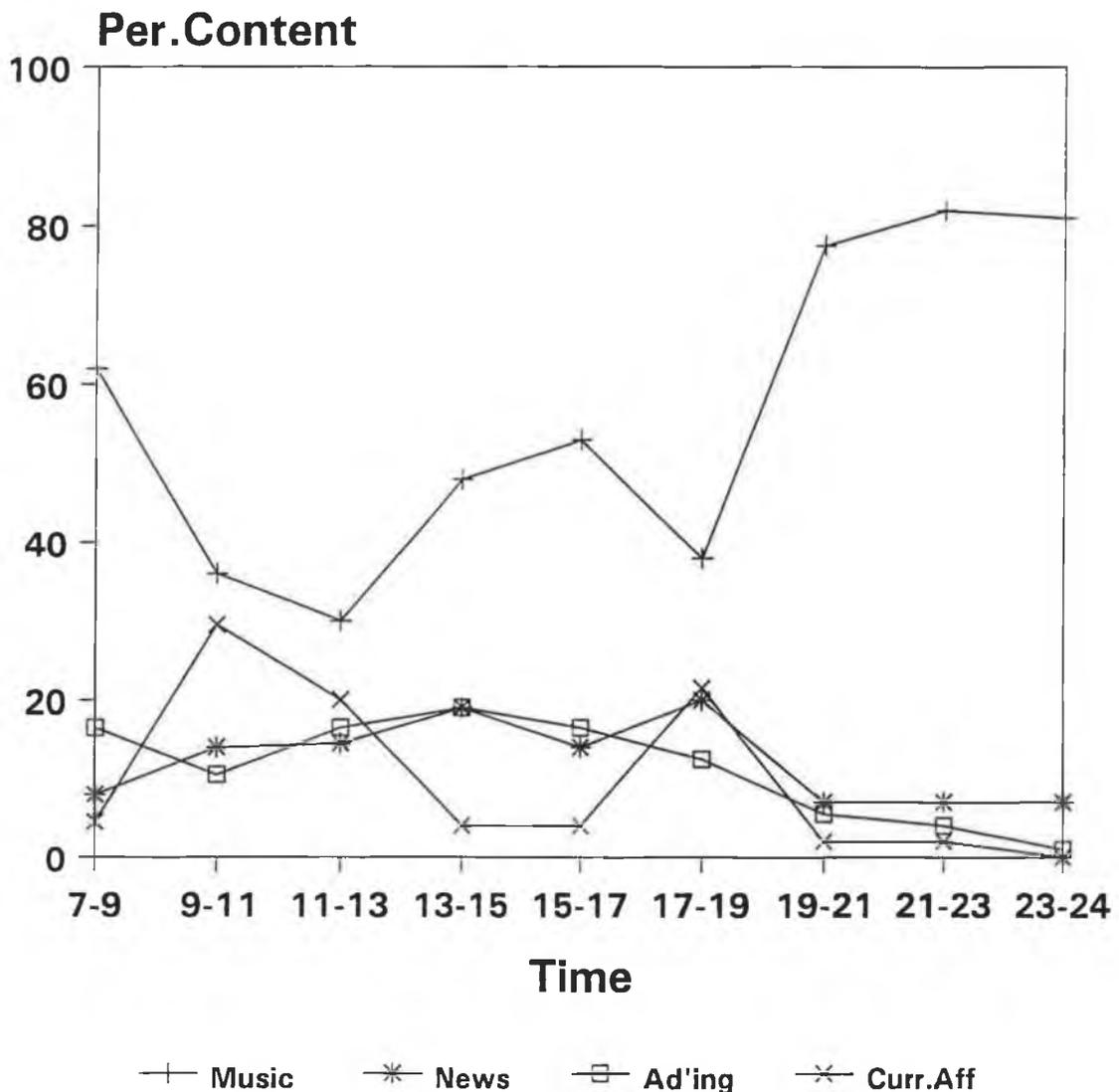
The best in new Irish releases (9.20 A.M.)
"Phone Forum" (10-11 A.M.)
Modern Woman (11.10 A.M.)
Arts and Entertainment Review (12.20 P.M.)
The West Today - evening current affairs programme
The Country Jamboree (6.45 P.M.)
Nightflite (9.15 P.M.)

There were plans to broadcast a broader selection of music, more information or current affairs programming and audience participation was to be encouraged. Between 3 and 4 P.M. "*Out and About*" was to include reports from venues outside the studio. The current format does not have the same variety of programmes and is clearly designed to appeal to a large cross-section of the population while the proposed format included a number of programmes designed to appeal to very specific tastes, for example *Modern Woman* and *Nightflite*. All efforts to cater for distinct segments of the population have been abandoned. "It isn't possible to be a complete mirror image of real life - you have to edit it down and make it commercial," says Programme Controller, Sean Costello.(1992)

The proposal submitted to the IRTC lacked the same degree of attention to commercialism which is now the primary incentive at *Galway Bay FM*. The problems which *Radio West* encountered suggest that insufficient attention was paid to finance when the original plan was drawn up, and now, as a result, the owners put commercial interests first. Gerry Rabbit, Manager *Galway Bay FM*, explains, "I'm involved in a number of other businesses and radio is no different." (Gerry Rabbit.1993) When local radio is regarded only as a business venture then there is a risk that it's potential contribution to local culture becomes defunct. Chapter 9 assess *Galway Bay FM's* contribution to Galway and the ability of the station operators to balance commercialism and localism.

8.4 THE DAILY SCHEDULE

The station is on air 24 hours a day (Appendix 4, Article 2, pages 5-7) but, because non-stop classic hits are broadcast from Midnight to 7 A.M., my analysis focuses on the seventeen hours of programming between 7 A.M. and Midnight. Rather than assessing seventeen hours from the same day it was decided that a random selection over a number of days would provide a more telling and representative account of actual content. It was found that, over seventeen hours, 56% of content was music, 8% current affairs, 13% advertising and 11% news. Links make up the remainder of the time - 12%. See Table 8.1:



From Table 8.1, "Daily Programme Content on *Galway Bay FM*", we can see that news content was highest between 6 and 7 P.M. *Ireland Radio News* (IRN) is broadcast on the hour every hour. Local News is broadcast after IRN news from 9 A.M. to 6 P.M. with extended bulletins at 1 and 6 P.M. From the Transcript of the 11 A.M. News on 21 May 1993, included in Appendix 4, (Article 3, pages 8-11) we can see that more stories are covered in four minutes by IRN than by *Galway Bay FM*'s local news department. The news from IRN is presented in a different style to local news bulletins - the latter tend to focus on personalities and are more personal, and more specific, as a result. However local news bulletins are too short to deal with the range and variety of news stories which would be of interest in Galway city and county.

Every local station is obliged to broadcast 20% news and current affairs. For a twenty-four hour station this means four hours and forty-eight minutes each day. While Keith Finnegan claims current affairs on *Galway Bay FM* accounts for 41% of output, in seventeen hours, only three hours and sixteen minutes were broadcast, fifteen minutes and fifteen seconds of which were sponsored current affairs items. This represents 14% of the entire programme content in one twenty-four day, and 19% of content between 7 A.M. and 12 Midnight, most of which occurs in the mid-morning show between 10 A.M. and 12 Noon and between 6 and 7 P.M.. In addition to the mid-morning show, sports news, farming news and weather reports, the following items are also categorised as current affairs:

Community Diary, Traffic Reports, Pet Patrol, Galway Bay FM Classifieds, The Entertainment Guide, Death Notices, Job Spot '93 and Lost and Found.

These sponsored items are interspersed throughout the days programming and are generally used to promote the station. Items such as this are a valuable community service but are not an adequate substitute for detailed discussion about jobs or other economic and social issues in County Galway. *Galway Bay FM* falls a little short on the daily news and current affairs requirement but on a weekly basis it picks up with shows like 'The John Francis King Show' and other special interest programmes. News and current affairs programming issues are discussed more fully in Chapter 9.

Music content is seldom less than 40% in any one hour, and tends to average at 50%. Music content represented 56% of programme content between 7 A.M. and Midnight in the period surveyed. Between 10 A.M. and 12 Noon as little as 13% may be taken up with music in any one hour. Some programmes rely completely on music, especially late at night when music content can be as high as 84% in one hour. Specialist music programmes include 'The Half Door' with Ita Kelly on Monday evenings from 8 to 10 P.M., 'Country Roads' with Tom Gilmore from 6 to 8 P.M. on Saturday evenings and the 'Saturday Night Party Mix' with Donal Mahon from 8 to 10 P.M.. 'Solid Gold Jukebox' is presented by Gerry McDonagh on Sunday from Midday to 2 P.M. in conjunction with *The Galway Advertiser*. A list of Classic Hits is printed in *The Advertiser* each week and the public can ring in to choose their favourite. Music content is also discussed in Chapter 9 with particular emphasis on the Classic Hits format and its implications for the Irish music industry.

The following comparison of programme content on *Galway Bay FM* on two days, (14 May 1992 and 21 May 1993) reveals that very little has changed in the last year:

TABLE 8.2

Average Content per Hour for 9 Hours (7 A.M. - 4 P.M.)		
Category	14 May 1992	21 May 1993
<i>News - IRN</i>	8%	9%
<i>Local News</i>	6%	6%
<i>Advertising</i>	14%	14%
<i>In-House Advertising</i>	2%	2%
<i>Music - Irish</i>	4%	2%
<i>Music - Non-Irish</i>	41%	45%
<i>Current Affairs</i>	15%	10%
<i>Sponsored Current Affairs</i>	1%	2%
<i>Links</i>	9%	12%
TOTAL	100%	100%

On 21 May 1993 speech content (links) was 3% greater than on 14 May 1992 (due to an increase in the number of competitions) and music content had increased by 2%, although the percentage of time given to Irish music has halved. Current affairs has fallen considerably but news and advertising remain much the same. Sponsored current affairs items are now more frequent.

8.5 SCHEDULE ANALYSIS

A more detailed programme analysis is necessary in order to see the 'type' of programmes which are included in the daily schedule. For this analysis content is broken down into five separate categories - **music** (*Irish and Non-Irish*), **news** (*local and national*), **current affairs and sponsored current affairs** (i.e. Community Diary), **Advertising** (*national, local and in-house*) and **Links** (requests, competitions, chat). Content for each hour is displayed in Appendix 4 (Pie 1-17, pages 12-28) but as the focus is on the actual programmes, i.e. *The Breakfast Show* (7 to 10 A.M.), *The Mid-Morning Show* (10 A.M. to Noon), *The Afternoon Programme* (Noon to 4 P.M.), *Drivetime* (4 to 8 P.M.) and *Nighttime on Galway Bay FM* (8 P.M. - Midnight), an average content over two, three, or four hours is an adequate indicator of the type of programme in question and the audience it is likely to attract.

8.5.1 - The Breakfast Show

The Breakfast Show (7 A.M. to 10 P.M.) is presented by Brian Walsh. The average content per hour over three hours was:

TABLE 8.3 - *The Breakfast Show on Galway Bay FM*

<i>IRN News</i>	7.30%
<i>Local News</i>	2.30%
<i>Local Advertising</i>	6.60%
<i>National Advertising</i>	5.30%
<i>In-House Advertising</i>	1.60%
<i>Irish Music</i>	2.00%
<i>Non-Irish Music</i>	54.60%
<i>Current Affairs</i>	2.30%
<i>Sponsored Current Affairs</i>	4.30%
<i>Links</i>	13.70%

The show, presented in a lively and cheerful manner, relies mainly on music and chat. There is a high percentage of in-house advertising included in the morning show, particularly between 7 and 8 A.M. Local news doesn't begin until after the nine o'clock news from IRN and IRN headlines are also broadcast at 7.30 and 8.30 A.M.. Audience participation is limited to requests and competitions. Other regular items include: a look at the papers, weather reports and traffic information. The city audience is the main focus of this programme and there is little if any reference to events, people or places, around the county.

Music comes mainly from the sixties and seventies. On 21 May 1993 the first record played was "Can't Hurry Love" by Diana Ross followed by "Yesterday" by The Beatles. Other songs/artists played between 7 and 10 A.M. on Friday 21 included; "Crying" by Roy Orbison, Go West with "What you wouldn't do for Love", and Leo Sayer, Charlie Rich, Richard Marx, Randy Travis, Jackie Wilson, Billy Ray Cyrus, Annie Lennox,

Sting, Whitney Houston, Gloria Estevan and Tommy Page. Only one Irish record "An Emotional Time" by The Hothouse Flowers was played between 7 and 10 A.M. on the day selected for assessment.

In the morning local radio achieves up to 10% listenership before 9 A.M. and listeners are predominantly from the '35 and Over' age group (12% as opposed to 7% in the 15-34 age group). 15% of housewives tune-in to local radio from 9 A.M. (*JNLR.1992. Table 4:54*) *2FM's* morning listeners are younger and come mainly from the 15-34 age group (12%) with only 3% of those in the '35+ Group' listening at 9 A.M. (*JNLR.1992. Table 22:49*) *Radio 1's* morning listeners come mainly from the 35+ category, with 30% listening at 9 A.M. Between 9.15 and 9.29 A.M. 29% of housewives and 23% of housewives with children listen to *Radio 1*. These figures remain steady until 11 A.M. (*JNLR.1992. Table 21:45*) Despite the fact that local radio loses a considerable percentage of the 35+ age group and the 'housewife category' to *Radio 1* in the morning, *Galway Bay FM's 'Breakfast Show'* is not designed to compete with *Radio 1*.

8.5.2 - Mid-Morning on *Galway Bay FM*

After IRN news and local news at ten o'clock Keith Finnegan's programme begins, and runs to midday. On a typical weekday local radio attracts its highest audience between 10 o'clock and 12 Noon (20%-23%) and reaches a high of 25% in the 'housewives' category. (*JNLR.1992. Table 22:53*) During these times the majority of those listening to local radio are in the 35-54 age group (25%-26% as opposed to 12%-18% in the 15-34 age group). (*JNLR.1992. Table 24:55*) *2FM* attracts between 14% and 20% of housewives between 9 A.M. and 12 Noon (*JNLR.1992. Table 22:53*) and *Radio 1* has an audience of between 30% and 37% of housewives between 9 and 11 A.M. (*JNLR.1992. Table 21:46*) *Galway Bay FM* needs to compete much more aggressively with *Radio 1* in the morning, in order to attract an even larger percentage of housewives.

Average content over two hours:

TABLE 8.4 - *The Mid-Morning Show on Galway Bay FM*

<i>IRN News</i>	9.00%
<i>Local News</i>	7.00%
<i>Local Advertising</i>	10.50%
<i>National Advertising</i>	6.00%
<i>In-House Advertising</i>	0.00%
<i>Irish Music</i>	4.00%
<i>Non-Irish Music</i>	15.50%
<i>Current Affairs</i>	38.00%
<i>Sponsored Current Affairs</i>	0.00%
<i>Links</i>	10.00%

Current affairs content is high and includes discussions with studio guests and phone links. Up to January 1993 this show was presented by Joe Woods. Since Keith took over, the show has become less controversial. Less time is devoted to each issue and audience participation is minimal. On May 17 1992 the first hour was devoted to a discussion about absentee landlords. In the second hour a debate about neutrality and Maastricht was introduced and extended in response to audience demand. Joe took three live calls each hour. In its present form more, but less contentious, topics are dealt with and the public are not given an opportunity to contribute. The show is too structured. If the public were given access to the airwaves a programme such as this could become a valuable forum for discussion. Callers are invited to ring-in but they only get on air for competitions.

Music content is low but advertising rises considerably after 10 A.M. It is interesting to note that '*In-House Advertisements*' and '*Sponsored Current Affairs*' items are not broadcast during this show, probably because current affairs programmes are more recognisably 'Galway' than programmes which rely on music and it isn't necessary to repeat the name of the station every few minutes.

8.5.3 - Afternoon - from 12 to 4 P.M.

Galway Bay FM's afternoon programme is presented by Jon Richards. Average content per hour for four hours:

TABLE 8.5 - The Afternoon Show on *Galway Bay FM*

<i>IRN News</i>	9.25%
<i>Local News</i>	6.75%
<i>Local Advertising</i>	9.25%
<i>National Advertising</i>	6.50%
<i>In-House Advertising</i>	2.75%
<i>Irish Music</i>	1.75%
<i>Non-Irish Music</i>	46.00%
<i>Current Affairs</i>	2.50%
<i>Sponsored Current Affairs</i>	1.00%
<i>Links</i>	14.25%

Classic Hits and advertising are the dominant categories in '*Afternoon Programme*'. Current affairs content is low but the extended news bulletin at 1 P.M. makes news content 'relatively' high. Jon takes callers live on air for competitions. '*In-House Advertising*' and '*Sponsored Current Affairs*' are re-introduced and together they account for almost 4% of content.

In the afternoon *Radio 1's* listeners come primarily from the 35+ age group (falls from 22% at 1 P.M. to 11% by 2 P.M. and remains lower than 5% in the 15-35 age group all afternoon). The majority of *2FM's* afternoon listeners come from the '15-34' category. Listenership falls to 4% after 2 P.M. (*JNLR.1992. Tables 21 and 22:43-56*) Local radio achieves a more equitable balance across all age groups - while the majority of afternoon listeners come from older age groups (approx.11%) the percentage of younger listeners is quite close (approximately 8%) Local radio has a certain

'agelessness' while the *RTE* stations tend to attract very specific age groups. This trend continues into the evening. *2FM* has a tiny audience in the 'Over 35' age group after 6 P.M. Evening listeners to *2FM* come mainly from the '15-19' age group. (*JNLR. 1992. Table 22:49*) *Radio 1* retains a high listenership in the '35+' category up to 8 P.M. but younger listeners do not listen to *Radio 1* after 6 P.M. The percentage of people listening to local radio in the evening in the 'Over 35' age group is double that in the '15-34' age group at 6 P.M. but as the evening progresses the figures tend to balance out. Late in the evening the percentage of younger listeners is larger. Local radio could secure a higher percentage of listeners by finding an equitable balance somewhere between *2FM* and *Radio 1* but *Galway Bay FM* does not compete well with *Radio 1*.

8.5.4 - Drivetime - 4 to 8

'*The Afternoon Show*' is very similar in structure to '*The Breakfast Show*', as is '*Drivetime*' (4 to 8 P.M.) presented by Donal Mahon. Average content per hour over four hours:

TABLE 8.6 - Drivetime on Galway Bay FM

<i>IRN News</i>	9.25%
<i>Local News</i>	6.75%
<i>Local Advertising</i>	9.25%
<i>National Advertising</i>	6.50%
<i>In-House Advertising</i>	2.75%
<i>Irish Music</i>	1.75%
<i>Non-Irish Music</i>	46.00%
<i>Current Affairs</i>	2.50%
<i>Sponsored Current Affairs</i>	1.00%
<i>Links</i>	14.25%

Traffic reports and the birthday hit are repeated in 'Drivetime'. The 6 P.M. news and sports bulletin from IRN is extended to approximately ten minutes and the local news round-up is followed by sports, and farming news. The highest percentage of news and current affairs in any one hour occurs between 6 and 7 P.M. (59%), and on Friday and Sunday evenings the entire hour is devoted to sports/farming news. (For further analysis see Chapter 9)

8.5.5 - Eight to Midnight

From eight to midnight Willy Leahy, Corinna Gavin or Neil Whoriskey, present 'The Nighttime Show'. The "Latenight Phone-in" takes place between 10.30 and 11 P.M. when the Bay Goes Quiet with a full hour of love songs until midnight. Average content per hour between 8 P.M. and Midnight:

TABLE 8.7 - Nighttime on Galway Bay FM

<i>IRN News</i>	7.00%
<i>Local News</i>	0.00%
<i>Local Advertising</i>	1.50%
<i>National Advertising</i>	0.25%
<i>In-House Advertising</i>	1.50%
<i>Irish Music</i>	7.00%
<i>Non-Irish Music</i>	75.25%
<i>Current Affairs</i>	1.50%
<i>Sponsored Current Affairs</i>	0.00%
<i>Links</i>	6.00%

The Classic Hits continue all evening and few Irish records are played, the only exception being "The Irish Band Spotlight" each night at 9.30 P.M. when a single by

a new Irish band is featured. The "*Latenight Phone-In*" gives the public an opportunity to talk about a chosen subject on-air. Topics like pregnancy and phobias have been discussed but here too the emphasis is on entertainment.

8.5.6 - Specialised programming

There are a number of 'specialist' programmes included in *Galway Bay FM's* schedule. *Sports News* is broadcast after the news at six every day and on Friday a special '*Weekend Report*' is added which can last for up to thirty minutes (6.30 to 7 P.M.). A lot of time is dedicated to sports coverage, particularly at the weekend. If there is an important game involving the county team or an inter-club game *Galway Bay FM* broadcast live commentaries on Sunday afternoon. On Sunday evenings Paul McGinley presents an hour of sports results (7 to 8 P.M.) The new **Outside Broadcast** (OB) unit will increase the stations live coverage of sports events.

In addition to sports and farming news other special interest programmes include the music programmes previously referred to and '*The Johnny Cummins Show*' and the '*John Francis King Show*' on Sunday mornings. John Francis is on-air from 10 A.M. to Midday with "lots of chat and some music". (John Francis King.1992) He is *Galway Bay FM's* most original presenter and condones his lack of professionalism by saying, "no body wants a perfect show". This is one of the most popular programmes on *Galway Bay FM*. Fr. Colm Kilcoyne presents '*Believing Now*' on Monday evenings at 10 P.M., a two hour show which incorporates music and chat with studio guests. This programme covers events from all over the county.

8.5.7 - Miscellaneous Content

'In-House Advertising' includes items which are used to promote the station. *Galway Bay FM* promotes itself as a Classic Hits station which "rolls out one great song after another". Examples include:

"Galway Bay FM means the best from the 50s and 60s, the 70s and the 80s, and the 90s - The music is in the 90s - 95.8 F.M and 96.8 F.M. - Your station Galway Bay FM."

"Today's Hits - Tomorrow's Memories from your station Galway Bay FM"

"Here on Galway Bay FM we play only the best music from today and yesterday. Every song is carefully selected and tested to make sure that you hear only the best. You listen to us because we listen to you. - Your station Galway bay FM."

8.5.8 - Schedule Synopsis

Programmes on *Galway Bay FM* tend to follow a predictable format:

Ad Break >	In-House Ad >	Music >
Link >	Music >	Competition >
Ad Break >		

Presentation is polished but individuality is obviously not encouraged. While a lot of time is taken up with "links", 'personalities' do not stand out and the DJs remain anonymous - faceless voices with mid-Atlantic accents. DJs do not choose the music they play and as a result they seldom have anything interesting to say about the music, except Ita Kelly who presents 'The Half Door'. The playlist is very narrow and the same songs, or music by the same artists, tend to be repeated regularly - Phil Collins/*Genesis* is particularly popular on *Galway Bay FM*! The "link" may include some information about the previous record, requests, a competition and the next record might be introduced. DJs seldom talk to the audience about local issues and are actually left with

little to say when everything from entertainment news to time announcements are either pre-recorded or accompanied by a sponsors name. Of course, 'Sponsored Current Affairs' items like "Community Diary" or "Job Spot '93" which are broadcast at a regular time have become a reliable source of information for regular listeners.

Galway Bay FM's target audience is the 25-44 age group. This group overlaps the 35+ age group who tend to listen to *Radio 1* and the 15-30 age group who are more likely to listen to *2FM*. *Galway Bay FM* has competed more successfully against *2FM* than it has against *Radio 1*. The current format has little to offer the older age group, the greater percentage of whom reside in the county. The under 25 age group are not being adequately catered for either. Persons in this age group may be unfamiliar with most of the classic hits which form the basis of *Galway Bay FM's* schedule and new music is not being introduced.

8.6 ADVERTISING AND SPONSORSHIP

Galway Bay FM is a member of *Independent Radio Sales (IRS)* (See Chapter 6). There are usually four advertising breaks per hour, approximately seven minutes in total. From **Table 8.1** above we can see that advertising content is highest between 10 A.M. and Noon and ceases completely after 10 P.M. In-house advertising is lowest between 10 A.M. and Noon.

An average of 12-13% of each hour (7.24 minutes) is devoted to advertising (national, local and in-house included). National and local advertising together are usually about 11% per hour (6-7 minutes). A total of 13% (6.5% local, 5% national and 1.5% in-house) of the time between 7 A.M. and Midnight (which is 8% [4% local, 3% national and 1% in-house] of content over twenty-four hours) was taken-up with ads. Local advertising accounted for 50% (63.10 minutes), national advertising for 26% (45.37 minutes) and in-house advertising was 14% (17.46 minutes) of the total advertising time in one day. In the morning between 7.00 A.M. and 10 A.M. ad breaks are short (approximately 1 minute) but can be as long as four minutes after ten o'clock.

All local community information is sandwiched between sponsored announcements, as Table 8.8 indicates:

TABLE 8.8

The Main Sponsored Announcements on <i>Galway Bay FM</i>	
<i>ANNOUNCEMENT</i>	<i>SPONSOR</i>
<i>The Community Diary</i>	Telecom
<i>Birthday File</i>	TV Week
<i>This Day In History</i>	TV Week
<i>Traffic Reports</i>	Ivors Motorcycles
<i>The Birthday Hit</i>	Griffin's Bakery
<i>Circle of Friends Competition</i>	Barry's Tea
<i>Pet Patrol</i>	The Pet Shop, Quay Street
<i>Sports News</i>	Higgins Ford Distributors
<i>Farming News</i>	Athenry Mart

Advertising on *Galway Bay FM* has become more expensive in the last year. 21 Spots, 30 seconds each, cost 280 pounds in 1992. The same package now costs 357 pounds and 21 Spots, 15 seconds each, costs 231 pounds. Copies of *Galway Bay FM's* 1992 and 1993 Advertising Rate Cards are included in Appendix 4 (Articles 4 and 4A, pages 29-31) The advertising department says that:

"Because *Galway Bay FM* carefully selects music that is known to appeal to the 22-50 year old age group, we can therefore reach the high-spend consumer bracket."

Improving listenership has made *Galway Bay FM* a much more attractive advertising medium than it was two years ago but the station does not rely on JNLR results to sell itself to advertisers. *Galway Bay FM* conducts its own audience research. In their latest survey of over 100 people in Galway city and county, the following information was obtained:

- The average number of radio's per households surveyed was 2.58
- 87% of those surveyed had listened to radio that day
- *Galway Bay FM* has the highest 'yesterday' listenership, among those surveyed:

<i>Galway Bay FM</i>	56%
<i>RTE 1</i>	49%
<i>2FM</i>	30%

- *Galway Bay FM* has the highest weekend listenership, among those surveyed:

<i>Galway Bay FM</i>	58%
<i>RTE 1</i>	39%
<i>2FM</i>	29%

Galway Bay FM says these results indicate that the station, above all other radio stations, gives the advertiser the most direct access to one's target audience because:

"Radio advertising is flexible and gives maximum penetration. Radio also has the added advantage of being the cheapest per capita form of mass media advertising. *Galway Bay FM* offers a totally professional production facility that will allow the advertiser to put forward a convincing message in the most effective way. Remember radio is the theatre of the mind - the possibilities are endless." (*Galway Bay FM Promotional Literature 1993*)

8.7 CONCLUSION: A public service or 'just another business'?

Keith Finnegan wants the government to recognise the fact that *Galway Bay FM* is delivering public service broadcasting. (Finnegan.1993) As we have seen *Galway Bay FM* does deliver some public services but the station is driven by an ethos of targeting its audience as consumers rather than listeners. Public service broadcasters have traditionally been more concerned with the idea that listeners are "psychological subjects, whose perceptions are both developed and constrained by the particular representational regimes of the media discourse." (Drummond and Paterson.1988:6) In a commercial environment the perception of the audience as "an economic category, a collectivity of consumers who participate in the busily evolving marketplace of commercial mass culture," dominates and informs media policy, and developments within the media. (ibid) *Galway Bay FM* is the perfect example of a local station which started out with good intentions but was forced to move into the commercial arena in order to ensure financial equilibrium in the increasingly competitive media environment which now exists. Public access, consumer choice and the aspiration to be a means of developing genuine local communication diminish in importance when financial security is threatened.

Competition leads to greater standardisation of programmes, reliable genres are stuck to in order to guarantee an audience and there are less original programmes as these involve greater risk. The Classic Hits format is safe because it offers music which has been accepted by past audiences. It is a tried and tested formula which guarantees an audience but high listenership is only a measure of success when profit, not quality or diversity, is the primary motive. *Galway Bay FM* has done well to find ways of providing public services like '*Community Diary*' in a way which is commercial, and other redeeming aspects include its contribution to sport and specialist programmes like '*The Half Door*'. However it is necessary to assess the station's overall ability to combine diversity with the motives underlying commercial broadcasting. Chapter 9 focuses on *Galway Bay FM's* contribution to, and reflection of, Galway and asks if a commercial station can be of any value to local culture.

CHAPTER 9

CHAPTER 9:

GALWAY BAY FM AND ITS RELATIONSHIP WITH GALWAY:

9.1 INTRODUCTION

What is most intriguing about the 'evolution' which has occurred at *Galway Bay FM* is the manner in which it is vindicated by those who own and work at the station. The change in format which has occurred is justified in commercial terms and the 'perception' of the needs of the Galway audience which informed the original format design is incongruous with the current format. Yet both claim to be local! The current format is "what the people want" says Keith Finnegan (1993), but what of the diversity which the original submission said existed in Galway, and the plan to "develop the radio service in this area so that it becomes part of the life of the community"? (*Western Community Broadcasting Services Ltd. [WCBS]: Submission to the IRTC.1989:6*)

As we have seen in previous chapters, change was necessary in order to ensure the survival of the station but Galway itself has not undergone such a complete transformation since 1989. Consequently claims that *Galway Bay FM* in its current form is as truly 'Galway' as the original proposal claimed to be lose credibility. As Brian Lally (*Anna Livia 102 FM*) says in reference to the IRTC, "It is a cop-out to come out and say 'Well these were commercial decisions and they were reached on a purely commercial basis and the playing field changed in the course of the game and justified the music/giveaways format.'" (*Hot Press. 8 May 1993:40*) The Directors of *Galway Bay*

FM changed the format because they were losing money, 'mass appeal' became the primary objective and diversity was reduced in significance. In this Chapter the 'purpose' behind the current schedule is assessed on the basis of its inherent 'localism'.

Of course there are different opinions about what is and is not local, about what is and is not 'Galway', so it is necessary to consider a broad range of opinion. My analysis of *Galway Bay FM* focuses on its contribution to Galway, its ability to transfer the atmosphere of Galway onto the airwaves and to relate to, and reflect, Galway. All the independent radio stations, *Galway Bay FM* included, are commercial, but can *Galway Bay FM* also claim to be 'local'? This chapter will assess the station's success in balancing these two objectives in its news, current affairs and music programmes.

9.2 LOCALISM ON LOCAL RADIO

Localism requires commitment - to be local a radio station must be about the people in the locality; it must be about being involved with the society, integrating with that society and making a contribution to it. *Galway Bay FM* is not local simply because it is based in Galway although its location should influence the type of material which is broadcast. I believe that *Galway Bay FM* does not 'sound' distinctly *Galway!*

A sense of belonging to a group of like-minded people, locally shared attitudes to place, territory, property and time are factors which create a sense of community. Local radio can appeal to elements such as these within the Galway community because radio is 'immediate' -news stories can be on air quickly and can be updated regularly. This is the main advantage of radio over the provincial press. The press functions according to a different 'conceptualisation of time' because papers are usually published on a weekly basis. Joe Woods says the press and local radio complement each other because radio whets the appetite for the full in-depth story. (Woods,1992)

Another characteristic which is locally specific is 'language'-'locals' have a similar accent and use the same pronunciation for names and placenames. This is one area in which *RTE*, as a national service based in the capital, is at a distinct disadvantage. Local references, the use of local phrases, a knowledge of the history of the locality, an ability to talk to and identify with the 'locals' and to be sympathetic to their worries, an active interest in current affairs on the local level - all of these make a locally based radio station truly 'local'. All *Galway Bay FM* staff are from the west but the style of presentation which the station has encouraged is too polished to be regarded as distinctly rural. However the presenters know Galway and comments like "**Out there in.....**" or "**All the way across town in.....**" do inspire familiarity.

Galway Bay FM promotes certain forms of pride in Galway. When the 'Galway Minors' returned to Galway having won the *All-Ireland Hurling Final* in 1992, *Galway Bay FM* travelled from Dublin with the team and the celebrations were broadcast live. Niamh Grogan's return to Loughrea after being crowned the 1992 *Rose of Tralee* was also celebrated by *Galway Bay FM*. The value of local radio in this instance is its ability to recreate and extend the sense of achievement generated by local success to a large percentage of the population.

'*National*' media services cover issues which interest the '*national*' population and can make only a minimal contribution to regional/local topics. When subjects like the '*national*' unemployment problem or poverty on a '*national*' scale are discussed '*national*' solutions are sought. However each region or locality has a different experience of poverty and unemployment and '*locally specific*' aid programmes can often be more effective. The local media must try to create a response to issues such as these, within the local community. Herein lies the greatest potential of local radio - the possibility of creating or contributing to a sense of responsibility and a response to the locality which the national media fails to activate. The press can function on this level and has the advantage of being able to use words and photographs but local radio, when used as a 'live' forum for discussion, can make a vital and healthy contribution to local development. This is why news and current affairs programming are particularly important on a local level.

9.3 LOCAL NEWS AND LOCALISM

If local radio is to be responsive to the local people it must know its audience and the issues which concern them. Local radio has the potential to make us aware of developments and activities in the locality and encourage interest and participation in the locality. To do this local radio must have a comprehensive news service and specialist current affairs programmes. Current affairs incorporates programmes dealing with economic and social issues, as well as specialist areas such as the Irish language and culture, farming matters, sport, church services and the development of the arts. According to my research *Traffic Reports*, *Weather Forecasts*, *'The Entertainment Guide'*, *'Community Diary'*, *'Pet Patrol'*, *'Job Spot '93'*, *'Lost and Found'*, and the *death notices* represent a significant proportion of *Galway Bay FM's* current affairs content. Items such as these have the potential to revitalise 'communal identities' by placing the emphasis on the parish or county but only in conjunction with an 'all-round' local news service. The provincial press has fulfilled this role for decades in Ireland but as Raymond Boyle points out; "Unlike the printed medium, radio is immediate and 'real' - spatial distance from the event is eroded and the listener is transported in imagination to another part of the country, as part of a wider imagined community". (Anderson.1983 in Boyle.1992:624)

Boyle stresses the importance of the interrelationships that exist between radio and newspapers in helping to construct national pastimes. He says media coverage "transformed sport from a simple rule-governed game into a tangible activity which can generate a degree of collective sensibility." (ibid) Local radio, by its immediacy, 'actuality' quality and ability to eradicate distance, combined with its domestic location, can generate "collective sensibility" within a specific locality. Simply having a local radio station is a source of local pride but John Waters credits local radio with much more than this. He says local radio has "created a shadow of something moving in the rural Irish personality which is now actively refusing to look to the east for signs of itself." (*Irish Times*.11 May 1991)

While Boyle does make the point that the media held up an image of a country rich in regional variation, the ultimate achievement was the realization that Ireland was a nation, bound together by a common sense of collective identity. Local radio places the emphasis back on "**regional variations**". In fact Waters claims the success of local radio is a reaction against what is perceived as a concerted effort to marginalise rural cultural identity. (*Irish Times*.11 May 1991) As we have seen in Chapter 3, due to the considerable amount of syncretism which occurs in Ireland community identity has survived. The influence of the global media has been diminished as a result and the role of local media is to **reflect and revitalise**, rather than **create**, local cultural identity.

Cultural identity is lived out in language and actual social relations. Local radio can amplify a common sense of collective local identity to a central position and can also be a cultural site on which ethnic distinctiveness can be expressed. As others have suggested, local radio's greatest contribution to community development may be in re-awakening a sense of self worth and self-respect in the community. As Brennan puts it in her study of *Mid West Radio*;

"Local radio has made a statement that the Mayo accent, Mayo turn-of-phrase, Mayo humour, Mayo concerns and Mayo values do not need to be discarded, concealed or modified to conform to some Dublin ordained standards. The people on the periphery have found a voice." (Brennan.1991:167)

The 'local' begins to have a greater significance once its lack of representation in the national and global media is realised. The demand for local news and information increases as a consequence and only local media can respond to this demand. The specific characteristics of radio broadcasting previously referred to - its immediacy and 'actuality' quality, its ability to eradicate spatial distance thereby becoming a substitute with listeners unable to attend a live event/debate, its ability to provide an access point for the public and to give them an opportunity to speak to local politicians and other local representatives, and its accessibility - make the revitalisation of local culture, local pride and a sense of local responsibility the greatest potential of local radio. While these should be the primary aims of local news and current affairs programmes it is dangerous to be too insular. As we have seen in Chapter 4, EC policy now has a major influence on our lives. While the aims of local media may conflict with the principle of standardisation at the heart of *The European Community*, the public must be informed

about EC and international developments so that it may seek to shape and influence policy, in so far as democratic structures allow. The local radio stations in Ireland get their national and international news from IRN and IRN bulletins are broadcast on the hour. Consequently local news is always broadcast after national news when *ideally* local news stories should come first, as a reflection of their relevance to the local audience.

9.3.1 - News and current affairs on *Galway Bay FM*

As noted earlier local news bulletins on *Galway Bay FM* are short (usually four minutes) and are not used to deal with "serious issues in a sensible, intelligent, articulate, interesting way". (Tom O'Connor.1993) There is no evidence of investigative journalism, the station does not produce documentaries about Galway and topical issues are avoided. As Gerry Rabbit (1993), Manager *Galway Bay FM*, said; "We could be controversial every day of the week, we have access to that, but we're not that breed of station and we don't want to be." Sean Costello (1992) says, "just because you don't have a fifteen minute interview on something that's happening doesn't mean its not Galway - we bring it onto the show, tell people its there and move on with what they want to hear." The high listenership which Keith Finnegan's mid-morning current affairs show attracts (and *MWR's* popularity in Galway) suggests that the Galway audience want to listen to talk radio but, as we have seen in Chapter 8, *Galway Bay FM* is a music station, first and foremost.

Joe Woods (1992) claims that Galway local radio has created a new element of accountability because people will always remember things that are said. He says people are no longer reluctant to criticise. However the evidence suggests that *Galway Bay FM* does not realise the potential of local radio in this regard. It does not, for example, give the public the opportunity to be critical because access is limited to competitions and requests. The station does perform the necessary function of keeping the public informed about 'what' is happening but seldom discusses 'how' or 'why'. There are exceptions of course and the 1992 General Election was one. *Galway Bay FM* dedicated two hours

to election debate with candidates from east and west Galway. The two hundred and fifty tickets made available for each debate were "snapped-up", says Keith Finnegan. (*Irish Times*. 2 November 1993) This is an indication of the interest in local issues which exists in Galway which *Galway Bay FM* has failed to engage with or promote.

Tom O'Connor (1993) says *Galway Bay FM's* local news service is "a poor effort which reflects the shortage of funds." He also says that "there are a lot of issues in Galway every day and they could easily have a magazine style news programme in prime time." City redevelopment, the new sewage system in Galway city, vagrancy and specifically rural issues cannot be adequately dealt with in the space of four minutes. However the six o'clock news bulletin is quite comprehensive. In the five minute and forty-four second local news broadcast on Monday, 21 June, the following stories were covered:

- 1: Dr. Noel Rice, Chairman of Western Health Board - Vote of No-Confidence.
- 2: Development of the Tuam Road - Action Plan to be launched by Minister Maire Geoghan Quinn.
- 3: Winners of Galway Hospice Competition.
- 4: Galway Final of the Rose of Tralee Competition.
- 5: Tourism in the West (to benefit from the expansion of Brittany Ferries to Cork thereby opening a new entry point for Continental visitors)
- 6: Galway Arts Centre Exhibition.

The following items were covered in brief:

- 7: Shannon Stop-Over.
- 8: Conradh na Gaeilge - Irish Classes.
- 9: Galway Arts Festival.
- 10: Galway Amnesty Talk.

Galway Bay FM discusses local issues and by putting the focus on local news is a source of information for the Galway people, but a hard-hitting, serious and informative current affairs programme is needed in order to give the Galway station the 'edge' which it now lacks. Lengthy and informative interviews with local politicians and other local representatives would attract a large local audience, particularly if *Galway Bay FM* allowed listeners to participate and encouraged the exchange of ideas and points of view.

Joe Woods (1992) regards the morning show as a "locking-in" point for the local community and the public can write to or call the station about topics they would like discussed. This show and regular features like '*Community Diary*' and '*The Entertainment Guide*' help to keep the audience informed but only in a superficial manner. Kevin McNicholas criticises *Galway Bay FM*'s format as "*Shaggy Dog Radio*" because segments like '*Pet Patrol*' and '*Lost and Found*' are regarded as a public service. (McNicholas.1992) However there is a place for segments such as this on local radio and they give *Galway Bay FM* a degree of 'practical value'. Any segment which entitles the public to use the local station should be encouraged but '*Pet Patrol*' can hardly be regarded as a cultural contribution! *Death notices* are generally regarded as the most innovative 'contribution' which local radio makes to the local community. *Galway Bay FM* broadcasts '*Farming News*' every evening between six and seven o'clock, the only real concession made to the rural audience by the Galway station. '*Farming News*' is informative and gives farmers advice on EC policy and information about developments in national policy and trade prices.

Galway Bay FM is making a valiant effort to provide a quality news service and is successful, to a point! To be of real value more time and resources must be dedicated to the provision of a more comprehensive service. Fifteen minute 'features' on topical issues, informed debate, the provision of information collated from research rather than simply reporting the facts, a weekly documentary covering major developments in the city and county - these would give *Galway Bay FM* a vital role and a high profile in the future of Galway.

9.3.2 - Irish language and culture on *Galway Bay FM*

Nuacht is the only Irish language 'programme' on *Galway Bay FM*. *Radio na Gaeltachta* serves the Gaeltacht and Irish speakers throughout the country but the number of Irish speakers is falling. *Galway Bay FM* could help to maintain the survival of Irish in the west in two ways; by broadcasting interesting programmes in Irish and by stimulating an interest in Irish music and Irish culture. However there does not appear to be any real cultural policy at *Galway Bay FM*.

Fergal McGrath (1992), Manager *Galway Arts Festival*, says *Galway Bay FM* is a part of the continued growth of the Festival because it can "pull" in people from the county but says there should be a regular 'Arts Programme' and an 'Arts Newsdesk' at the weekend in order to reflect the interest in the arts which exists in Galway. Fergal admits *The Festival Committee* has failed to make the best use of the local station but believes a closer relationship will develop in the future. Last year (1992) *The Festival Committee* was given a 14 day radio licence, by the IRTC, which it used to promote the acts coming to Galway for the Festival. Kevin McNicholas (1992) says a Festival station was necessary because *Galway Bay FM* wouldn't give the Festival the airtime it deserved. Of course it does take time for any new media to make its presence felt, as we have seen in Chapter 7. *Galway Bay FM* now makes a minimal contribution to Galway's cultural identity but when the possibilities are realised perhaps the local station will be better used by organisations like *The Arts Festival Committee* as a means of fostering cultural initiative in Galway. There are a large number of events/festivals in Galway which would benefit from such a development and because the arts in Galway cater for every age group arts programmes would overcome the generation gap which 'serious' programming tends to produce.

Galway Bay FM's sports coverage is comprehensive. The *GAA* definitely get more return for their investment than the *Western Health Board (WHB)* which invested money in local radio because it hoped to "use radio to further health education". (Eamonn Hannan.1993) *Galway Bay FM* does occasionally invite representatives of the *WHB* into studio to talk about issues related to health, but 'education' is not a primary aim for the local station.

9.3.3 - The essence of local radio in Galway

The ability to 'reflect the ethos of the locality' is regarded as the 'quintessential ingredient' or essence of local radio. *Galway Bay FM's* news and current affairs programming does not live up to this ideal. Content is not designed to foster a greater awareness of identities and social groupings around the county - there are no 'minority programmes', i.e. programmes dealing with or giving access to minorities like the travelling community. Within any community segmentation and diversity occur and if *Galway Bay FM* is to be truly local it must reflect this diversity, thereby helping to break down barriers and draw the community closer together. The urban-rural divide has caused major problems for *Galway Bay FM* and while some progress has been made towards achieving a balance between the two, the station is much more in-tune with the city than it is with rural Galway.

The city - county divide

It is generally accepted that the older population of the county prefer to listen to talk radio. Only two and a half hours are dedicated to talk radio each day on *Galway Bay FM*. This is evidence of the lack of balance which exists at the station - the large, young city audience are the primary focus of *Galway Bay FM's* programming policy. Galway is recognised as one of the most difficult areas in the country for local radio because the local station has to balance the cosmopolitan and the rural. Bernadette Prendergast says it has been one of the most difficult challenges the station has had and one of the reasons

the station has had difficulties getting established. (Prendergast.1992) Despite what Bernadette calls the "*pure dichotomy*" between city and county she believes news, current affairs and sport all cross the divide. Classic Hits music crosses the divide because it is not 'location specific' but it makes no contribution toward the abolition of the distinction between urban and rural Galway.

Keith Finnegan insists that the urban-rural divide no longer exists. (Finnegan.1993) "The city has gone to meet the country", he says. "Young people in Ballinasloe now want the same things as young people in Galway city." This may be true but it has more to do with fashion than with a change in the structure of society or audience demand. Older listeners are not so easily swayed. Television, telecommunications and transport have exposed rural Ireland to global influences but as we have seen in previous chapters local culture and rural identity is surviving so it is wrong to assume that location is no longer a relevant factor. There are distinct differences between urban and rural Galway which cannot be ignored. Common denominator programming will please a percentage of both urban and rural listeners but the specific needs of the urban and the rural audience are ignored as a consequence.

Eamon Hannan represents the *Western Health Board* on the Board of *Galway Bay FM*. He says that because of the high proportion of old people in the west isolation is a problem. (Hannan.1993) He believes radio has a role in bridging the gap in communication but people in the 'over 65' age group are not the audience advertisers want to attract and a commercial Classic Hits station will not dedicate a lot of time or resources towards their needs. Mr.Hannan also makes the point that the local station cannot afford to be too insular or parochial because many people living in Galway aren't from Galway. However local radio should be used to inform 'outsiders' about Galway and to help them to integrate into the culture and lifestyle of the county.

Clare FM and *Mid West Radio* both reflect a rural ethos. This may explain why 'other local stations' have such a high listenership in Galway. *Galway Bay FM* is about to launch its new **Outside Broadcast (OB)** unit and the intention is to broadcast from towns all over the county. This is a very positive and long overdue development but

unfortunately it is regarded more as a sales promotion than as a means of encouraging rural participation. As Keith Finnegan explained, "We can pull into Athenry and do a major sales blitz....People will see that *Galway Bay FM* is in town for the day and we'll take the sales team out and blitz the town." (Finnegan.1993) At least rural Galway will get airtime! It is unlikely that local 'rural' issues will be discussed in depth however or that local musicians will get access as they do when Radio Kerry travels around the county.

While the majority of advertisers on *Galway Bay FM* are from the city there are a number from Oranmore, Athenry, Loughrea and Ballinasloe. Due to transmission problems the station's signal is very weak in Ballinasloe (the second largest town in the county), and in any area east of Aughrim. In fact the stations' signal has only been available to 25% of the franchise area up to now. (*Irish Times*: 25 February 1992) Consequently the station loses listeners and advertisers to *Shannonside FM* and *Clare FM*. While *Kerry Radio* uses five transmitters to cover its franchise area *Galway Bay FM* has relied on one to cover a similar area. The station has recently received permission to set up a second transmitter near Ballinasloe. Perhaps the subsequent increase in rural listeners and advertising from outside the city will encourage a more serious commitment to rural Galway.

9.4 THE CLASSIC HITS FORMAT AND THE IRISH MUSIC INDUSTRY

As I pointed out earlier local and national radio stations have the potential to aid the growth of the Irish music industry by giving airtime to Irish musicians. *2FM* claims that it operates between 20% and 25% Irish music (*Hot Press*, 8 May 1992:41) but the results of a survey carried out by *Hot Press* over five hours on Monday, 1 March revealed the following:

TABLE 9.1 - Classic Hits Radio and Irish Music

	FM104	2FM	98FM
<i>Records Played</i>	66	64	58
<i>Irish Played</i>	4.5%	12.5%	7%
<i>New Irish Played</i>	1.5%	11%	1.75%
<i>Overall New</i>	20%	47%	19%

It emerged that 15.5% of the total music output on the three stations was dominated by just ten artists:

Bryan Adams, Simply Red, Peter Gabriel, Genesis, Fleetwood Mac, Van Morrison, Annie Lennox, Lionel Richie, INXS and REM.

2FM did emerge as more distinctive in that it played a higher proportion of new material and newer homegrown talent. (*Hot Press*, 6 April 1993) No figures exist for the rural local stations but it is generally assumed that they play a large quantity of Irish music. Shay Healy says rural local radio is a "boon to country, folk and traditional acts." (*Hot Press*, 9 May 1993:7) A review of the Play List policy of Irish local stations in *The Irish Songwriter* (Winter/Spring 1993) listed a number of rural stations who make an effort to include Irish music in their daily play lists. Included were *Radio Kilkenny*, *WLR FM*, *Tipp FM*, *LMFM*, and *South East Radio*. *CKR*'s policy is to allow presenters to have major creative input into their programmes and because most presenters are committed to broadcasting a substantial amount of Irish acts Irish music is played. (*Hot Press*, 9 May 1993) *Galway Bay FM* functions according to a very tight playlist and "creative input" is stunted as a result.

Like *98FM* and *FM104* in Dublin, *Galway Bay FM* is having a negative effect on the local music industry. A survey conducted on 21 May 1993, over the same period as the *Hot Press* survey referred to above (12.30 to 6 P.M.), revealed the following:

TABLE 9.2 - Music on *Galway Bay FM*

	<i>Galway Bay FM</i>
<i>Records Played</i>	46
<i>Irish Played</i>	4%
<i>New Irish Played</i>	2%
<i>Overall New</i>	13%

Galway Bay FM plays less new music and less Irish music than any of the Dublin based stations. The high percentage for 'new Irish music' can be accounted for by the fact that the survey was carried out the week after Ireland won the *Eurovision Song Content* and the winning song, 'In Your Eyes' by Niamh Kavanagh, was being played regularly.

Kevin McNicholas is involved in the recording industry in Galway. He says, "the biggest help the local station can give people in Galway who are trying to make it in the music business is to play their material, but they [*Galway Bay FM*] don't." (McNicholas.1992) When he worked at *Galway Bay FM* Kevin made a number of attempts to have Irish songs included in the playlist. He was told music by the likes of *DeDannan* "wasn't suitable". The fact that *The SawDoctors'* first single "*Usta Love Her*" was at Number One in the Irish charts for two weeks before *Galway Bay FM* played it is an indication of the stations unwillingness to take a chance on something new, or to recognise what is truly local.

Two years ago the Galway station was much more committed to playing new Irish bands. Jon Richards then presented '*The Rock Programme*' for which he received a *Hot Press Award* in 1991. Jon interviewed bands live on air and recorded acoustic sessions. He says it started with Galway bands - "I decided, this is a local station, we're meant to be doing things for the locals, so I started asking local bands to send in their stuff". (Jon Richards.1992) *The Big Geraniums* recorded a demo for '*The Rock Programme*'

which got them signed to *Polygram*. '*The Rock Programme*'s' legacy is '*The Local Band Spotlight*' in which a local band is played and occasionally invited into studio but this hardly qualifies as a 'serious' commitment to Irish music. However local musicians often get airplay in '*The Half Door*', and Keith Finnegan or John Francis King may include Irish music in their programmes particularly when it relates to a local story being covered on the show.

Recent comment from music rights organisations, bands, recording studios, record companies and band managers reveals a high level of dissatisfaction with independent radio within the music industry. Conor O'Malley (Manager, *Something Happens*) makes the point that with a token amount of Irish music, made by Irish based artists, the royalty money from these potential plays exits the country never to return. (*Hot Press*.6 April 1993) As more and more stations adopt the Classic Hits formula even less royalties are generated from Irish records and there are fewer openings for Irish music on Irish airwaves.

9.4.1 - Royalty Payments

There are two royalty collection agencies in Ireland - *The Irish Music Rights Organisation* (IMRO) which is the licensing body of *The Performing Rights Society* (PRS) and *The Mechanical-Copyright Protection Society Ltd.*(MCPS). MCPS licences companies and individuals who record its members' musical works and collects and distributes the royalty payments under those licences (includes music recorded for retail sale and music recorded into television and radio programmes, or commercial films, videos, etc.) PRS and IMRO collect royalties on performing rights.

PRS represents over 26,000 members in Britain and Ireland and grants licences to perform its members' (composers, authors, music publishers) music to the proprietors of venues where music is performed and to radio and television stations. The licences issued cover all forms of performance regardless of whether the performance is given by live musicians or from a recording. (*On The Right Track: MCPS Publication.1993*)

PRS collected more than 145 million in 1992. (*Irish Times*.13 April 1993) IMRO has the exclusive licence from PRS to collect royalties from the public performance of copyright musical works in the Republic of Ireland.

The Irish music industry is represented by a number of agencies:

The Irish Association of Songwriters and Composers (IASC) is a voluntary body which represents the rights and interests of Irish songwriters.

The Republic of Ireland Music Publishers Association (RIMPA) represents the music publishing industry in Ireland.

The International Federation of Phonographic Industries (Ireland) (IFPI) protects the interests of manufacturers, producers and sellers.

Phonographic Performance (Ireland) Limited (PPIL) was established by the recording industry to administer public performance and broadcasting rights of the copyright in the sound recordings controlled by its members.

The Irish Music Copyright Reform Group (IMCRG) has been set up to examine copyright in Ireland and to recommend policy reform.

(On The Right Track: An MCPS Publication)

Radio stations pay an annual fee to the MCPS on the basis of population reach, not percentage of turnover, and payments to IMRO are assessed on the basis of total music not for each record played. Local stations only log the music they play once or twice a month and consequently musicians who are played often lose out on their royalties. Another problem with the procedure which MCPS and IMRO employ is that the royalty organisations have no real influence on music policy. They function as collection and distribution agencies only, and most of the funds they collect go out of the country. PRS collects over 500,000 pounds in royalties annually from the local stations but only a tiny percentage of that paid by Classic Hits stations like *98FM* stays in Ireland because so few Irish records are played. (*Hot Press*.5 March 1993:8)

RIMPA insists that it is imperative that Irish publishers and songwriters should have maximum support from all radio stations. This would help to create employment in the industry not just among musicians but in ancillary areas such as recording studios, live venues, printers and others. "It is an absolute indictment of all concerned and especially

the IRTC that a national asset such as the airwaves should not be harnessed to create employment," says John Lappin of RIMPA. (*Hot Press*.5 March 1993:7) Derry O'Brien of the International Services Department, *Irish Trade Board*, points out that full time employment in the Irish music industry is estimated at between 2,000 and 2,500 with 5,000 part-timers. The potential for a significant increase in both these numbers was identified in a report produced by *Stokes Kennedy Crowley* in 1992. (*Irish Press*.17 March 1993) Exports from the sector are targeted to hit 28 million in 1993, an indication of the amount of money which is being generated by music in Ireland.

IMRO is more involved than MCPS in the music industry and has an active policy of stimulating composition and performance of new music. However as Eamon Shackelton of IMRO explains that the organisation cannot interfere with the commercial decisions of stations. (Eamon Shackelton.1993) Shackelton says local stations are forced to be economic due to legislation and therefore go for the lowest common denominator. Music must be heard to be appreciated and increased airplay for Irish product would result in increased Irish record sales. MCPS recognise the importance of media coverage and say that; "Should a radio or TV producer decide that a song is a potential hit, playlisting and consequent repeated broadcasts often ensure success." (*On The Right Track: An MCPS Publication*) They tell their members to find out which programmes cover new music and to contact the producer. Unfortunately there are very few stations playing new bands.

Sean Costello insists that *Galway Bay FM* would fail if it started putting "*pub music*" on air. (Costello.1992) "*Pub Music*" refers here to traditional/folk music, both of which are closely related to Galway. This is not reflected on the local station. Ita Kelly presents '*The Half Door*' for two hours on Monday evenings but ceili or traditional music is not on the 'everyday' playlist. *Galway Bay FM* strives to produce a predictable and narrow range of music, an obvious backlash against the failure of *Radio West* which played a broad mix of music ranging from country, to pop, to rock. However the problem with *Radio West* was not the 'type' of music it played but the fact that the playlist was completely unstructured. Because *Radio West* didn't work country music is now a specialist category on *Galway Bay FM*.

9.4.2 - The Irish Music Industry Loses Out!

Derry O'Brien says lack of airplay inhibits the success of artists at home and ultimately has a detrimental effect on their chances of succeeding overseas. (*Hot Press*.5 March 1993:8) Because Irish acts often only receive 'serious airplay' in Ireland after they have had critical and commercial success outside Ireland, the opportunity to succeed is very limited. While the number and quality of Irish bands (and the quality of the recorded product) is very high new music is not being introduced to the Irish audience. Dave Fanning, Alan Corcoran and Larry Gogan do play a lot of new music on *2FM* and some local stations dedicate whole programmes to Irish artists (e.g. *Tipp FM* and *LMFM*). However the Classic Hits format does not include new music and when Irish music is played established artists like *Mary Black*, *Christy Moore* and *Christy Hennessey* are chosen. It is important to recognise the fact that music is closely related to culture and that the music which emerges from a country or locality is a reflection of its culture. By not playing local artists (new artists especially) local radio stations are failing to reflect the locality which they supposedly serve.

There are a huge number of bands and solo artists living and working around Galway. *The SawDoctors* and *The Stunning* are the best known and they are played occasionally - others like *Toasted Heretic*, *The Cajun Band*, *The Sleepwalkers*, *The Big Geraniums*, *The Little Fish* and *The Fat Lady Sings*. are not. *The Sleepwalkers* have released two singles on vinyl which Larry Gogan has played but *Galway Bay FM* has not. Padraig Boran (Manager - *The Stunning*) says the Galway station will not play 'different' or 'unknown' music because "it is too much of an effort to break into their computer playlist". (Boran.1993) When *The Stunning* released '*Mr. Ginger*' in October 1992 *Galway Bay FM* did have the band in-studio but while the single was played fairly regularly it was kept on the playlist much longer at *MWR*. Boran says radio play is vital for new and established artists because there are so few other mediums available to musicians: "Live gigs are losing out because nobody knows who the new bands are," he says. At the moment live music is extremely popular, especially in Dublin, but if bands aren't heard on the radio they will not attract audiences. Padric Boran says this

is why *'The Buzzcocks'*, a reunited 70s band, recently attracted a big audience in Galway while in the same week only 100 tickets were sold for *'Blink'* and only 107 people showed up to see *'An Emotional Fish'*. (Boran.1993) Kevin McNicholas (1992) says local musicians have given-up on *Galway Bay FM*, and *'Club Setanta'* which has made an effort to introduce new bands to Galway is finding it increasingly difficult to compete against the nightclubs and "60s" discos which abound in Galway.

9.4.3 - Legislation to counteract 'the hits format'!

Irish music will not get airplay on *Galway Bay FM* or other local stations unless new legislation, or some other incentive, is introduced. The music rights organisations and their various constitute bodies could encourage the local stations to play more Irish music by sponsoring Irish music programmes or new band competitions. The music press could be more involved here too. *Hot Press* has teamed up with *104FM* for *'Make it or Break It'* where a new Irish single is aired nightly and listeners are asked to ring-in and vote for their favourite. A competition such as this sponsored by PRS/IMRO could easily function on a national scale with the co-operation of the local stations.

'Danceline Records' has been campaigning for the introduction of a 35% Irish music content levy for all Irish radio stations. (*Hot Press*.5 March 1993:7) A similar content regulation was introduced in Canada in 1971 (30% to 50% needle-time is required, by law, to be given to domestic artists and bands). A huge infrastructure in the popular music industry has developed as a result with tiers of artists, management, promoters, studios and record producers. "Payments of royalties to Canadian writers and producers grew and in turn stimulated further growth in the creation of Canadian music, " says Eddie Joyce of *Danceline*. (ibid) The immediate effect of such a policy would be additional jobs for Irish people in the domestic market and an increase in export earnings for the Irish music industry. Derry O'Brien (*Irish Trade Board*) says the quality of our recording facilities and the talent of our musicians are on a par with the best internationally, making this not just a highly desirable but also an eminently achievable

national policy objective. (ibid) The benefits of a quota system for the Irish music industry are clear but if the local stations fill the quota by playing established Irish artists then new Irish music will become even more isolated.

The recent launch of two new record companies, *Hunter S. Records* and *AX-S Records*, both intent on developing a strong roster of homegrown talent - is an indication of the healthy state of the Irish music industry. It is ironic however that the same week these new companies were launched (early May 1993) Paul Ashford of *Break Records* released "*100% Pure Irish*" a compilation of 20 new Irish bands intended to force independent stations to give more airtime to home-grown talent. (A second compilation is to be released later this year) Apart from a few token airplays the album has been ignored. Ashford plans to present the Minister with a 5,000 signature petition requesting an amendment of broadcasting laws. The petition says:

"We feel strongly that there is a wonderful opportunity to create jobs in the music industry by providing an environment where young bands can flourish and, hopefully, go on to conquer world markets. We think it would be shameful to neglect this job creation possibility and would ask you to consider strongly, legislation to compel radio stations to fulfil their moral obligation to foster Irish talent."

Celine Craig says the IRTC has encouraged stations to play Irish music but that "they [the stations] argue that basically it has to fit within their commercial framework." (*Hot Press*. 8 May 1993:40) Keith Finnegan has taken "grave offence" at comments made about the Classic Hits format in *Hot Press*. He claims that at least two Irish records are played every hour on *Galway Bay FM*, but this claim has not borne out in the research results reported earlier

It ten years time there will be no 'new' classic hits because the current reliance on music from the fifties, sixties and seventies is preventing new music from achieving 'hit' status. It is imperative that the local stations actively support local talent and promote the music that is coming out in Ireland right now. Irish music is one of Ireland's biggest exports and has given us a positive identity internationally. As Shay Healy says, "Irish rock is a respectable part of world culture, but little of the success is reflected at home."

Going hungry on home turf should be an incentive not an imperative!" (*Hot Press*.9 May 1993:7) Music and identity are closely related and every element which can strengthen local identity should be employed to counteract the influence of the global media and the global music industry on Irish music, Irish identity and Irish culture.

9.5 CONCLUSION

The failure of *Radio West* has had a longterm impact on the Galway station. *Galway Bay FM* is more cautious as a result and less willing to experiment with new music or 'controversial' current affairs programmes. The 'Classic Hits' format and all its trappings (competitions, promotions, sponsored current affairs, mid-atlantic accents) has been adopted and all attempts to create an original format have been abandoned. The Classic Hits format attracts a large audience because it appeals to the lowest common denominator. "*Galway Bay FM*" is constantly repeated, as if to remind listeners that they are listening to a Galway station! Sean Costello says "it would be impossible for a station to be based in a particular locality without taking on a flavour and atmosphere of that locality." (Costello.1992) This may be true but it hardly qualifies as a commitment to localism!

Every decision at *Galway Bay FM* is based on market research. Niall Stokes of *Hot Press*, says that it was the beginning of a major problem when people started to base everything on research because "research now dictates the terms entirely." (*Hot Press*.8 May 1993:41) He says, "When people attempted to become very slick and based themselves on American models, something vital was lost." (ibid) *Galway Bay FM* lost its local identity and its individuality. The death notices, local news and information, services such as '*Community Diary*' and '*Job Search '93*' are worthy examples of the effort being made to be local but rather than being the basic elements of *Galway Bay FM's* format these items often sound incongruous in what is basically a 'characterless' schedule.

Sean Cooney (1992) (Production - *Galway Bay FM*) says the role of local radio is to "deal with the people around the county, to be locally specific". This is an ideal which Tom O'Connor (Director) says *Galway Bay FM* has failed to achieve. (O'Connor.1993) O'Connor says the greatest contribution a local station can make is to reflect the personality of the area but he says *Galway Bay FM* does not reflect the dynamism of the people because, "it is not a voice for all the groups that comprise the area and cannot be said to reflect the local area accurately". Kevin McNicholas is critical too. He says that, "Galway, with its history, its situation, its people, its culture and its status as Arts Capital of Ireland, could support **THE** best local station in the country". (McNicholas. 1992) But *Galway Bay FM* is not a 'locally specific' station in the same way that *Clare FM* or *MWR* are locally specific. *Clare FM* and *MWR* are instantly recognisable. *Galway Bay FM* is not.

In its proposal to the IRTC in 1989 WCBS said, "We will build a service based on the twin goals of informing and educating the public and inspiring local initiative to make Galway County a better place in which to live." (*Application to the IRTC.1989:3*) This service was to be an outlet for local talents and points of view and "through programming that is relevant to this area, the people of Galway will at all times, be able to identify with the station and the material it is broadcasting." (ibid) The types of programmes which WCBS regarded as indicative of Galway included sports, religious affairs, health and educational programming, arts, Irish programmes, news and current affairs. Farming and agricultural programmes were to be developed in order to serve the wide hinterland of Galway city and county. (*Application to the IRTC.1989:4*) Research commissioned by WCBS in 1989 to determine public interest in local radio gives an indication of the type of programmes which respondents in the 26-75 age group preferred: 30% expressed a first preference for **Drama**, 28.76% expressed a first preference for **Sports**, and 11.25% expressed a first preference for **Arts Programmes**. (*WCBS Submission to the IRTC.1989*)

The station has fulfilled its commitment to sports but in every other area; the Irish language, traditional music, local heritage, the arts, theatre and agriculture; it has failed to live up to expectations. The vitality of Galway's arts scene proves that there still is an interest in drama and arts in Galway which *Galway Bay FM* fails to reflect. The lack of interest in live music in Galway is directly related to the fact that the public are unfamiliar with new bands and new music will not be requested by an audience who never hear new music. The Classic Hits format is safe because it is assumed to attract the audience in which advertisers have the most interest. It offers music which has been accepted by past audiences but it is not a locally specific service, and its likely contribution to a specific locality is therefore extremely limited. Kevin McNicholas (1992) says that;

"In spite of themselves, they [*Galway Bay FM*] are going to contribute things to Galway but they could be doing so much more. There is no point in them being there if they concentrate exclusively on making a profit at the expense of programming and local identity."

However even when profit is the primary motive local radio is valuable simply because it is an alternative to national/global media and we must remember that it takes time for any new media to reach its full potential. *Galway Bay FM's* contribution to local charities, like the *Lyons Club Appeal*, is an indication of the potential which local radio has in Galway. Keith Finnegan insists that "*Galway Bay FM* gives the public what research has shown they want," and improving listenership proves that there is an audience for Classic Hits radio in the West. However the resurgence of pirates in Dublin shows that the Dublin audience are not satisfied with what is being offered by *98FM* and *104FM*, and it is likely that pirate stations will emerge in Galway in an effort to cater to the 'audiences' who want more than Classic Hits. There is one part-time pirate station in Galway - *Radio Pirate Woman*.

It is the people who are the 'essence' of any locality and *Galway Bay FM* fails to 'capitalise' on Galway's oral tradition. Even what Tom O'Connor (1993) calls "ridiculous little competitions" have value because participants can be heard live on air but public participation is limited and the people of Galway are not given the opportunity to influence programme content/development. The '*Latenight Phone-in*', '*The John Francis King Show*' and, to a limited extent '*The Mid-Morning Current Affairs Programme*', are exceptions, while sports coverage, '*The Half Door*', '*Country Roads*' and '*Farming News*' are the only concessions made to cultural diversity.

In conclusion, *Galway Bay FM* makes no more than a token contribution to cultural identity in Galway, does little to shape the character of the rural community and does not capture the atmosphere or character of Galway city in its programmes.

CHAPTER 10

Conclusion

CHAPTER 10

CONCLUSIONS AND RECOMMENDATIONS

This thesis set out to examine the contribution local radio makes to local cultural identity. It is now clear that radio is an integral part of our cultural life and a key area to the sustenance and expression of contemporary Irish culture.

In Chapter 2 the socio-political influence of the media was discussed and particular reference was made to the media's role in the creation of Irish cultural identity. The arts, literature and the press made a significant contribution to the struggle for independence and the Irish government recognised that broadcasting had the potential to be a similar force of influence. For this reason a state controlled public service broadcasting system was chosen despite the Postmaster General's insistence that it was not the state's duty to provide entertainment. However the first *Free State* government placed a great deal of faith in radio as a means of educating the Irish people and renewing their interest in Irish culture. The aim was to establish or maintain a *national* cultural identity as a positive sign of Ireland's independence and an Irish radio service, as a tool of education and enlightenment, was regarded as essential to this aim. Of course, in the 1920s, the *national* was the sole focus and regional and local cultures were ignored.

The importance which the *Free State* government placed on the media's potential contribution to cultural identity does not inform current broadcasting policy in Ireland. Broadcasting was then regarded as a social force but is now more likely to be referred to in economic terms. Government attempts at legislation have given minimal recognition

to the broadcast media's potential as a social force. The restructuring of the audio-visual sector is indicative of the shift from the public to the private sphere and as a consequence the public have been redefined in terms of consumers rather than citizens.

In Chapter 3 I considered the implications this change in policy has had for local cultural identity. The potential influence of the new media was addressed and it was concluded that as purveyors of programming intended to appeal to a mass audience, the new international channels can have only a *limited* impact on distinct cultures. The impact the national media have (had) on local culture has been limited because the unique features of each locality cannot be represented by national media. The provincial press has also helped to sustain regional/local identity.

In Chapter 4 the need to ensure that EC policy planning is more sensitive to regional disparity became evident, as did the 'rumblings of discontent' on the regional level which provide further evidence of the determination of local communities to represent themselves, and not just in cultural terms. As we saw in Chapter 5 a local action group which originated in Galway, '*Developing the West Together*', actually by-passed the Irish government in order to put its case for special attention to *The European Commission*. Centralised government has failed to cater for specific regional/local communities because it is not in touch with local developments and cannot appreciate the particular needs and concerns of the 'local' population, as the MMDS controversy, discussed in Chapter 7, proves.

National and global media cannot emulate locally specific broadcasting services which are in an *ideal* position to represent and promote local interests *before* all others. The fact that the *Galway Arts Festival* receives less than half the amount of *Arts Council* funding that *Dublin Theatre Festival* receives highlights the lack of appreciation for cultural initiative outside the capital which still exists in Ireland and is evidence of the lack of real commitment to regional/local diversity. As I pointed out in Chapter 6, it was the pirates, rather than realisation of the need for a localised broadcasting system, which *forced* the Irish government to introduce local broadcasting in Ireland. The MMDS controversy is similar in so far as MMDS was introduced in an effort to deal with the

illegal deflector systems which were (and still are) operating all over the country. Problems have arisen because the Irish government failed to take local concerns in relation to cost and health into regard.

My research examined local radio's ability to meet the needs of local communities and asked if *Galway Bay FM* can make a worthy contribution to culture and public awareness in Galway under current legislation. Chapter 6 provided an overview of recent developments in Irish broadcasting and media policy. It is apparent that while legislation did set out to create a 'recognisably local' service (*1988 Radio and Television Act*) the Irish government's attempt to create local *community oriented* radio stations has failed due to its lack of commitment to 'real localization'. 'Local enlightenment' or 'real localization' are directly opposed to centralised control, for which the Irish government has portrayed a clear preference. 'Real localization' continues to be an elusive state within the decentralised Irish broadcasting system because (as my case study of *Galway Bay FM* proves) a system financed by advertising is *unlikely* to provide a genuinely local service.

The social aspects of programming tend to be neglected when private investment is allowed and listener satisfaction becomes the aim *only* when it equates to audience maximization. Commercial radio works on targeting a *viable* audience and serving it - it operates on markets not localities and as a result the county audience and minority groups in Galway have been neglected by *Galway Bay FM*.

At the launch of *Independent Radio Sales*, in June 1992 the then Minister for Communications Maire Geoghegan-Quinn complemented local radio operators who she said were:

"fulfilling all of the promises we hoped they'd have, providing a service which is rooted in their locality and highly professional in production standards. I want the independent local stations to develop so that they're commercially solid and also that each has a "voice", a distinctiveness that is responsive to its particular catchment area." (*IRS - Press Release* - 23 June 1992)

Few if any of the local stations have lived up to this ideal and my research proves that *Galway Bay FM* is a long way from fulfilling all of its promises. Lack of diversity, a tendency to 'ghettoise' specialist programming (when included) into off-peak hours and hour after hour of classic hits is closer to the reality.

It is the commercial impetus underlying media policy and the new media, local radio included, which constitutes the most serious threat to the production of media content related to specific cultural experiences. Research has shown that *non-commercial* and locally oriented media can play an important role in strengthening local identity and self-respect. (e.g. Jankowski, Prehn and Stappers.1992) but my research on *Galway Bay FM* proves that while diversity and localism are unlikely to *flourish* within a commercial framework localism and commercialism are not entirely antithetical.

In its current form *Galway Bay FM* makes no more than a token contribution to cultural and social awareness in Galway but there are elements of its programming policy, such as its sport and farming news and programmes like '*The John Francis King Show*' and '*The Half Door*', which inspire some hope. However the Classic Hits format which *Galway Bay FM* has wholeheartedly embraced was not specifically designed for the Galway audience and while it is attracting listeners this format does not augment or reinforce Galway's unique and dynamic cultural identity.

In the absence of strict control and programming quotas a commercial station in an area like Galway will inevitably succumb to market pressure when audience fragmentation makes it difficult to find a format which appeals to a substantial urban and rural audience. Classic Hits may guarantee a large audience, to the detriment of more creative programming, but do not qualify as public service broadcasting, and do not meet the aims and objectives set out in the 1988 broadcasting ACT.

Advocates of public service broadcasting insist that commercial media can never provide a quality service because of the basic ideological contrast between the two models. Commercial institutions have as their primary aim the realisation and distribution of private profit while 'quality' programming is deemed to be synonymous with public

service broadcasting. The components of quality are best described by the European Task Force in their 1988 publication, "*Europe 2000: What Kind of Television*";

"It is a precondition of quality for the new mixed media system of television which is emerging that the system, taken as a whole, should reflect and promote cultural diversity at all levels." (1988:42)

Cultural diversity, or specialist and minority programming, does not attract sufficient advertising revenue to be economically viable. *Galway Bay FM* did start out with good intentions, as I have shown in Chapter 8, but was forced to adapt in order to survive in the increasingly competitive media environment which now exists. As we have seen in Chapter 7 *Galway Bay FM* competes with a number of other local and national radio stations and an increasing number of television channels. In order to be competitive, and profitable, *Galway Bay FM* has abandoned its original plan to "provide a running story of life in Galway City and County" and has become a 'characterless' station with no real identity.

However we have seen, in Chapter 3, cultures thrown into conflict often draw upon their cultural resources to make their mark in the wider political arena. This implies that the rejuvenation of interest in Galway's distinct cultural identity, motivated by national and international media, will make the provision of locally specific programmes the profit-maximizing strategy for *Galway Bay FM*. However my research leads me to conclude that the Galway station's main failure is its inability to stimulate or initiate this rejuvenation of 'localism'. *Galway Bay FM* could generate a renewed pride in Galway by being more locally orientated, by reflecting and responding to the local community and by giving Galway people the opportunity to express their opinions and discuss their concerns in a serious and constructive manner. The Galway station has failed to respond to the interest in arts and drama which exists in Galway. Not only has *Galway Bay FM* failed to *contribute* to artistic and cultural endeavour in Galway but it has ignored elements of life in Galway which are at the heart of Galway's identity, such as the Irish language, Irish music, the rural ethos and tradition. Its failure to give distinct segments of the Galway population, such as the travelling community, students and old people, the opportunity to use local radio as a means of expression, limits the contribution *Galway Bay FM* makes to social awareness and cross-cultural understanding in Galway.

Due in part to its reliance on income from advertising *Galway Bay FM* strives for mass appeal and consequently represents a threat to local culture in a manner similar to the global media. Technical and financial difficulties prevent creativity and absorb money which could be used to produce more creative programmes. In Chapter 6 the 1988 ACT and the IRTC contract, which created the context within which the local commercial radio stations operate, were reviewed and a number of inconsistencies were observed. Local stations like *Galway Bay FM* and *98FM* have been allowed to veer considerably from the proposals which they submitted to the IRTC in 1989 and do not fulfil the terms of the 1988 ACT in relation to the Irish language, Irish music, drama or minority interests. Without an adequate system of control and a *clear demand*, written into the legislation, that the local stations aid and contribute to local culture, they are unlikely to do so. The stations which have made an effort to reflect the locality within which they operate must compete with stations which flout IRTC regulations and pursue a more aggressive marketing policy. Consequently competition for advertising revenue will continue to dictate the terms according to which local radio develops in the future, unless changes are introduced.

The Irish music industry says the IRTC contract with the local commercial stations should have included an 20% Irish music quota, similar to the news and current affairs requirement. The introduction of quotas, related to music, cultural content, minority programmes, programmes of local origin, access and audience participation may be one way to ensure that the local stations provide a distinctly local service. However, if quotas are introduced by the Minister the IRTC will have to adopt a much more comprehensive monitoring system in order to ensure that the local stations meet the requirements imposed.

Local broadcasters have asked the Minister to divert 5% of the licence fee to local independent stations but past attempts to tamper with the licence fee were strongly resisted by *RTE* and subsequently abandoned. A much more comprehensive Irish broadcasting policy is the only real solution to the problem but government inaction makes it necessary to seek alternative solutions. I believe sponsorship and co-production may be viable options.

Rather than diverting a percentage of the licence fee to local radio, and allowing the stations to decide how the money is used, the government could sponsor *specific public service* programmes. For example, each local station could be given a budget to produce a weekly feature programme about local developments, documentaries, drama or other specialist programmes. A national competition, run by the IRTC, would be an additional incentive and would also encourage creativity. Government departments should be encouraged to use the local stations to educate the public about issues relevant to each locality. In order to receive funds under the *EC Extensification Grant Programme* Irish farmers recently submitted "*Area Aid*" forms to the government. Because the forms were specific to each area this was an ideal opportunity for *The Department of Agriculture* to use the local media to give specific information to specific localities.

Under current legislation the IRTC prohibits local stations from broadcasting material "used or produced by other sound broadcasting contractors..... which, in the opinion of the Commission, is inconsistent with the local character or independence of its services." (*Para.3.9[iv]*) It may now be a good idea to allow local stations to broadcast programmes produced by other stations (considering the cost of producing quality research based programmes) when the topic is relevant in more than one catchment area. The five local stations in the West, *Galway Bay FM*, *MWR*, *NWR*, *Northern Sound* and *Shannonside*, together with *Highland* in Donegal, *Clare FM* and *Radio Limerick* could co-produce programmes relevant to audiences all along the Western seaboard.

Local radio has the potential to be an integral part of the local scene but to be of real value local radio must contribute to a greater understanding of local issues and a greater appreciation of, and respect for, developments within the community. It can do this better if local groups and organisations are given access to the airwaves. Because the Galway public do not have access the local station, *Galway Bay FM*, fails to capture the essence of Galway's unique identity.

It is crucial that local radio is made available to local musicians as this is the only way local music can establish and/or retain its existence/place in the locality. Media policy can stimulate creativity by giving local musicians access to music and cheap technology

to develop their own thing. The greatest potential for sponsored programmes is in relation to music. Don Harris of *Independent Radio Sales* calls it 'niche programming'. (Harris.1993) The numerous organisations representing Irish musicians referred to in Chapter 9 could generate increased royalty payments for their members by sponsoring regular Irish music shows on local radio. With the help of IMRO and MCPS a nationwide '*New Band Spotlight*' could be organised along the lines of *2FM's 'New Band'* competition which is run on an annual basis in association with *Coca Cola*. In the absence of a comprehensive music policy at *Galway Bay FM* local promoters, like Jimmy Smith who owns *Club Setanta in Galway*, should investigate the possibility of sponsoring a local music news service on the local station in which bands coming to play in Galway would be guaranteed airplay. Increased ticket sales for live gigs would make such a service viable. Without an incentive *Galway Bay FM* will not tamper with its carefully composed and narrow playlist.

Sponsorship and co-production deals would have to be carefully worked out in order to ensure that all interests are being served so new legislation and IRTC approval are essential. Current legislation allows choice and diversity to be pushed aside and neither goal can be guaranteed in an open deregulated system. The government needs to recognise that broadcasting is a valuable commodity with the potential to influence every sector in society - it can make a social, political and cultural contribution to any locality when properly used, but stations like *Galway Bay FM* do not reflect the true potential of local radio. Audience maximization has become the motivating force at *Galway Bay FM* and until the Minister introduces 'creative' control the Galway station is unlikely to change.

RECOMMENDATIONS FOR FURTHER STUDY

The present Minister responsible for broadcasting policy, Michael D.Higgins, has promised to conduct an indepth analysis of the broadcasting industry in Ireland before introducing new broadcasting legislation to government. New legislation should be based on and informed by comprehensive audience research because the audience is the single most important variable in discussions about the future of the media, particularly local media. The audience must be properly assessed and their views and perceptions must be taken into account by the Minister and those who own and control media institutions in Ireland. Policy informed by in-depth audience research, as opposed to market research which regards listeners as consumers, may be the only way to ensure that local radio reaches its full potential.

APPENDIX 1

**Statistical Files on Galway
Related to Chapter 5**

App.1-Table 1

TABLE 1

Population of Counties Galway, Mayo and Total: 1926 - 1991			
Year	Total	Co. Galway	Mayo
1926	2,971,992	169,366	172,690
1936	2,968,420	168,198	161,349
1946	2,955,107	165,201	148,120
1951	2,960,593	160,204	141,867
1956	2,898,264	155,553	133,052
1961	2,818,341	149,887	123,330
1966	2,884,002	148,340	115,547
1971	2,978,248	149,223	109,525
1979	3,368,217	167,838	114,019
1981	3,443,405	172,018	114,766
1986	3,504,643	178,552	115,184
1991	3,523,401	180,304	110,696

Census of Population of Ireland 1991, Preliminary Report.p.

App.1-Table 2 & 3

TABLE 2

Population Change in Galway - 1981 -1986					
Province or County	Population 1981			Change in Population 1981 1986	
	Persons	Males	Females	Actual	Percentage
State	3,443,405	1,729,354	1,714,051	+93,790	+2.7
Co. Galway	172,018	88,330	83,688	+6,162	+3.6
Galway Co. Borough	43,210	20,937	22,273	+3,798	+8.8
Galway	128,808	67,393	61,415	+2,364	+1.8

Statistical Abstract 1986.p.4

TABLE 3

Change in Population 1986 - 1991				
Province or County	Population		Change in Population	
	1986	1991	Actual	Percentage
Total	3,540,643	3,523,401	-17,242	-0.5
Co. Galway	178,552	180,304	1,752	1.0
Galway Co. Borough	47,104	50,842	3,738	7.9
Galway	131,448	129,462	-1,986	-1.5

Census of Population of Ireland 1991, Preliminary Report.p.8.

App.1-Table 4 & 5

TABLE 4

Population Trends for Ireland's Five Largest Cities 1981 - 199	
County Boroughs	Percentage Change
Galway	Up 17.7
Waterford	Up 4.9
Cork	Down 7.3
Dublin	Down 14.1
Limerick	Down 16.7

Galway Factfile, 1993.p.2.

TABLE 5

The Age Structure of the City's Population, 1991		
Age Group	Percentage Galway City	Percentage Ireland
0 - 14	23	27
15 - 19	12	10
20 - 24	12	8
25 - 44	28	27
44 - 54	9	10
55 - 59	3	4
60 - 64	3	4
65 +	10	11

Galway Factfile, 1993.p.4.

App.1-Table 6

TABLE 6

Persons in State and Galway County and County Brough Classified by age group, based on year of birth, 1991				
Age Group	Percentage State and County			
	State	Galway	Galway Co. Borough	Co. Galway
0 - 14	27	28	24	28
15 - 19	9	9	12	10
20 - 24	8	6	12	7
25 - 44	27	25	28	26
45 - 54	10	10	9	9
55 - 59	4	4	3	4
60 - 65	4	4	3	4
65 Years and Over	11	14	9	12
TOTAL	3,523,401	129,462	50,842	180,304

Census of Population of Ireland 1991, Preliminary Report.p.9.

App.1-Table 7

TABLE 7

Persons aged over 15 years classified by age at which fulltime education ceased			
	County or County Borough		
Education	State	Galway	Galway Co. Borough
Total Still At School or University	245,210	9,143	6,475
Total whose Education has Ceased	2,270,732	83,472	28,044
Age at Which Fulltime Education Ceased			
Under 15	617,580	28,463	4,582
15	285,575	9,837	2,653
16	394,571	12,412	4,176
17	281,576	8,646	3,813
18	323,073	11,573	5,186
19	71,600	2,713	1,392
20	44,020	1,586	986
21 and Over	142,601	4,553	3,789
Not Stated	110,136	..... 3,689	1,467

Census 1986 - Summary Population Report, 2nd Series.p.67.

App.1-Table 8A

TABLE 8A

Number of Persons in Different Occupational Groups, 1986		
Occupational Group	No. of Persons	Percentage of City Population
Agriculture, forestry and fishing	363	Less than 1
Mining, Quarrying and Turf Workers	7	Less than 1
Electrical and Electronic Workers	747	2
Woodworkers	318	1
Leather Workers	14	Less than 1
Textile and Clothing	243	Less than 1
Food, Beverages and Tobacco	144	Less than 1
Paper and Printing	142	Less than 1
Workers in Other Products	168	Less than 1
Building and Construction	267	2
Painting and Decorators	180	Less than 1
Operators of Cranes and Excavators	80	Less than 1
Labourers and Unskilled Workers	584	1

Continued on Page 7 -

App.1-Table 8A Cont.

TABLE 8A - Continued.

Number of persons in Different Occupational Groups, 1986		
Occupational Group	No. of Persons	Percentage of City Population
Foremen and Supervisors	247	1
Transport and Communications	861	2
Warehousemen, Packers and Storekeepers	305	Less than 1
Clerical Workers	2259	5
Commerce and Finance	2331	5
Service Workers	2222	5
Administration	630	1
Professional and Technical	3791	8
Armed Forces	422	1
Occupied but Unknown	328	1
Seeking First Job	397	1
TOTAL Labour Force	17,986	38
TOTAL Not in Labour	16,515	35
TOTAL POPULATION	47,104	100

Galway Factfile, 1993. p.8.

App.1-Table 8B

TABLE 8B

Males and Females at Work Classified by Industrial Group, 1986			
	County or County Borough		
Industrial Group	Total	Galway	Galway Co. Borough
Agriculture	15	36	2
Mining, Quarrying	1	1	Less than 1
Manufacturing	20	16	19
Electricity, Gas	1	1	Less than 1
Building and Construction	7	7	6
Commerce	15	13	16
Business Services	4	2	5
Transport & Communications	6	3	6
Public Administration	7	3	9
Professional Services	16	14	27
Personal Services	6	4	10
TOTAL ALL INDUSTRIES	741,318	29,550	9,031

Census 1986 - No. 26A County Galway and No.26B Galway County Borough

App.1-Table 9

TABLE 9

Males Classified by Employment Status, 1986			
	County or County Borough		
Status	State	Galway	Galway Co. Borough
AT WORK			
Employers	201,776	14,225	1,381
Employees	518,170	13,648	7,597
Assisting Relative	21,372	1,647	53
TOTAL	741,318	29,550	9,031
Looking for First Job	26,082	906	236
Unemployed	152,900	4,843	1,645
TOTAL Male Labour Force	920,300	35,299	10,912
Males Not In Labour Force	323,744	12,919	5,198

Census 1986 - Summary Population Report, 2nd Series.p.45

App.1-Table 10

TABLE 10

Females Classified by Employment Status, 1986			
	County or County Borough		
Status	State	Galway	Galway Co. Borough
At Work			
Employers	21,099	1,112	220
Employees	318,417	8,917	5,942
Assisting Relative	10,321	531	85
TOTAL	349,837	10,560	6,247
Looking for First Job	46,919	501	161
Unemployed	42,490	1,108	666
TOTAL Female Labour Force	409,246	12,169	7,074
Females not in Labour Force	862,652	32,228	11,317

Census 1986 - Summary Population Report, 2nd series.p.46.

App.1-Table 11

TABLE 11

Persons Classified by Socio Economic Group, 1986			
Socio-Economic Group	Percentage State, County or County Borough		
	Total	Galway	Galway Co. Borough
Farmers, Farmers Relatives	12	32	1
Other agricultural	30	3	Less than 1
Higher Professional	4	3	8
Lower Professional	7	5	8
Employers and Managers	7	4	9
Employees	2	1	3
Intermediate Non-Manual	14	9	16
Other Non-Manual	12	8	13
Skilled Workers	19	16	18
Semi-Skilled Workers	6	3	4
Unskilled Workers	7	6	4
Unknown	9	9	14

Census 1986 - Summary Population Report, 2nd Series.p.62.

App.1-Table 12

TABLE 12

Industrial Establishments and Employment in Galway City and County, 1991		
Sector	Employment	No. of Companies
Minerals	360	19
Metals and Engineering	4932	84
Chemicals	248	13
Food	693	34
Drink and Tobacco	116	5
Textiles	67	4
Clothing and Footwear	403	14
Timber and Furniture	602	42
Paper and Printing	284	12
Miscellaneous	682	28
Internationally Traded Services	780	19
Mining, Quarrying and Turf	72	2
TOTAL ALL SECTORS	9230	276

Galway Factfile, 1993.p.9 - IDA Employment Survey 1991

APPENDIX 2

Local Radio And Radio Listenership in Ireland

**Chapter 6: Tables taken from JNLR/MRBI
1992 Listenership Survey**



LOCAL FRANCHISE AREAS - SEPTEMBER 1991

The boundaries outlined below are indicative only.





	DATE OF HEARING	DAY ANNOUNCED SUCCESSFUL STATION	ON AIR DATE
TV3	04/04/89	12/04/89	Not on air
Capital Radio	17/02/89	22/02/89	21/07/89
Century Radio	12/01/89	18/01/89	04/09/89
Classic Hits	16/02/89	22/02/89	10/11/89
Clare FM	09/03/89	20/03/89	10/09/89
Radio West	03/03/89	20/03/89	18/08/89
Radio LM/FM	28/02/89	20/03/89	03/09/89
MWR FM	03/03/89	20/03/89	24/07/89
Cork 96FM	21/02/89	15/03/89	10/08/89
Radio Kilkenny	20/03/89	15/03/89	27/10/89
Radio Limerick One	08/03/89	21/04/89	04/11/89
County Sound Radio*	22/02/89	21/04/89	26/01/90
Horizon	20/04/89	01/05/89	25/10/89
East Coast Easy 103	20/04/89	01/05/89	27/07/90
WLR FM	27/04/89	04/05/89	08/09/89
South East Radio	27/04/89	18/05/89	20/10/89
CKR Radio	11/04/89	19/06/89	15/09/89
Suirland Radio	18/05/89	19/06/89	20/11/89
Tipperary Mid West Radio	18/05/89	19/06/89	15/04/90
Radio 3	25/05/89	20/06/89	07/09/90
Shannonside FM	25/05/89	20/06/89	13/11/89
Highland Radio (Donegal)	12/04/89	02/08/89	15/03/90
Northern Sound Radio	04/05/89	02/08/89	01/06/90
Radio Kerry	21/02/89 & 26/10/89	31/10/89	14/07/90
Active Link	18/05/89 & 26/10/89	26/04/90	Not on air
North West Radio (Sligo)	02/05/90	22/05/90	02/11/90
Rosses Regional	13/04/89	20/06/90	(Handed back franchise)
WKLR Limited	22/02/89	15/03/89	

* County Sound began broadcasting in Bandon on 15/11/1990

App.2-Table 1

INFOCORP IRELAND
TABLE 1

MARKET RESEARCH BUREAU OF IRL - JNLR/MRBI - 1991/1992

AVERAGE WEEKDAY "YESTERDAY LISTENERSHIP"
BASE: NATIONAL - ALL ADULTS

	TOTAL	SEX				STATUS				AGE							SUMMARY		
		MALE	FEMALE	HOUSE -WIFE	H/W+ CHILD	MARR /WID	WITH CHILD	W'OUT CHILD	SINGLE	15-19	20-24	25-34	35-44	45-54	55-64	65+	15-24	15-34	35+
UNIV EST (000's)	2580	1269	1311	977	477	1580	837	743	1000	335	268	496	459	342	278	402	603	1099	1481
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
SAMPLE	5687	2756	2931	2210	1089	3611	1910	1701	2076	690	604	1043	1062	750	665	873	1294	2337	3350
AVERAGE WEEKDAY "YESTERDAY LISTENERSHIP"																			
ANY RADIO	2283	1132	1151	854	418	1388	745	643	894	309	239	442	411	294	246	342	548	990	1293
	88%	89%	88%	87%	88%	88%	89%	87%	89%	92%	89%	89%	90%	86%	89%	85%	91%	90%	87%
ANY RTE RADIO	1727	874	854	641	297	1053	551	502	674	234	170	322	308	220	192	280	404	727	1001
	67%	69%	65%	66%	62%	67%	66%	68%	67%	70%	64%	65%	67%	64%	69%	70%	67%	66%	68%
RTE RADIO 1	1124	569	555	490	195	836	386	449	288	36	39	158	243	195	182	270	76	234	890
	44%	45%	42%	50%	41%	53%	46%	60%	29%	11%	15%	32%	53%	57%	65%	67%	13%	21%	60%
MII RADIO 2FM	770	377	347	216	117	345	246	100	374	156	132	208	120	50	29	25	288	496	224
	28%	29%	26%	22%	29%	22%	29%	13%	37%	47%	49%	42%	26%	15%	10%	6%	48%	45%	15%
*CORK 89FM (Co Cork)	38	20	18	17	4	27	10	18	11	2	2	5	6	8	9	7	4	8	30
	13%	14%	12%	15%	7%	15%	9%	21%	10%	4%	8%	7%	12%	20%	27%	16%	5%	6%	18%
ANY LOCAL STATION	1231	631	601	425	227	731	423	308	500	177	147	260	231	162	112	142	325	585	647
	48%	50%	46%	44%	48%	46%	51%	42%	50%	53%	55%	52%	50%	47%	40%	35%	54%	53%	44%
*HOME LOCAL STATION (Oper. Areas)	1099	556	543	388	212	662	386	276	437	156	127	229	212	149	99	127	283	511	588
	43%	44%	41%	40%	44%	42%	46%	37%	44%	46%	47%	46%	46%	44%	36%	32%	47%	47%	40%
OTHER LOCAL STATION	221	122	99	62	28	122	68	54	99	38	30	45	32	30	23	24	68	113	108
	9%	10%	8%	6%	6%	8%	8%	7%	10%	11%	11%	9%	7%	9%	8%	6%	11%	10%	7%

Century data not included - see note page 8

App.2-Table 1

ORP IRELAND

MARKET RESEARCH BUREAU OF IRL - JNLB/MRBI - 1991/1992

1 AVERAGE WEEKDAY "YESTERDAY LISTENERSHIP"
BASE: NATIONAL - ALL ADULTS

13.

	TOTAL	SOCIAL CLASS						SUMMARY			REGION				COMMUNITY TYPE			
		AB	C1	C2	DE	F1	F2	ABC1	C2DE	F1F2	CO. DUBLIN	REST LEIN.	MUN -STER	CONN/ -ULST.	URBAN	CO. BOROS	OTHER URBAN	RURAL
EST (000's)	2580	258	516	645	774	206	181	774	1419	387	772	595	739	474	1540	1051	510	1040
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
LE	5687	519	1084	1295	1645	573	571	1603	2940	1144	1457	1416	1627	1187	3094	1957	1137	2593
AVERAGE WEEKDAY "YESTERDAY LISTENERSHIP"																		
<u>RADIO</u>	2283	238	474	568	657	187	158	713	1225	345	683	531	654	415	1352	911	441	931
	88%	92%	92%	88%	85%	91%	87%	92%	86%	89%	88%	89%	89%	88%	88%	88%	87%	90%
<u>RTE RADIO</u>	1727	205	387	425	453	145	113	592	878	258	512	415	495	306	1027	681	346	701
	67%	79%	75%	66%	59%	70%	63%	76%	62%	67%	66%	70%	67%	65%	67%	66%	68%	67%
<u>RADIO 1</u>	1124	153	281	249	249	106	86	434	498	192	358	269	312	184	662	453	209	462
	44%	59%	54%	39%	32%	51%	47%	56%	35%	50%	46%	45%	42%	39%	43%	44%	41%	44%
<u>RADIO 2FM</u>	720	79	146	208	215	45	28	225	422	73	211	167	221	121	450	293	157	270
	28%	30%	28%	32%	28%	22%	16%	29%	30%	19%	27%	28%	30%	25%	29%	28%	31%	26%
<u>K 89FM (Co Cork)</u>	38	2	10	11	11	3	1	12	22	4			38	30	21	9	8	
	13%	7%	18%	14%	13%	10%	8%	14%	13%	9%			13%	16%	16%	16%	7%	
<u>LOCAL STATION</u>	1231	111	213	320	379	114	95	324	698	209	326	277	389	240	681	459	222	550
	48%	43%	41%	50%	49%	55%	53%	42%	49%	54%	42%	46%	53%	51%	44%	45%	43%	53%
<u>E LOCAL STATION (r. Areas)</u>	1099	101	186	287	341	99	85	287	628	184	315	225	358	202	626	446	180	473
	43%	39%	36%	44%	44%	48%	47%	37%	44%	48%	41%	38%	48%	43%	41%	43%	35%	45%
<u>R LOCAL STATION</u>	221	16	36	61	60	29	19	52	121	48	24	78	62	57	88	31	57	133
	9%	6%	7%	9%	8%	14%	11%	7%	9%	12%	3%	13%	8%	12%	6%	3%	11%	13%

App.2-Table 1A

MARKET RESEARCH BUREAU OF IRL - JNLR/MRBI - 1991/1992

INFOCORP IRELAND

TABLE 1

AVERAGE SATURDAY "YESTERDAY LISTENERSHIP"

BASE: NATIONAL - ALL ADULTS

	TOTAL	SEX				STATUS				AGE							SUMMARY		
		MALE	FEMALE	HOUSE -WIFE	H/W+ CHILD	MARR /MID	WITH CHILD	W'OUT CHILD	SINGLE	15-19	20-24	25-34	35-44	45-54	55-64	65+	15-24	15-34	35+
UNIV EST (000's)	2580	1269	1311	976	491	1580	849	731	1000	335	268	496	459	342	278	402	603	1099	1481
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
AMPLE	4728	2233	2495	1902	954	3096	1630	1466	1632	561	467	838	891	626	585	760	1028	1866	2862
AVERAGE SATURDAY "YESTERDAY LISTENERSHIP"																			
<u>TV RADIO</u>	1696	857	839	615	294	1024	533	491	671	236	177	299	299	216	190	278	413	712	984
	66%	68%	64%	63%	60%	65%	63%	67%	67%	71%	66%	60%	65%	63%	69%	69%	68%	65%	66%
<u>TV RTE RADIO</u>	1095	561	534	396	166	649	314	335	446	159	107	174	181	132	137	206	266	440	655
	42%	44%	41%	41%	34%	41%	37%	46%	45%	48%	40%	35%	39%	39%	49%	51%	44%	40%	44%
<u>TE RADIO 1</u>	666	348	318	286	96	505	206	298	161	13	16	66	134	113	126	198	29	94	571
	26%	27%	24%	29%	20%	32%	24%	41%	16%	4%	6%	13%	29%	33%	45%	49%	5%	9%	39%
<u>TE RADIO 2FM</u>	363	181	182	114	70	157	112	45	207	87	71	104	53	23	15	10	158	261	102
	14%	14%	14%	12%	14%	10%	13%	6%	21%	26%	26%	21%	11%	7%	6%	3%	26%	24%	7%
<u>CORK 89FM (Co Cork)</u>	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
<u>TV LOCAL STATION</u>	794	395	399	294	165	498	285	213	296	100	86	152	160	113	77	106	187	338	456
	31%	31%	30%	30%	34%	32%	34%	29%	30%	30%	32%	31%	35%	33%	28%	26%	31%	31%	31%
<u>HOME LOCAL STATION</u> (Spec. Areas)	708	350	359	265	151	447	259	187	262	87	75	136	146	101	66	98	162	298	410
	27%	28%	27%	27%	31%	28%	31%	26%	26%	26%	28%	27%	32%	29%	24%	24%	27%	27%	28%
<u>INNER LOCAL STATION</u>	105	57	48	34	16	64	34	29	41	16	12	18	20	14	14	10	29	47	58
	4%	4%	4%	3%	3%	4%	4%	4%	4%	5%	5%	4%	4%	4%	5%	3%	5%	4%	4%

Century data not included

App.2-Table 1A

MARKET RESEARCH BUREAU OF IRL - JNLR/MABI - 1991/1992

OCORP IRELAND

FILE 1

AVERAGE SATURDAY "YESTERDAY LISTENERSHIP"

BASE: NATIONAL - ALL ADULTS

10.

	TOTAL	SOCIAL CLASS						SUMMARY			REGION				COMMUNITY TYPE				
		AB	C1	C2	DE	F1	F2	ABC1	C2DE	F1F2	CO. DUBLIN	REST LEIN.	MUN -STER	CONN/ -ULST.	URBAN	CO. BOROS	OTHER URBAN	RURAL	
POP EST (000's)	2580	258	516	645	774	206	181	774	1419	387	772	595	739	474	1549	1038	511	1031	
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	
SAMPLE	4728	414	888	1089	1367	478	492	1302	2456	970	1205	1191	1330	1002	2570	1631	939	2158	
AVERAGE SATURDAY "YESTERDAY LISTENERSHIP"																			
<u>TV RADIO</u>	1696	169	349	419	490	143	125	518	909	269	492	400	496	308	980	671	309	716	
	66%	66%	68%	65%	63%	69%	69%	67%	64%	69%	64%	67%	67%	65%	63%	65%	61%	69%	
<u>TV RTE RADIO</u>	1095	124	254	258	279	99	81	377	537	180	306	270	317	201	623	422	200	472	
	42%	48%	49%	40%	36%	48%	45%	49%	38%	47%	40%	45%	43%	43%	40%	41%	39%	46%	
<u>TV RADIO 1</u>	666	91	164	135	151	67	58	255	286	124	207	167	187	104	387	279	108	279	
	26%	35%	32%	21%	20%	32%	32%	33%	20%	32%	27%	28%	25%	22%	25%	27%	21%	27%	
<u>TV RADIO 2FM</u>	363	32	81	104	104	27	15	114	208	41	87	87	116	73	208	130	78	155	
	14%	13%	16%	16%	13%	13%	8%	15%	15%	11%	11%	15%	16%	15%	13%	13%	15%	15%	
<u>TVK 89FM (Co Cork)</u>	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
<u>TV LOCAL STATION</u>	794	61	132	200	262	74	65	193	461	140	221	169	251	153	446	305	140	349	
	31%	24%	26%	31%	34%	36%	36%	25%	33%	36%	29%	28%	34%	32%	29%	29%	27%	34%	
<u>TV ONE LOCAL STATION (per. Areas)</u>	708	59	115	176	233	67	58	174	410	125	211	131	235	132	404	293	111	304	
	27%	23%	22%	27%	30%	32%	32%	22%	29%	32%	27%	22%	32%	28%	26%	28%	22%	30%	
<u>TV PER LOCAL STATION</u>	105	3	20	27	34	11	9	23	61	20	13	39	28	24	48	17	31	57	
	4%	1%	4%	4%	4%	6%	5%	3%	4%	5%	2%	7%	4%	5%	3%	2%	6%	6%	

App.2-Table 1B

MARKET RESEARCH BUREAU OF IRL : JMLR/MRBI : 1991/1992

INFOCORP IRELAND

TABLE 1

AVERAGE SUNDAY "YESTERDAY LISTENERSHIP"

BASE: NATIONAL ALL ADULTS

	TOTAL	SEX				STATUS				AGE							SUMMARY		
		MALE	FEMALE	HOUSE -WIFE	H/W ^o CHILD	MARR /WID	WTH CHILD	W'OUT CHILD	SINGLE	15-19	20-24	25-34	35-44	45-54	55-64	65+	15-24	15-34	35+
UNIV FST (000's)	2580	1269	1311	976	491	1580	849	731	1000	335	268	496	459	342	278	402	603	1099	1481
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
SAMPLE	4728	2233	2495	1902	954	3096	1630	1466	1632	561	467	838	891	626	585	760	1028	1866	2862
<u>AVERAGE SUNDAY "YESTERDAY LISTENERSHIP"</u>																			
ANY RADIO	1618	802	815	589	283	976	511	465	642	231	158	287	288	212	182	261	389	676	942
	63%	63%	62%	60%	58%	62%	60%	64%	64%	69%	59%	58%	63%	62%	65%	65%	65%	61%	64%
ANY RTE RADIO	1044	540	504	362	151	613	300	313	431	156	95	180	168	125	128	192	251	431	613
	40%	43%	38%	37%	31%	39%	35%	43%	43%	47%	35%	36%	37%	36%	46%	48%	42%	39%	41%
RTE RADIO 1	637	341	296	262	81	465	185	281	172	19	16	70	120	108	121	183	35	105	332
	25%	27%	23%	27%	16%	29%	22%	38%	17%	6%	6%	14%	26%	32%	43%	45%	6%	10%	36%
RIF RADIO 2FM	353	167	187	110	73	162	121	41	192	83	68	108	53	21	11	9	151	259	94
	14%	13%	14%	11%	15%	10%	14%	6%	19%	25%	25%	22%	12%	6%	4%	2%	25%	24%	6%
* (NRK 89FM (Co Cork)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
ANY LOCAL STATION	774	379	396	293	161	484	270	214	290	102	86	139	157	115	77	98	188	327	448
	30%	30%	30%	30%	33%	31%	32%	29%	29%	30%	32%	28%	34%	34%	28%	24%	31%	30%	30%
* HOME LOCAL STATION (Oper. Areas)	701	346	355	262	145	436	243	193	265	94	73	124	144	104	68	93	167	291	410
	27%	27%	27%	27%	29%	28%	29%	26%	26%	28%	27%	25%	31%	30%	25%	23%	28%	26%	28%
OTHER LOCAL STATION	110	53	57	43	23	70	40	30	40	15	15	21	21	17	13	8	31	51	99
	4%	4%	4%	4%	5%	4%	5%	4%	4%	5%	6%	4%	5%	5%	5%	2%	5%	5%	4%

Century data not included

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App.2-Table 1B

MARKET RESEARCH BUREAU OF IRELAND (MRB/MRBI) - 1991/1992

REPUBLIC OF IRELAND

TABLE 1

AVERAGE SUNDAY "YESTERDAY" LISTENERSHIP

BASE: NATIONAL - ALL ADULTS

80.

	TOTAL	SOCIAL CLASS						SUMMARY			REGION				COMMUNITY TYPE			
		AB	C1	C2	DE	F1	F2	ABC1	C2DE	F1F2	CO. DUBLIN	REST LEIN.	MUN. DIST.	CONN./WULST.	URBAN	CO. MOROS	OTHER URBAN	RURAL
POPULATION EST (000's)	2580	258	516	645	774	206	181	774	1419	387	772	595	739	474	1549	1038	511	1031
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
SAMPLE	4728	414	888	1089	1367	478	492	1302	2456	970	1205	1191	1330	1002	2570	1631	939	2158
<u>AVERAGE SUNDAY "YESTERDAY" LISTENERSHIP</u>																		
<u>ANY RADIO</u>	1618	153	346	386	472	141	120	499	858	261	455	378	499	285	938	639	300	679
	63%	59%	67%	60%	61%	68%	66%	65%	60%	67%	59%	64%	68%	60%	61%	62%	59%	66%
<u>ANY RTE RADIO</u>	1044	110	250	233	282	98	71	360	515	169	295	255	312	183	603	408	195	441
	40%	42%	49%	36%	36%	47%	39%	47%	36%	44%	38%	43%	42%	39%	39%	39%	38%	43%
<u>RTE RADIO 1</u>	637	81	167	124	148	64	53	248	272	117	196	148	195	97	367	267	101	270
	25%	31%	32%	19%	19%	31%	29%	32%	19%	30%	25%	25%	26%	21%	24%	26%	20%	26%
<u>RTE RADIO 2FM</u>	353	31	77	94	111	27	12	108	206	40	95	88	104	67	215	135	80	138
	14%	12%	15%	15%	14%	13%	7%	14%	15%	10%	12%	15%	14%	14%	14%	13%	16%	15%
<u>CORK 89FM (Co Cork)</u>	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
<u>ANY LOCAL STATION</u>	774	57	126	200	253	74	64	183	453	138	188	159	284	144	433	294	139	341
	30%	22%	24%	31%	33%	36%	35%	24%	32%	36%	24%	27%	38%	30%	28%	28%	27%	33%
<u>HOME LOCAL STATION (Uper. Areas)</u>	701	54	110	178	233	68	58	164	411	126	181	127	262	131	398	283	116	303
	27%	21%	21%	28%	30%	33%	32%	21%	29%	33%	23%	21%	35%	28%	26%	27%	23%	29%
<u>OTHER LOCAL STATION</u>	110	4	21	32	32	10	10	25	64	21	14	39	40	18	47	20	27	63
	4%	2%	4%	5%	4%	5%	6%	3%	5%	5%	2%	7%	5%	4%	3%	2%	5%	6%

App.2-Table 2

MARKET RESEARCH BUREAU OF IRL - JNLR/MRBI - 1991/1992

INFOCORP IRELAND
TABLE 5 AVERAGE WEEKDAY "YESTERDAY LISTENERSHIP"
BASE: NATIONAL - ALL HOUSEWIVES

	TOTAL	STATUS					AGE						SUMMARY	
		M/W+ CHILD	MARR /WID	WITH CHILD	M'OUT CHILD	SINGLE	15-24	25-34	35-44	45-54	55-64	65+	15-34	35+
UNIV EST (000's)	977 100%	477 100%	815 100%	440 100%	377 100%	160 100%	59 100%	220 100%	228 100%	164 100%	126 100%	179 100%	279 100%	697 100%
SAMPLE	2210	1089	1885	1016	872	322	136	477	534	363	306	392	613	1595
AVERAGE WEEKDAY "YESTERDAY LISTENERSHIP"														
<u>ANY RADIO</u>	854 87%	418 88%	716 88%	390 89%	326 87%	137 85%	52 88%	191 87%	203 89%	141 86%	112 89%	154 86%	242 87%	610 87%
<u>ANY RTE RADIO</u>	641 66%	297 62%	533 65%	279 63%	255 68%	107 67%	39 66%	135 61%	145 64%	106 64%	89 70%	127 71%	174 62%	466 67%
RTE RADIO 1	490 50%	195 41%	419 51%	191 43%	228 60%	71 44%	7 12%	68 31%	113 50%	95 58%	84 66%	122 68%	75 27%	414 59%
RTE RADIO 2FM	216 22%	137 29%	178 22%	125 28%	54 14%	38 24%	29 49%	83 38%	52 23%	26 16%	15 12%	11 6%	111 40%	104 15%
*CORK 89FM (Co Cork)	17 15%	4 7%	14 15%	4 8%	10 24%	2 14%	-	1 4%	3 11%	6 30%	4 24%	3 17%	1 3%	16 19%
<u>ANY LOCAL STATION</u>	425 44%	227 48%	363 45%	212 48%	152 40%	62 38%	27 45%	99 45%	113 50%	78 48%	48 38%	61 34%	126 45%	299 43%
*HOME LOCAL STATION (Oper. Areas)	388 40%	212 44%	333 41%	197 45%	136 36%	55 35%	24 40%	91 41%	103 45%	74 45%	42 34%	55 30%	114 41%	274 39%
OTHER LOCAL STATION	62 6%	28 6%	53 7%	27 6%	26 7%	9 6%	5 8%	12 6%	13 6%	12 7%	10 8%	10 6%	17 6%	46 7%

Housewife defined as the female, who does the main grocery shopping.

App.2-Table 2

MARKET RESEARCH BUREAU OF IRL - JNLR/MRBI - 1991/1992

MARKET RESEARCH BUREAU OF IRL - JNLR/MRBI - 1991/1992

TABLE 5 AVERAGE WEEKDAY "YESTERDAY LISTENERSHIP"
BASE: NATIONAL - ALL HOUSEWIVES

18.

	TOTAL	SOCIAL CLASS						SUMMARY			REGION				COMMUNITY TYPE			
		AB	C1	C2	DE	F1	F2	ABC1	C2DE	F1F2	CO. DUBLIN	REST LEIN.	MUN -STER	CONN/ -ULST.	URBAN	CO. BOROS	OTHER URBAN	RURAL
EST (000's)	977	97	208	249	289	73	62	304	538	135	296	228	278	174	577	393	185	400
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
SAMPLE	2210	201	443	518	637	212	199	644	1155	411	573	557	633	447	1194	766	428	1016
AVERAGE WEEKDAY "YESTERDAY LISTENERSHIP"																		
<u>RADIO</u>	854	85	191	215	244	66	53	275	459	119	256	203	242	152	494	340	154	360
	87%	88%	92%	87%	84%	91%	85%	90%	85%	88%	87%	89%	87%	87%	85%	87%	83%	90%
<u>RTE RADIO</u>	641	74	158	156	169	48	35	232	325	84	207	152	175	107	385	267	118	256
	66%	77%	76%	63%	59%	66%	57%	76%	60%	62%	70%	67%	63%	61%	67%	68%	64%	64%
<u>RADIO 1</u>	490	67	133	111	106	44	30	200	216	74	164	121	128	76	287	204	83	203
	50%	69%	64%	44%	37%	60%	48%	66%	40%	55%	55%	53%	46%	44%	50%	52%	45%	51%
<u>RADIO 2FM</u>	216	20	44	64	74	8	7	63	139	14	68	47	67	33	140	93	47	76
	22%	20%	21%	26%	26%	11%	11%	21%	26%	11%	23%	21%	24%	19%	24%	24%	25%	19%
<u>LINK 89FM (Co Cork)</u>	17	2	4	3	5	3	0	6	7	3			17		12	9	3	5
	15%	15%	20%	10%	14%	19%	7%	18%	12%	16%			15%		17%	19%	14%	11%
<u>LOCAL STATION</u>	425	32	64	118	133	42	36	96	251	78	86	104	140	95	203	130	73	222
	44%	33%	31%	47%	46%	58%	57%	32%	47%	58%	29%	46%	50%	54%	35%	33%	40%	55%
<u>LOCAL STATION (Other Areas)</u>	388	29	57	110	122	38	32	86	232	70	84	93	129	83	191	127	64	197
	40%	30%	28%	44%	42%	52%	52%	28%	43%	52%	28%	41%	46%	48%	33%	32%	35%	49%
<u>OTHER LOCAL STATION</u>	62	3	10	17	18	8	7	13	34	15	5	17	20	19	19	7	12	44
	6%	3%	5%	7%	6%	11%	11%	4%	6%	11%	2%	8%	7%	11%	3%	2%	6%	11%

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INFOCORP IRELAND
TABLE 12

MARKET RESEARCH BUREAU OF IRL · JMLH/MMB1 · 1991/1992

TIME BLOCK LISTENERSHIP AVERAGE WEEKDAY - RTE RADIO 1

	TOTAL	SEX				STATUS				AGE							SUMMARY		
		MALE	FEMALE	HOUSE -WIFE	H/W/ CHILD	MARR /MID	WITH CHILD	W/OUT CHILD	SINGLE	15-19	20-24	25-34	35-44	45-54	55-64	65+	15-24	15-34	35+
UNIV EST (000's)	2580 100%	1269 100%	1311 100%	977 100%	477 100%	1580 100%	837 100%	743 100%	1000 100%	335 100%	268 100%	496 100%	459 100%	342 100%	278 100%	402 100%	603 100%	1099 100%	1481 100%
SAMPLE	5687	2756	2931	2210	1089	3611	1910	1701	2076	690	604	1043	1062	750	665	873	1294	2337	3351
<u>TIME BLOCK LISTENERSHIP AVERAGE WEEKDAY - RTE RADIO 1</u>																			
06.30-08.00 REACH	232 9%	115 9%	117 9%	107 11%	40 8%	184 12%	89 11%	95 13%	48 5%	2 1%	3 1%	24 5%	56 12%	46 13%	49 18%	51 13%	6 1%	30 3%	203 14%
AVE Hhr AUDIENCE	112 4%	54 4%	58 4%	53 5%	17 4%	87 5%	38 5%	49 7%	25 2%	1 0%	1 0%	10 2%	24 5%	21 6%	26 9%	30 7%	2 0%	12 1%	100 7%
08.00-09.15 REACH	713 28%	344 27%	369 28%	331 34%	123 26%	553 35%	243 29%	310 42%	160 16%	17 5%	19 7%	77 16%	159 35%	129 38%	126 45%	186 46%	36 6%	113 10%	600 40%
AVE Hhr AUDIENCE	419 16%	192 15%	227 17%	206 21%	77 16%	336 21%	150 18%	187 25%	82 8%	5 2%	8 3%	41 8%	100 22%	78 23%	78 28%	109 27%	13 2%	54 5%	369 25%
09.15-11.00 REACH	650 25%	260 20%	390 30%	357 37%	142 30%	525 33%	231 28%	294 40%	125 12%	8 2%	16 6%	80 16%	139 30%	113 33%	116 42%	179 44%	24 4%	103 9%	547 37%
AVE Hhr AUDIENCE	478 19%	172 14%	306 23%	280 29%	115 24%	398 25%	178 21%	220 30%	80 8%	5 2%	10 4%	58 12%	103 23%	84 25%	87 31%	130 32%	15 3%	73 7%	405 27%
11.00-13.00 REACH	413 16%	152 12%	261 20%	237 24%	90 19%	336 21%	148 18%	188 25%	77 8%	4 2%	10 4%	54 11%	85 19%	72 21%	71 26%	115 28%	16 3%	70 6%	343 23%
AVE Hhr AUDIENCE	306 12%	104 8%	202 15%	184 19%	67 14%	253 16%	107 13%	146 20%	53 5%	3 1%	7 3%	38 8%	62 13%	52 15%	55 20%	90 22%	10 2%	48 4%	258 17%
13.00-13.45 REACH	668 18%	232 18%	236 18%	212 22%	69 14%	354 23%	134 16%	223 30%	111 11%	6 2%	10 4%	48 10%	91 20%	79 23%	89 32%	145 36%	16 3%	64 6%	484 27%
AVE Hhr AUDIENCE	407 16%	198 16%	209 16%	188 19%	61 13%	312 20%	116 14%	196 26%	95 9%	5 1%	9 3%	41 8%	79 17%	69 20%	76 27%	128 32%	14 2%	53 5%	352 24%
13.45-14.45 REACH	398 15%	165 13%	233 18%	211 22%	78 16%	312 20%	125 15%	188 25%	86 9%	5 1%	10 4%	46 9%	83 18%	69 20%	68 25%	116 29%	15 2%	61 6%	337 23%
AVE Hhr AUDIENCE	310 12%	114 9%	197 15%	179 18%	67 14%	252 16%	100 12%	152 21%	58 6%	3 1%	6 2%	36 7%	63 14%	54 16%	54 19%	94 23%	9 2%	45 4%	265 18%
14.45-16.00 REACH	216 8%	81 6%	135 10%	121 12%	47 10%	176 11%	72 9%	104 14%	40 4%	3 1%	3 1%	25 5%	50 11%	39 11%	35 13%	61 15%	6 1%	31 3%	189 12%
AVE Hhr AUDIENCE	134 5%	52 4%	81 6%	73 7%	28 6%	107 7%	46 5%	62 8%	26 3%	2 1%	2 1%	16 3%	32 7%	24 7%	24 9%	34 8%	4 1%	20 2%	114 8%

App.2-Table 3

INFOCORP IRELAND
TABLE 12

MARKET RESEARCH BUREAU OF IRL - JMLR/MRBI - 1991/1992
TIME BLOCK LISTENERSHIP AVERAGE WEEKDAY - RTE RADIO 1

31.

	TOTAL	SOCIAL CLASS			REGION				COMMUNITY TYPE				DAY OF WEEK				
		ABC1	C2DE	F1F2	CO. DUBLIN	REST LEIN.	MUN -STER	CONN/ -ULST.	URBAN	CO. BOROS	OTHER URBAN	RURAL	MON	TUES	WED	THURS	FRI
UNIV EST (000's)	2580	774	1419	387	772	595	739	474	1540	1031	510	1040	547	519	506	505	503
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
SAMPLE	5687	1603	2940	1144	1457	1416	1627	1187	3094	1957	1137	2593	1211	1169	1097	1118	1092
<u>TIME BLOCK LISTENERSHIP AVERAGE WEEKDAY - RTE RADIO 1</u>																	
06.30-08.00 REACH	232	109	89	34	83	58	62	29	145	107	38	87	47	38	44	48	56
	9%	14%	6%	9%	11%	10%	8%	6%	9%	10%	7%	8%	9%	7%	9%	10%	11%
Ave Hhr AUDIENCE	112	55	43	14	40	26	30	15	74	55	19	38	22	19	20	24	28
	4%	7%	3%	4%	5%	4%	4%	3%	5%	5%	4%	4%	4%	4%	4%	5%	5%
08.00-09.15 REACH	713	294	300	119	231	176	186	119	420	294	127	293	141	135	146	139	151
	28%	38%	21%	31%	30%	30%	25%	25%	27%	29%	25%	28%	26%	26%	29%	28%	30%
Ave Hhr AUDIENCE	419	182	174	63	145	99	111	65	258	183	75	160	88	79	86	81	85
	16%	24%	12%	16%	19%	17%	15%	14%	17%	18%	15%	15%	16%	15%	17%	16%	17%
09.15-11.00 REACH	450	228	323	99	223	153	175	98	397	279	118	252	135	133	130	138	115
	25%	30%	23%	25%	29%	26%	24%	21%	26%	27%	23%	24%	25%	26%	26%	27%	23%
Ave Hhr AUDIENCE	478	174	261	64	169	115	126	68	297	210	87	181	97	102	94	103	83
	19%	22%	17%	16%	22%	19%	17%	14%	19%	20%	17%	17%	18%	20%	18%	20%	16%
11.00-13.00 REACH	413	166	191	56	151	102	106	54	254	181	73	159	84	87	80	84	77
	16%	22%	13%	14%	20%	17%	14%	11%	16%	18%	14%	15%	15%	17%	16%	17%	15%
Ave Hhr AUDIENCE	306	122	146	38	112	78	77	38	188	136	52	117	59	67	58	65	56
	12%	16%	10%	10%	15%	13%	10%	8%	12%	13%	10%	11%	11%	13%	11%	13%	11%
13.00-13.45 REACH	468	170	202	95	133	121	139	75	260	177	83	208	91	99	89	98	90
	18%	22%	14%	25%	17%	20%	19%	16%	17%	17%	16%	20%	17%	19%	18%	20%	18%
Ave Hhr AUDIENCE	407	149	178	80	121	104	120	63	229	159	70	178	79	87	75	90	77
	16%	19%	13%	21%	16%	17%	16%	13%	15%	15%	14%	17%	14%	17%	15%	18%	15%
13.45-14.45 REACH	398	149	187	61	126	93	125	54	239	145	75	158	74	84	79	89	71
	15%	19%	13%	16%	16%	16%	17%	11%	16%	16%	15%	15%	14%	16%	16%	18%	14%
Ave Hhr AUDIENCE	310	113	154	43	101	73	97	40	190	132	58	120	58	66	61	71	54
	12%	15%	11%	11%	13%	12%	13%	8%	12%	13%	11%	12%	11%	13%	12%	14%	11%
14.45-16.00 REACH	214	77	117	22	79	55	59	23	139	99	40	77	43	48	34	52	39
	8%	10%	8%	6%	10%	9%	8%	5%	9%	10%	8%	7%	8%	9%	7%	10%	8%
Ave Hhr AUDIENCE	134	49	74	11	52	34	33	15	86	62	23	48	27	30	21	30	25
	5%	6%	5%	3%	7%	6%	4%	3%	6%	6%	5%	5%	5%	6%	4%	6%	5%

12

To achieve true universe estimates for daily audiences, the estimated 000's on the day of week break should be multiplied by 5.

App.2-Table 3

INFOCORP IRELAND
TABLE 12 (CONT.)

MARKET RESEARCH BUREAU OF IRL · JUN/JULY 1991/1992

TIME BLOCK LISTENERSHIP AVERAGE WEEKDAY - RTE RADIO 1

	TOTAL	SEX				STATUS				AGE							SUMMARY		
		MALE	FEMALE	HOUSE -WIFE	H/W/ CHILD	MARR /MID	WITH CHILD	W'OUT CHILD	SINGLE	15-19	20-24	25-34	35-44	45-54	55-64	65+	15-24	15-34	35+
UNIV EST (000's)	2580	1269	1311	977	477	1580	837	743	1000	335	268	496	459	342	278	402	603	1099	1481
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
SAMPLE	5687	2756	2931	2210	1089	3611	1910	1701	2076	690	604	1043	1062	750	665	873	1294	2337	3350
<u>TIME BLOCK LISTENERSHIP AVERAGE WEEKDAY - RTE RADIO 1</u>																			
16.00-17.00 REACH	94	38	56	50	21	72	35	37	22	4	1	9	22	17	19	22	5	15	88
	4%	3%	4%	5%	4%	5%	4%	5%	2%	1%	0%	2%	5%	5%	7%	5%	1%	1%	5%
AVE 1hr AUDIENCE	83	33	50	45	19	65	31	34	18	3	1	9	19	15	17	19	4	13	71
	3%	3%	4%	5%	4%	4%	4%	5%	2%	1%	0%	2%	4%	4%	6%	5%	1%	1%	5%
17.00-18.30 REACH	214	119	95	84	26	160	73	87	54	5	4	26	48	42	40	48	9	35	176
	8%	9%	7%	9%	5%	10%	9%	12%	5%	1%	2%	5%	11%	12%	14%	12%	2%	3%	12%
AVE 1hr AUDIENCE	120	62	57	51	16	93	42	51	27	2	2	14	27	25	24	25	5	18	101
	5%	5%	4%	5%	3%	6%	5%	7%	3%	1%	1%	3%	6%	7%	8%	6%	1%	2%	7%
18.30-19.00 REACH	105	64	41	39	11	75	31	44	30	2	2	11	22	20	22	26	4	15	60
	4%	5%	3%	4%	2%	5%	4%	6%	3%	1%	1%	2%	5%	6%	8%	7%	1%	1%	4%
AVE 1hr AUDIENCE	94	57	38	36	10	69	28	40	24	2	2	9	20	19	19	24	3	13	67
	4%	4%	3%	4%	2%	4%	3%	5%	3%	0%	1%	2%	4%	5%	7%	6%	1%	1%	4%
19.00-01.00 REACH	124	65	59	53	16	91	35	56	34	4	3	9	28	20	27	34	7	16	119
	5%	5%	5%	5%	3%	6%	4%	7%	3%	1%	1%	2%	6%	6%	10%	8%	1%	1%	7%
AVE AUDIENCE	32	15	18	15	4	24	9	15	9	1	1	2	7	6	7	9	2	3	29
	1%	1%	1%	2%	1%	1%	1%	2%	1%	0%	0%	0%	1%	2%	3%	2%	0%	0%	2%
01.00-06.30 REACH	7	3	4	3	1	6	1	5	1	-	-	-	2	1	-	4	-	-	4%
	0%	0%	0%	0%	0%	0%	0%	1%	0%	-	-	-	0%	0%	-	1%	-	-	0%
AVE AUDIENCE	2	1	1	0	0	1	0	1	0	-	-	-	0	0	-	1	-	-	2
	0%	0%	0%	0%	0%	0%	0%	0%	0%	-	-	-	0%	0%	-	0%	-	-	0%

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INFOCORP IRELAND
TABLE 12 (CONT.)

MARKET RESEARCH BUREAU OF IRL - JNLR/MRBI - 1991/1992

TIME BLOCK LISTENERSHIP AVERAGE WEEKDAY - RTE RADIO 1

32.

	SOCIAL CLASS			REGION				COMMUNITY TYPE				DAY OF WEEK					
	ABC1	C2DE	F1F2	CO. DUBLIN	REST LEIN.	MUN -STER	CONN/ -ULST.	URBAN	CO. BOROS	OTHER URBAN	RURAL	MON	TUES	WED	THURS	FRI	
UNIV EST (000's)	2580	774	1419	387	772	595	739	474	1540	1031	510	1040	547	519	506	505	503
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
SAMPLE	5687	1603	2940	1144	1457	1416	1627	1187	3094	1957	1137	2593	1211	1169	1097	1118	1092
<u>TIME BLOCK LISTENERSHIP AVERAGE WEEKDAY - RTE RADIO 1</u>																	
16.00-17.00 REACH	94	40	47	6	40	24	21	9	63	47	16	31	15	24	14	24	17
	4%	5%	3%	2%	5%	4%	3%	2%	4%	5%	3%	3%	3%	5%	3%	5%	3%
AVE 1/2hr AUDIENCE	83	36	41	6	33	23	18	9	55	40	15	28	14	21	12	21	16
	3%	5%	3%	2%	4%	4%	3%	2%	4%	4%	3%	3%	3%	4%	2%	4%	3%
17.00-18.30 REACH	214	98	78	39	81	52	48	32	132	97	35	82	40	41	41	46	46
	8%	13%	5%	10%	11%	9%	7%	7%	9%	9%	7%	8%	7%	8%	8%	9%	9%
AVE 1/2hr AUDIENCE	120	58	46	16	49	29	27	14	80	59	21	40	21	23	22	27	25
	5%	7%	3%	4%	6%	5%	4%	3%	5%	6%	4%	4%	4%	4%	4%	5%	5%
18.30-19.00 REACH	105	39	41	25	37	24	24	21	61	46	15	44	18	21	20	24	22
	4%	5%	3%	6%	5%	4%	3%	4%	4%	4%	3%	4%	3%	4%	4%	5%	4%
AVE 1/2hr AUDIENCE	94	36	37	21	34	22	21	17	56	42	14	39	16	19	18	22	19
	4%	5%	3%	5%	4%	4%	3%	4%	4%	4%	3%	4%	3%	4%	4%	4%	4%
19.00-01.00 REACH	124	59	50	15	44	34	33	13	84	58	26	41	22	23	27	27	27
	5%	8%	4%	4%	6%	6%	4%	3%	5%	6%	5%	4%	4%	4%	5%	5%	5%
AVE AUDIENCE	32	16	13	3	11	8	9	4	22	16	7	10	5	6	8	8	6
	1%	2%	1%	1%	1%	1%	1%	1%	1%	2%	1%	1%	1%	1%	2%	2%	1%
01.00-06.30 REACH	7	3	3	1	2	2	2	1	4	3	1	3	1	1	1	2	2
	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
AVE AUDIENCE	2	0	1	0	0	0	1	0	1	1	0	1	0	0	0	1	0
	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

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MARKET RESEARCH BUREAU OF IRL - JNLN/MRBI 1991/1992

INFOCORP IRELAND
TABLE 13

TIME BLOCK LISTENERSHIP AVERAGE WEEKDAY - RTE RADIO 2FM

	TOTAL	SEX				STATUS				AGE							SUMMARY		
		MALE	FEMALE	HOUSE -WIFE	M/W/ CHILD	MARR /WID	WITH CHILD	W/OUT CHILD	SINGLE	15-19	20-24	25-34	35-44	45-54	55-64	65+	15-24	15-34	35+
UNIV EST (000's)	2580	1269	1311	977	477	1580	837	743	1000	335	268	496	459	342	278	402	603	1099	1481
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
SAMPLE	5687	2756	2931	2210	1089	3611	1910	1701	2076	690	604	1043	1062	750	665	873	1294	2337	3350
<u>TIME BLOCK LISTENERSHIP AVERAGE WEEKDAY - RTE RADIO 2FM</u>																			
07.00-09.00 REACH	163	80	82	52	32	80	59	21	83	28	34	57	29	9	3	4	62	119	44
	6%	6%	6%	5%	7%	5%	7%	3%	8%	8%	13%	12%	6%	3%	1%	1%	10%	11%	3%
Ave 1hr AUDIENCE	73	34	39	26	16	38	27	10	35	10	15	27	13	5	1	2	26	53	21
	3%	3%	3%	3%	3%	2%	3%	1%	4%	3%	6%	5%	3%	1%	0%	0%	4%	5%	1%
09.00-12.00 REACH	345	165	180	132	94	201	148	53	144	40	64	125	63	24	17	11	104	229	115
	13%	13%	14%	14%	20%	13%	18%	7%	14%	12%	24%	25%	14%	7%	6%	3%	17%	21%	8%
Ave 1hr AUDIENCE	208	96	111	84	61	122	92	30	85	22	43	83	35	12	7	5	65	148	59
	8%	8%	8%	9%	13%	8%	11%	4%	9%	7%	16%	17%	8%	3%	3%	1%	11%	14%	4%
12.00-15.00 REACH	251	120	131	91	61	135	101	34	116	38	53	86	41	18	7	7	91	178	73
	10%	9%	10%	9%	13%	9%	12%	5%	12%	11%	20%	17%	9%	5%	3%	2%	15%	16%	5%
Ave 1hr AUDIENCE	126	57	69	48	32	67	51	16	59	18	30	48	20	6	2	2	48	95	31
	5%	4%	5%	5%	7%	4%	6%	2%	6%	5%	11%	10%	4%	2%	1%	1%	8%	9%	2%
15.00-17.00 REACH	176	86	90	56	36	86	63	23	90	29	37	60	28	13	4	4	66	126	50
	7%	7%	7%	6%	8%	5%	8%	3%	9%	9%	14%	12%	6%	4%	1%	1%	11%	11%	3%
Ave 1hr AUDIENCE	118	57	62	38	25	56	40	15	63	19	27	42	17	7	3	2	47	89	29
	5%	4%	5%	4%	5%	4%	5%	2%	6%	6%	10%	9%	4%	2%	1%	1%	8%	8%	2%
17.00-19.00 REACH	134	67	67	37	21	53	40	13	81	32	31	40	21	6	4	1	63	102	31
	5%	5%	5%	4%	6%	3%	5%	2%	8%	10%	11%	8%	5%	2%	1%	0%	10%	9%	2%
Ave 1hr AUDIENCE	67	34	33	18	11	26	20	6	41	16	16	20	10	2	2	0	33	52	15
	3%	3%	3%	2%	2%	2%	2%	1%	4%	5%	6%	4%	2%	1%	1%	0%	5%	5%	1%
19.00-20.00 REACH	83	45	37	10	6	15	11	3	68	43	21	11	7	1	1	-	64	74	8
	3%	4%	3%	1%	1%	1%	1%	0%	7%	13%	8%	2%	1%	0%	0%	-	11%	7%	1%
Ave AUDIENCE	74	40	34	9	5	13	10	3	61	39	17	10	6	0	1	-	56	66	8
	3%	3%	3%	1%	1%	1%	1%	0%	6%	12%	7%	2%	1%	0%	0%	-	9%	6%	1%
20.00-22.00 REACH	62	38	24	9	5	16	11	4	47	26	15	11	8	2	1	1	41	52	11
	2%	3%	2%	1%	1%	1%	1%	1%	5%	8%	6%	2%	2%	0%	0%	0%	7%	5%	1%
Ave AUDIENCE	36	23	13	5	3	8	7	2	28	16	9	5	5	0	1	0	25	30	6
	1%	2%	1%	0%	1%	1%	1%	0%	3%	5%	3%	1%	1%	0%	0%	0%	4%	3%	0%

App.2-Table 4

INFOCORP IRELAND
TABLE 13

MARKET RESEARCH BUREAU OF IRL - JNLB/MRBI - 1991/1992

TIME BLOCK LISTENERSHIP AVERAGE WEEKDAY - RTE RADIO 2FM

33.

	SOCIAL CLASS			REGION				COMMUNITY TYPE				DAY OF WEEK					
	ABC1	C2DE	F1F2	CO. DUBLIN	REST LEIN.	MUN -STER	CONN/ -ULST.	URBAN	CO. BOROG	OTHER URBAN	RURAL	MON	TUES	WED	THURS	FRI	
UNIV EST (000's)	2580	774	1419	387	772	595	739	474	1540	1031	510	1040	547	519	506	505	503
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
SAMPLE	5487	1603	2940	1144	1457	1414	1627	1187	3094	1957	1137	2593	1211	1149	1097	1118	1092
<u>TIME BLOCK LISTENERSHIP AVERAGE WEEKDAY - RTE RADIO 2FM</u>																	
07.00-09.00 REACH	163	58	89	16	48	34	48	33	105	70	35	58	39	31	28	31	35
	6%	8%	6%	4%	6%	6%	7%	7%	7%	7%	7%	6%	7%	6%	5%	6%	7%
AVE Hhr AUDIENCE	73	25	40	8	24	16	19	14	47	33	15	26	18	16	11	13	16
	3%	3%	3%	2%	3%	3%	3%	3%	3%	3%	3%	2%	3%	3%	2%	3%	3%
09.00-12.00 REACH	345	95	223	26	117	74	102	51	225	156	69	119	71	71	66	79	58
	13%	12%	16%	7%	15%	12%	14%	11%	15%	15%	14%	11%	13%	14%	13%	16%	12%
AVE Hhr AUDIENCE	208	53	142	13	72	45	63	28	137	95	42	71	43	46	37	46	36
	8%	7%	10%	3%	9%	8%	9%	6%	9%	9%	8%	7%	8%	9%	7%	9%	7%
12.00-15.00 REACH	251	65	165	21	62	66	79	44	157	91	67	94	55	51	48	49	48
	10%	8%	12%	5%	8%	11%	11%	9%	10%	9%	13%	9%	10%	10%	9%	10%	9%
AVE Hhr AUDIENCE	126	30	86	10	27	35	42	22	72	39	34	54	27	25	23	27	24
	5%	4%	6%	3%	3%	6%	6%	5%	5%	4%	7%	5%	5%	5%	5%	5%	5%
15.00-17.00 REACH	176	51	108	16	46	38	58	34	101	64	38	74	39	35	35	36	31
	7%	7%	8%	4%	6%	6%	8%	7%	7%	6%	7%	7%	7%	7%	7%	7%	6%
AVE Hhr AUDIENCE	118	31	76	11	29	25	40	24	64	40	24	54	26	23	21	26	23
	5%	4%	5%	3%	4%	4%	5%	5%	4%	4%	5%	5%	5%	4%	4%	5%	4%
17.00-19.00 REACH	134	45	75	14	28	30	51	24	76	46	30	58	26	25	21	32	31
	5%	6%	5%	4%	4%	5%	7%	5%	5%	4%	6%	6%	5%	5%	4%	6%	6%
AVE Hhr AUDIENCE	67	22	39	6	14	15	25	14	37	22	15	30	14	12	10	17	15
	3%	3%	3%	2%	2%	2%	3%	3%	2%	2%	3%	3%	3%	2%	2%	3%	3%
19.00-20.00 REACH	83	20	49	14	17	18	26	22	46	28	18	37	19	17	15	16	16
	3%	3%	3%	4%	2%	3%	4%	5%	3%	3%	4%	4%	3%	3%	3%	3%	3%
AVE AUDIENCE	74	17	44	13	15	16	24	19	40	24	16	34	18	16	13	13	14
	3%	2%	3%	3%	2%	3%	3%	4%	3%	2%	3%	3%	3%	3%	3%	3%	3%
20.00-22.00 REACH	62	23	33	6	17	13	20	13	37	25	12	26	17	11	9	14	11
	2%	3%	2%	2%	2%	2%	3%	3%	2%	2%	2%	2%	3%	2%	2%	3%	2%
AVE AUDIENCE	36	13	20	3	9	7	12	8	21	13	8	15	10	6	5	8	6
	1%	2%	1%	1%	1%	1%	2%	2%	1%	1%	2%	1%	2%	1%	1%	2%	1%

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MARKET RESEARCH BUREAU OF IRL - JNLH/MRBI - 1991/1992

INFOCORP IRELAND
TABLE 13 (CONT.) TIME BLOCK LISTENERSHIP AVERAGE WEEKDAY - RTE RADIO 2FM

	TOTAL	SEX				STATUS				AGE							SUMMARY		
		MALE	FEMALE	HOUSE -WIFE	M/W+ CHILD	MARR /MID	WITH CHILD	M'OUT CHILD	SINGLE	15-19	20-24	25-34	35-44	45-54	55-64	65+	15-24	15-34	35+
UNIV EST (000's)	2580	1269	1311	977	477	1580	837	743	1000	335	268	496	459	342	278	402	603	1099	14
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	10
SAMPLE	5687	2756	2931	2210	1089	3611	1910	1701	2076	690	604	1043	1062	750	665	873	1294	2337	33
<u>TIME BLOCK LISTENERSHIP AVERAGE WEEKDAY - RTE RADIO 2FM</u>																			
22.00-01.00 REACH	72 3%	39 3%	34 3%	10 1%	5 1%	17 1%	12 1%	4 1%	56 6%	30 9%	17 6%	12 2%	7 1%	1 0%	3 1%	3 1%	47 8%	59 5%	
AVE AUDIENCE	33 1%	18 1%	15 1%	5 0%	3 1%	8 1%	6 1%	2 0%	25 2%	13 4%	8 3%	5 1%	4 1%	1 0%	1 0%	1 0%	21 4%	27 2%	
01.00-07.00 REACH	25 1%	15 1%	10 1%	6 1%	3 1%	8 1%	4 0%	5 1%	17 2%	7 2%	6 2%	6 1%	2 1%	2 1%	0 0%	2 0%	12 2%	19 2%	
AVE AUDIENCE	6 0%	3 0%	2 0%	1 0%	1 0%	2 0%	1 0%	1 0%	3 0%	1 0%	1 0%	2 0%	1 0%	1 0%	0 0%	0 0%	2 0%	4 0%	

App.2-Table 4

MARKET RESEARCH BUREAU OF IRL - JNLR/MRBI - 1991/1992

IMFOCORP IRELAND
TABLE 13 (CONT.) TIME BLOCK LISTENERSHIP AVERAGE WEEKDAY - RTE RADIO 2FM

34.

	SOCIAL CLASS			REGION				COMMUNITY TYPE				DAY OF WEEK					
	ABC1	C2DE	F1F2	CO. DUBLIN	REST LEIN.	MUN -STER	CONN/ -ULST.	URBAN	CO. BOROS	OTHER URBAN	RURAL	MON	TUES	WED	THURS	FRI	
TOTAL																	
UNIV EST (000's)	2580	776	1619	387	772	595	739	474	1540	1031	510	1040	547	519	506	505	503
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
SAMPLE	5687	1603	2940	1144	1457	1416	1627	1187	3094	1957	1137	2593	1211	1169	1097	1118	1092
<u>TIME BLOCK LISTENERSHIP AVERAGE WEEKDAY - RTE RADIO 2FM</u>																	
22.00-01.00 REACH	72	25	37	10	12	19	25	17	35	19	16	37	17	14	13	20	8
	3%	3%	3%	3%	2%	3%	3%	3%	2%	2%	3%	4%	3%	3%	3%	4%	2%
AVE AUDIENCE	33	11	17	5	5	9	11	7	17	9	8	16	7	7	6	9	4
	1%	1%	1%	1%	1%	2%	2%	2%	1%	1%	2%	2%	1%	1%	1%	2%	1%
01.00-07.00 REACH	25	9	14	2	7	5	7	6	16	10	6	9	5	5	1	5	8
	1%	1%	1%	1%	1%	1%	1%	1%	1%	1%	1%	1%	1%	1%	0%	1%	2%
AVE AUDIENCE	6	2	3	0	2	1	2	2	3	2	1	2	1	1	0	1	2
	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

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App.2-Table 5

INFOCORP IRELAND
 TABLE 15 TIME BLOCK LISTENERSHIP AVERAGE WEEKDAY - HOME LOCAL STATIONS
 BASE: Base: HOME LOCAL AREAS excl DUBLIN

	TOTAL	SEX				STATUS				AGE							SUMMARY	
		MALE	FEMALE	HOUSE -WIFE	H/W/ CHILD	MARR /MID	WITH CHILD	M'OUT CHILD	SINGLE	15-19	20-24	25-34	35-44	45-54	55-64	65+	15-24	15-34
UNIV EST (000's)	1808 100%	901 100%	907 100%	681 100%	331 100%	1116 100%	597 100%	520 100%	692 100%	238 100%	177 100%	333 100%	327 100%	237 100%	197 100%	300 100%	414 100%	747 100%
SAMPLE	4230	2074	2156	1637	800	2706	1435	1271	1524	516	427	743	797	553	503	691	943	1686
<u>TIME BLOCK LISTENERSHIP AVERAGE WEEKDAY - HOME LOCAL STATIONS</u>																		
07.00-09.00 REACH	184 10%	88 10%	97 11%	85 12%	47 14%	137 12%	76 13%	61 12%	47 7%	11 5%	13 7%	29 9%	46 14%	28 12%	25 13%	33 11%	24 6%	53 7%
AVE Wkr AUDIENCE	89 5%	39 4%	50 6%	44 6%	28 9%	70 6%	40 7%	29 6%	20 3%	4 2%	6 3%	14 4%	23 7%	14 6%	13 7%	15 5%	9 2%	23 3%
09.00-11.00 REACH	357 20%	161 18%	197 22%	170 25%	86 26%	270 24%	140 24%	129 25%	87 13%	14 6%	22 13%	56 17%	80 25%	61 26%	49 25%	75 25%	36 9%	93 12%
AVE Wkr AUDIENCE	221 12%	92 10%	129 14%	112 16%	59 18%	170 15%	92 15%	78 15%	51 7%	7 3%	14 8%	38 11%	52 16%	38 16%	29 15%	43 16%	21 5%	59 8%
11.00-14.00 REACH	412 23%	185 21%	227 25%	188 28%	101 30%	308 28%	170 28%	138 27%	105 15%	24 10%	33 19%	76 23%	97 30%	68 29%	48 24%	67 22%	57 14%	132 18%
AVE Wkr AUDIENCE	247 13%	95 11%	147 16%	124 18%	48 21%	185 17%	102 17%	83 16%	57 8%	10 4%	19 11%	46 14%	57 17%	41 17%	29 15%	41 14%	28 7%	74 10%
14.00-17.00 REACH	270 15%	123 14%	147 16%	119 17%	67 20%	195 17%	111 19%	84 16%	75 11%	22 9%	22 13%	54 16%	57 17%	47 20%	29 15%	39 13%	44 11%	98 13%
AVE Wkr AUDIENCE	162 9%	73 8%	89 10%	72 11%	40 12%	117 11%	64 11%	53 10%	44 6%	8 3%	15 9%	32 9%	35 11%	29 12%	18 9%	25 8%	23 6%	55 7%
17.00-19.00 REACH	206 11%	106 12%	100 11%	76 11%	38 11%	137 12%	74 12%	63 12%	69 10%	17 7%	20 11%	42 13%	42 13%	36 15%	22 11%	27 9%	34 9%	79 11%
AVE Wkr AUDIENCE	110 6%	53 6%	58 6%	45 7%	23 7%	73 7%	41 7%	32 6%	37 5%	7 3%	11 6%	23 7%	23 7%	19 8%	12 6%	15 5%	18 4%	41 5%
19.00-00.00 REACH	214 12%	101 11%	113 12%	74 11%	36 11%	117 10%	60 10%	57 11%	97 14%	36 15%	22 13%	35 11%	38 11%	28 12%	25 13%	30 10%	58 14%	94 13%
AVE AUDIENCE	79 4%	36 4%	43 5%	29 4%	15 5%	43 4%	22 4%	21 4%	36 5%	10 4%	9 5%	15 4%	14 4%	11 5%	8 4%	13 4%	18 4%	33 4%
00.00-07.00 REACH	46 3%	23 3%	23 3%	12 2%	6 2%	20 2%	12 2%	8 2%	27 4%	10 4%	7 4%	12 3%	8 2%	3 1%	3 1%	3 1%	17 4%	29 4%
AVE AUDIENCE	9 0%	5 1%	4 0%	2 0%	1 0%	4 0%	3 0%	1 0%	5 1%	2 1%	1 1%	2 1%	2 1%	1 0%	0 0%	0 0%	3 1%	5 1%

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INFOCORP IRELAND
TABLE 15

MARKET RESEARCH BUREAU OF IRL - JMLR/MRBI - 1991/1992

TIME BLOCK LISTENERSHIP AVERAGE WEEKDAY - HOME LOCAL STATIONS

BASE: Base: HOME LOCAL AREAS excl DUBLIN

	SOCIAL CLASS			REGION			COMMUNITY TYPE				DAY OF WEEK					
	ABC1	C2DE	F1F2	REST LEIN.	NUM -STER	CONN/-ULST.	URBAN	CO. BOROES	OTHER URBAN	RURAL	MON	TUES	WED	THURS	FRI	
UNIV EST (000's)	1808	430	991	387	595	739	474	768	259	510	1040	383	364	355	360	346
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
SAMPLE	4230	942	2145	1143	1416	1627	1187	1637	500	1137	2593	903	875	811	846	795
<u>TIME BLOCK LISTENERSHIP AVERAGE WEEKDAY - HOME LOCAL STATIONS</u>																
07.00-09.00 REACH	184	30	116	39	49	87	48	80	38	42	104	36	34	46	33	35
	10%	7%	12%	10%	8%	12%	10%	10%	15%	8%	10%	9%	9%	13%	9%	10%
AVE Hhr AUDIENCE	89	12	61	16	24	43	23	41	19	22	48	18	18	23	17	15
	5%	3%	6%	4%	4%	6%	5%	5%	7%	4%	5%	5%	5%	6%	5%	4%
09.00-11.00 REACH	357	55	214	88	101	155	101	139	52	86	219	81	65	81	66	64
	20%	13%	22%	23%	17%	21%	21%	18%	20%	17%	21%	21%	18%	23%	18%	19%
AVE Hhr AUDIENCE	221	36	134	51	61	92	68	87	32	55	134	50	38	52	44	37
	12%	8%	14%	13%	10%	12%	14%	11%	12%	11%	13%	13%	10%	15%	12%	11%
11.00-14.00 REACH	412	69	251	93	123	181	108	166	63	103	247	95	76	89	82	71
	23%	16%	25%	24%	21%	25%	23%	22%	24%	20%	24%	25%	21%	25%	23%	21%
AVE Hhr AUDIENCE	242	38	152	52	73	101	68	98	37	61	144	54	44	56	47	41
	13%	9%	15%	13%	12%	14%	14%	13%	14%	12%	14%	14%	12%	16%	13%	12%
14.00-17.00 REACH	270	49	162	58	69	114	87	106	48	58	163	54	46	60	55	54
	15%	11%	16%	15%	12%	15%	18%	14%	19%	11%	16%	14%	13%	17%	15%	16%
AVE Hhr AUDIENCE	162	28	99	35	42	65	55	64	28	36	98	33	26	36	35	31
	9%	7%	10%	9%	7%	9%	12%	8%	11%	7%	9%	9%	7%	10%	10%	9%
17.00-19.00 REACH	206	39	121	47	46	95	66	76	38	38	130	46	34	43	36	47
	11%	9%	12%	12%	8%	13%	14%	10%	15%	7%	13%	12%	9%	12%	10%	14%
AVE Hhr AUDIENCE	110	20	65	25	23	48	39	37	18	19	73	25	18	24	19	24
	6%	5%	7%	7%	4%	7%	8%	5%	7%	4%	7%	7%	5%	7%	5%	7%
19.00-00.00 REACH	214	37	123	55	62	96	56	80	31	49	134	46	45	46	42	36
	12%	9%	12%	14%	10%	13%	12%	10%	12%	10%	13%	12%	12%	13%	12%	10%
AVE AUDIENCE	79	12	47	20	24	34	21	29	10	19	50	17	16	18	15	13
	4%	3%	5%	5%	4%	5%	5%	4%	4%	4%	5%	4%	4%	5%	4%	4%
00.00-07.00 REACH	46	6	35	6	13	21	12	25	13	13	21	7	13	10	9	7
	3%	1%	4%	1%	2%	3%	2%	3%	5%	2%	2%	2%	4%	3%	3%	2%
AVE AUDIENCE	9	1	7	1	3	4	2	5	3	3	3	1	2	2	2	1
	0%	0%	1%	0%	1%	0%	0%	1%	1%	1%	0%	0%	1%	1%	1%	0%

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MARKET RESEARCH BUREAU OF IRL JNLB/MRBI - 1991/1992

INOCORP IRELAND

TABLE 8

MARKET SHARE NATIONAL - IRISH STATIONS - MINUTES LISTENED

BASE: NATIONAL 7am 7pm - ALL ADULTS

TOTAL	SEX				STATUS				AGE							SUMMARY			
	MALE	FEMALE	HOUSE -WIFE	H/W CHILD	MARR /WID	WITH CHILD	W'OUT CHILD	SINGLE	15-19	20-24	25-34	35-44	45-54	55-64	65+	15-24	15-34	35+	
MARKET SHARE - NATIONAL																			
IRISH STATIONS - MINUTES LISTENED																			
ANY RADIO	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	
ANY RTE RADIO	58%	57%	60%	61%	55%	60%	56%	65%	54%	45%	51%	56%	55%	59%	66%	69%	48%	53%	62%
RTE RADIO 1	39%	36%	41%	46%	34%	45%	36%	56%	25%	7%	8%	22%	40%	51%	60%	66%	8%	15%	53%
RTE RADIO 2FM	19%	20%	18%	15%	20%	14%	20%	8%	29%	38%	43%	34%	14%	7%	4%	2%	41%	37%	8%
LINK 89FM	1%	1%	1%	1%	0%	1%	1%	1%	0%	0%	0%	0%	1%	1%	2%	1%	0%	0%	1%
ANY LOCAL STATION	19%	41%	37%	36%	47%	38%	41%	54%	40%	47%	47%	19%	47%	40%	35%	31%	44%	41%	37%
HOME LOCAL STATION	34%	35%	33%	33%	38%	34%	37%	30%	35%	39%	36%	35%	38%	35%	29%	28%	37%	36%	33%
OTHER LOCAL STATION	4%	5%	4%	3%	3%	4%	5%	4%	5%	8%	6%	4%	4%	5%	4%	3%	7%	5%	4%

App.2-Table 6

MARKET RESEARCH BUREAU OF IRL · JHLR/MRBI · 1991/1992

INFOCORP IRELAND

TABLE 8

MARKET SHARE - NATIONAL - IRISH STATIONS - MINUTES LISTENED

BASE: NATIONAL · 7am-7pm · ALL ADULTS

25.

TOTAL	SOCIAL CLASS						SUMMARY			REGION				COMMUNITY TYPE				
	AB	C1	C2	DE	F1	F2	ABC1	C2DE	F1F2	CO. DUBLIN	REST LEIN.	MUN -STER	CONN/ -ULST.	URBAN	CO. BOROS	OTHER URBAN	RURAL	
<u>MARKET SHARE - NATIONAL - IRISH STATIONS - MINUTES LISTENED</u>																		
<u>ANY RADIO</u>	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
<u>ANY RTE RADIO</u>	58%	74%	69%	58%	50%	55%	48%	70%	54%	52%	65%	60%	56%	48%	61%	62%	58%	54%
<u>RTE RADIO 1</u>	39%	56%	51%	35%	29%	43%	38%	53%	32%	40%	47%	42%	34%	31%	41%	43%	36%	36%
<u>RTE RADIO 2FM</u>	19%	17%	17%	22%	20%	12%	10%	17%	21%	11%	18%	19%	20%	18%	19%	18%	21%	18%
<u>CORK 89FM</u>	1%	0%	1%	1%	1%	1%	0%	1%	1%	1%			2%	1%	1%	1%	0%	
<u>ANY LOCAL STATION</u>	39%	24%	28%	39%	46%	42%	51%	27%	43%	46%	32%	37%	39%	51%	35%	34%	38%	43%
<u>HOME LOCAL STATION</u>	34%	22%	25%	34%	41%	36%	46%	24%	38%	41%	31%	30%	35%	43%	32%	33%	31%	37%
<u>OTHER LOCAL STATION</u>	4%	2%	3%	5%	5%	7%	5%	3%	5%	6%	2%	7%	4%	7%	3%	1%	7%	6%

APPENDIX 3

Radio Listenership in Galway

**Tables taken from JNLR/MRBI 1992
Listenership Survey**

App.3-Table 1

MARKET RESEARCH BUREAU OF IRL - JNLR/MRBI - 1991/1992

MILCOCORP IRELAND

TABLE 2

AVERAGE WEEKDAY "YESTERDAY LISTENERSHIP"

BASE: NATIONAL - ALL ADULTS

	"ON AIR" MUNSTER									"ON AIR" CONNACHT/ULSTER						
	TOTAL	CO. CORK	CORK CITY	CORK REST	LIME RICK	TIPP'RY S/E,N	WATER FORD	CLARE	KERRY	GALWAY	MAYO	ROSCMON LONGFRD S.LEITR	S.DONEG SLIGO M.LEITR	DONEGAL NORTH	CAVAN MONA -GHAN	
POP EST (000's)	2580 100%	302 100%	131 100%	171 100%	118 100%	79 100%	67 100%	66 100%	90 100%	132 100%	80 100%	72 100%	65 100%	73 100%	74 100%	
SAMPLE	5687	578	240	338	229	200	200	200	200	249	200	199	200	199	200	
<u>AVERAGE WEEKDAY "YESTERDAY LISTENERSHIP"</u>																
<u>FM RADIO</u>	2283 88%	264 87%	111 84%	153 89%	109 93%	71 90%	57 85%	58 88%	79 87%	120 91%	67 83%	64 89%	61 95%	63 87%	60 81%	
<u>FM RTE RADIO</u>	1727 67%	201 67%	82 63%	119 70%	90 76%	62 79%	43 64%	36 54%	51 57%	96 73%	44 55%	45 63%	47 72%	43 58%	46 62%	
<u>FM RADIO 1</u>	1124 44%	123 41%	45 34%	79 46%	60 51%	45 57%	25 37%	22 34%	30 33%	63 48%	25 32%	30 42%	24 37%	23 32%	28 38%	
<u>FM RADIO 2FM</u>	720 28%	92 31%	41 32%	51 30%	43 36%	29 37%	19 28%	14 21%	20 23%	37 28%	19 23%	12 17%	23 35%	16 21%	17 23%	
<u>FM ROK 89FM (Co Cork)</u>	38 13%	38 13%	21 16%	17 10%	.	.	.	.	.	.	.	.	.	.	.
<u>FM LOCAL STATION</u>	1231 48%	144 48%	60 46%	83 49%	70 59%	38 49%	42 62%	41 62%	47 53%	64 49%	44 55%	39 54%	39 60%	40 55%	26 35%	
<u>FM HOME LOCAL STATION (Per. Areas)</u>	1099 43%	139 46%	60 46%	78 46%	63 53%	39 58%	40 60%	47 62%	47 52%	40 31%	43 54%	33 46%	38 58%	38 52%	22 29%	
<u>FM OTHER LOCAL STATION</u>	221 9%	16 5%	1 1%	15 9%	16 14%	16 20%	7 10%	3 5%	1 1%	33 25%	3 3%	9 12%	2 3%	5 7%	6 8%	

MONTHS

FM HOME LOCAL STATION

	40 50%	
--	-----------	--

App.3-Table 1

MARKET RESEARCH BUREAU OF IRL - JNLR/MRBI - 1991/1992

INFOCOMP IRELAND
TABLE 2 AVERAGE WEEKDAY "YESTERDAY LISTENERSHIP"
BASE: NATIONAL - ALL ADULTS

	TOTAL	"ON AIR" REST OF LEINSTER						
		CO. DUBLIN	CARLOW KILDARE	LOUTH MEATH	KIL -KENNY	LAOIS OFFALY W'MEATH	WEXFORD	WICKLOW
UNIV EST (000's)	2580 100%	772 100%	115 100%	139 100%	53 100%	123 100%	73 100%	70 100%
SAMPLE	5687	1457	228	279	201	249	200	199
AVERAGE WEEKDAY "YESTERDAY LISTENERSHIP"								
ANY RADIO	2283 88%	683 88%	108 94%	116 83%	47 89%	110 89%	66 91%	63 90%
ANY RTE RADIO	1727 67%	512 66%	84 73%	79 57%	40 75%	92 75%	54 74%	51 73%
RTE RADIO 1	1124 44%	358 46%	57 50%	45 33%	26 48%	56 46%	38 52%	37 52%
RTE RADIO 2FM	720 28%	211 27%	38 33%	30 22%	18 35%	41 33%	18 25%	18 26%
*CORK 89FM (Co Cork)	38 13%	-	-	-	-	-	-	-
ANY LOCAL STATION	1231 48%	326 42%	62 54%	62 44%	27 52%	53 43%	31 43%	29 42%
*HOME LOCAL STATION (Oper. Areas)	1099 43%	315 41%	55 48%	46 33%	23 44%	42 34%	31 42%	-
OTHER LOCAL STATION	221 9%	24 3%	10 9%	20 14%	9 17%	19 15%	1 2%	18 26%
6 MONTHS								
HOME LOCAL STATION								16 23%

*All normal scheduled programmes on both RTE Radio 1 & 2FM were off-air for the duration of the four-week strike at RTE from 21 Jan to 16 Feb 1992 inclusive.

*RTE's Cork local radio service, Cork 89FM, was completely off-air for the duration of the RTE dispute (from 21 Jan to 16 Feb 1992 inclusive). In the period when Cork 89FM was broadcasting, the listenership figure was 13%.

App.3-Table 2

MARKET RESEARCH BUREAU OF IRL - JNLR/MRBI - 1991/1992

INFOCORP IRELAND

TABLE 9

MARKET SHARE - NATIONAL - IRISH STATIONS - MINUTES LISTENED

BASE: NATIONAL 7am / 7pm ALL ADULTS

	TOTAL	IRISH	"ON AIR" REST LEINSTER					"ON AIR" MUNSTER						"ON AIR" CONN/ULSTER						
			(%) MIN	CARLOW KLDARE	LOUTH MEATH	KIL KENNY	LAOIS OFFALY W'ATH	WEX -FORD	CO. CORK	CORK CITY	CORK RESI	LIME -RICK	WATER -FORD	CLARE	KERRY	LALWAY	MAYO	ROSCMN LNGFRD S.LEIT	Slh. DONEG. SLIGO N.LEIT	DONE -GAL NORTH	CAVAN MONA -GHAN
MARKET SHARE - NATIONAL - IRISH STATIONS - MINUTES LISTENED																				
ANY RADIO	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
ANY RTE RADIO	58%	65%	53%	54%	59%	70%	67%	55%	54%	56%	65%	50%	36%	46%	55%	45%	44%	49%	36%	57%
RTE RADIO 1	39%	47%	37%	35%	36%	46%	50%	30%	26%	33%	44%	35%	21%	28%	39%	26%	33%	27%	20%	39%
RTE RADIO 2FM	19%	18%	15%	19%	23%	24%	18%	19%	20%	18%	21%	15%	16%	18%	16%	19%	12%	22%	17%	18%
CORK 89FM	1%							6%	8%	4%										
ANY LOCAL STATION	59%	57%	45%	45%	38%	27%	29%	40%	40%	40%	28%	46%	59%	51%	42%	53%	55%	50%	64%	42%
HOME LOCAL STATION	34%	31%	40%	35%	35%	19%	27%	38%	40%	37%	24%	42%	56%	51%	27%	52%	48%	49%	58%	37%
OTHER LOCAL STATION	4%	2%	5%	10%	3%	9%	1%	2%	1%	3%	4%	4%	3%	0%	15%	1%	7%	2%	5%	5%

App.3-Table 2

MARKET RESEARCH BUREAU OF IRL - JNLB/MRBI - 1991/1992

INFOCORP IRELAND
TABLE 9

MARKET SHARE - NATIONAL - IRISH STATIONS - MINUTES LISTENED
BASE: 6month (Jan-Jun 1992) - NATIONAL - 7am-7pm - ALL ADULTS

6 MONTHS

	TOTAL	WICK -LOW	TIPP'RY S/E,N
MARKET SHARE - NATIONAL - IRISH STATIONS - MINUTES LISTENED			
<u>ANY RADIO</u>	100%	100%	100%
<u>ANY RTE RADIO</u>	57%	66%	71%
RTE RADIO 1	37%	48%	52%
RTE RADIO 2FM	19%	18%	19%
CORK 89FM	0%		
<u>ANY LOCAL STATION</u>	43%	34%	29%
HOME LOCAL STATION	39%	15%	24%
OTHER LOCAL STATION	5%	19%	6%

CAUTION: Small bases - less than 150

APPENDIX 4

**Data Relevant to Chapter 8
-Galway Bay FM**

App.4-Article 1.1

FORMAT - GALWAY BAY FM - 1989 AND 1993

Morning Programmes: 7 A.M. to Midday	
<p>7.00 News 7.10 The Wests Awake What it Says in the Papers Traffic Reports Weather M.O.R. Music</p>	<p>7.00 IRN News 7.04 The Breakfast Show Competitions The Birthday File Community Diary What it Says in the Papers Classic Hits 7.30 IRN Headlines</p>
<p>8.00 News 8.10 The Wests Awake Traffic Reports Horoscopes Interviews M.O.R. Music</p>	<p>8.00 IRN News 8.04 The Breakfast Show Competitions This Day in History Requests The Entertainment Guide Traffic Reports Classic Hits</p>
<p>9.00 Main Morning News Obituaries Public Service Announcements 9.20 Morning Sounds The Best in News Irish releases Television reviews Morning Quiz Phone-in</p>	<p>9.00 IRN News 9.04 Local News 9.08 The Breakfast Show Traffic Reports The Birthday Hit Job Spot Classic Hits</p>
<p>10.00 News and Weather Main Morning Programme Community Affairs programme aimed at housewives and parents with the participation of The Western Health Board and social and community boards featuring "Phone-Forum" to access interaction between the presented and the public. Intermasked with music.</p>	<p>10.00 IRN News 10.04 Local News Mid Morning Show Community Affairs programme aimed at hoisewives and parents - includes in-studio guests, requets and competitions. Discusses Local Issues. Minimum Audience Interaction M.O.R. Music</p>

App.4-Article 1.2

Galway Bay FM - Format

11.00 News and Weather 11.10 Modern Woman A woman's magazine programme in a lighter vein - health and beauty, fitness, shopping and entertainment guide.	11.00 IRN News 11.04 Local News 11.08 Mid Morning Show Continues 11.30 Nuacht from IRN
Afternoon/Evening Programmes : 12 Noon to 8 P.M.	
12 Noon Midday News 12.10 Thought for the Day (Religious) 12.20 Arts and Entertainment Review	12 Noon IRN News 12.04 Local News 12.07 Afternoon Programme Phone-in Competitions Classic Hits
1.00 The Main News Local News Round-up Public Announcements Community Notice Board Cattle Mart Reports Business and Money Reports Weather, Births and Marriages 1.30 Lunchtime Radio Up-tempo music with new country and western and ballads	1.00 IRN News 1.10 Local News and Weather Death Notices 1.16 Afternoon Programme Continues Competitions Entertainment guide Community Diary Pet patrol, Requests Classic Hits
2.00 News Afternoon Delight Interviews and Requests 2.30 Nuacht	2.00 IRN News 2.04 Local News and Weather 2.08 Afternoon Programme Continues Competitions, Job Spot, Classic Hits
3.00 News Out and About - Live Music	3.00 IRN News 3.04 Local News 3.08 Afternoon Programme

App.4-Article 1.3

Galway Bay FM - Format

<p>4.00 News Music on the Move Requests, Phone-ins</p>	<p>4.00 IRN News 4.04 Local News and Weather 4.08 Drivetime Competitions Community Diary Pet Patrol Requests Classic Hits</p>
<p>5.00 News Music on the Move Continues</p>	<p>5.00 IRN News 5.04 Local News and Weather 5.08 Drivetime Continues Traffic Reports Birthday Hit Entertainment Guide Community Diary Classifieds Classic Hits</p>
<p>6.00 Main Evening News National and International News - Local News Round-up Sports results Racing Results Weather</p> <p>6.15 The West Today Current affairs programme providing coverage of the days or weekly topical events in the West with interviews and studio discussions</p> <p>6.45 The Country Jamboree featuring the best in country and western and Irish music Interviews and Phone-in Requests</p>	<p>6.00 Main Evening News from IRN 6.10 Local News and Weather Sports News Farming News</p> <p>6.40 Drivetime Continues Classic Hits</p>
<p>7.00 The Country Jamboree Continues</p>	<p>7.00 IRN News 7.04 Drivetime Continues Classic Hits</p>

App.4-Article 1.4

Galway Bay FM - Format

Evening Programmes : 8 to Midnight	
8.00 The Country Jamboree Continues	8.00 IRN News 8.04 Nighttime Show Classic Hits Competitions
9.00 News Round-up of Day International, National and Local 9.15 Niteflite Music programme targeted towards a young audience, mainly chart music, golden oldies, with items of educational and entertainment interest.	9.00 IRN News 9.04 Nighttime Show Continues Classic hits Requests 9.30 Local Band Spotlight
10.00 Niteflite Continues	10.00 IRN News 10.04 Nighttime Show Continues Classic Hits
11.00 Niteflite Continues	11.00 IRN News 11.04 The Bay Goes Quiet An Hour of Love Songs
12.00 Closedown	12.00 IRN News 12.04 Non-Stop Classics

App.4-Article 2.1

GALWAY BAY FM - SCHEDULE

GALWAY BAY FM

Weekday Schedule:

7.00am	Bryan Walsh's Breakfast Show
10.00am	Keith Finnegan (Local Issues)
12.00pm	Jon Richard's Afternoon Programme
4.00pm	Donal Mahon's Drivetime
8.00pm	Willy Leahy
10.30pm	Latenight Phone-in
11.00pm	The Bay Goes Quiet
12.00am	Non-Stop Classics

Saturday Schedule:

7.00am	Ken Mulkerrins Breakfast Show
10.00am	Jimmy Norman
2.00pm	Yvonne McMahon - Saturday Sport
6.00pm	Country Roads - Tom Gilmore
8.00pm	Saturday Night Party Mix - Donal Mahon
10.00pm	Corinna Gavin
2.00am	Non-Stop Classics

App.4-Article 2.2

Sunday Schedule:

7.00am	Ken Mulkerrins
9.00am	Johnny Cummins
10.00am	John-Frnacis King
12.00pm	Solid Gold Jukebox - Gerry McDonagh
2.00pm	Mike Mulkerrins - Sunday Sport
5.00pm	The Half Door - Ita Kelly
7.00pm	Sunday Sport - Paul Mc Ginley
8.00pm	Corinna Gavin
12.00am	Non-stop Classics

App.4-Article 2.3

Target Audience	Males and Females 25 - 44 age group
Standard Format	Classic Hits Dating From The Late Fifties Onward
Exceptions	(Segmented Programming)
Week Mornings	Keith Finnegan Show
Momday	Believing Now
Saturday	Country Roads
Saturday	Saturday Night Party Mix
Sunday	The John-Frnacis King Show
Sunday	The Half Door
Sunday	Sunday Sport
Sunday	Johnny Cummins
Other exceptions	Local News Sports Updates Latenight Phone-in

App.4-Article 3.1

NEWS TRANSCRIPT

GALWAY BAY FM: News Bulletin - 21 May 1993 - 11 A.M.

IRN News:

Ireland Radio News at 11 - I'm John Keogh. Good Morning.

The Minister for Defence says he hopes to begin a recruitment campaign for the defence forces early next year. David Andrews acknowledged that the defence forces were seriously understaffed by almost 5,000. He was speaking at the "PD Forua" annual conference in Killarney. From there Kathy Fox reports..... We don't seem to have that report. We will return to this story later.

The DUP appear to be making modest gains and Sinn fein looks as if support is holding as counting continues in the North's local government elections. The final picture is expected to emerge by late afternoon but so far the Ulster Unionists and the SDLP do not appear to be making the gains that would help to re-start political talks. However most of the parties have said they are pleased with their progress so far.

Gardai in Cork are investigating the discovery of cannabis with a street value of more than 1.5 million pounds. The haul, discovered on a sandy beach in Rosscarbery, is believed to have originated in North Africa and been smuggled into Ireland by yacht. A man was questioned about the find at Clonakilty Garda station but was later released without charge.

Fighting is reported to be easing in Bosnia today and the major international powers appear to be nearing agreement on new steps to end the war. US President Bill Clinton and Russian foreign minister Andre Kosenev are expected to meet later today in Washington amid signs that the US, Russia and Europe may decide on new options. They have still large areas of disagreement but remain committed to finding a way to end the war which has pitted Serbs against Muslims and Croats, and Muslims and Croats against each other. CNN's Jim Clancy reports from Mostar:

App.4-Article 3.2

"Driven from their homes at gunpoint Muslim refugees with little more than the clothes on their backs huddled in the streets of Mostar. They came here to escape the fighting outside the city. Now they are on the run again. 'The Croat military police came with guns and grenades,' said one. Another added they were 'simply told to get out and go away.' In a camp in Croatia refugees fear they are becoming no more than cards in the hands of politicians playing for higher stakes. A Muslim woman told us Serbs shot and killed her husband in front of her eyes and burned her sister alive in her home. Like others in the camp she came from central Bosnia. Now she has no where to go and she is afraid."

Now we can return to our lead story. As you heard, at the "PD Forua" conference in Killarney, the Minister for Defence David Andrews has said he hopes to begin a recruitment campaign for the Defence Forces early next year. From Killarney Kathy Fox reports:

"The Annual Conference of the "PD Forua", the association which represents enlisted personnel heard a call for this gap to be filled by recruitment of unemployed persons. Richie Condon deputy President of "PD Forua" claimed that the age profile of the defence forces is very high and that this is due to a lack of recruitment. He told the Associations annual conference in Killarney that at present there is a long waiting list to join the defence forces. The General Secretary of the Association, Michael Martin, attacked the lack of recruitment and promotional opportunities. "Career development and promotion in the defence forces is at a virtual standstill", he said. out of 11,000 enlisted personnel only six were promoted as against thirty-seven officers receiving promotions out of 15,000. Minister for Defence, David Andrews, told the conference that any recruitment campaign would have to take into account the financial situation facing the country. Kathy Fox, IRN, Killarney."

German Chancellor Helmut Kohl has congratulated John Major on his part in winning a House of Commons victory on The Maastricht Treaty. The government won the final House of Commons vote by a comfortable margin and now the Bill goes to the House of Lords for debate. Dr. Kohl said the decision is a great encouragement for Europe, which he says is growing closer together and living up to it's responsibilities.

IRN news at four minutes past eleven.

App.4-Article 3.3

GALWAY BAY FM - LOCAL NEWS AND INFORMATION WITH BERNADETTE PRENDERGAST.

Good Morning. The Western Health Board is making plans to provide extra beds for the elderly at Clifden Hospital and is also planning to provide respite care at Carraroe, deputy Eamon O'Cuiv was told by the Minister for Health in the Dail last night. The Galway West deputy raised the matter of Health Care for the elderly during the adjournment debate claiming that in some parts of County Galway relatives have to spend up to 50% of their weakly income on visiting elderly relatives in hospital. While the deputy welcomed the good news for Connemara he said that he was going to continue to press for better facilities for the elderly in their own community: "A proposal to provide 10 extra long stay beds in Clifden is being considered which I must welcome warmly and the Board is also carrying out work on the provision of beds for respite care in in Carraroe which is to be welcomed. I am going to continue to campaign that adequate provision is made for care of the elderly within every community."

The President of Ireland, Mary Robinson will be island-hopping in the West of Ireland this afternoon. The President leaves Aras an Uachtarain by helicopter at 12.30 and will fly to the island of Inishbofin where she will arrive at 1.45 and visit the islands Arts Week which is drawing to a close. Her next stop is Inishturk where she will officially open the islands new community centre. President Robinson, who celebrates her forty-ninth birthday today, leaves Inishturk just after 4 o'clock and will complete her islands tour with a forty-five minute stop on Clare island before flying back to Dublin.

Fires at the dump at Cil Ronan on the Aran Islands are causing an unbearable and unhealthy odour which residents cannot tolerate any longer, according to PD County Councillor, Evelyn Varley. The Councillor is to ask Galway County Council to eliminate the rat problem at the dump in a motion which she has placed for Monday's meeting of the Council. Councillor Varley states that if it's not possible to manage the dump properly it should be closed down.

There are three Galway winners among the group of 200 children who have won prizes in this years Texaco Children's Art Competition. Owen Cunnane, of Bridge Naofa National School in Northhampton in Kinvara, won art materials in the special merit art in the seven to eight years section. Sharon Kelly, of Sea Crest in Knocknacarra, won a watch in her special merit award in the twelve to thirteen years section. Aisling Connolly, of the Convent of Mercy, Tuam, won tennis equipment as her special merit award in the sixteen to eighteen years section. Overall this year's competition, which was the thirty-ninth, attracted 50,000 entries.

App.4-Article 3.4

And the weather forecast for Galway, city and county - Mainly dry with bright, or sunny periods at first but becoming cloudy later with outbreaks of rain in the afternoon and evening. The rain may be heavy locally with a risk of thunder. Light southerly winds increasing moderately south-east to south, force two or three on Galway Bay, strengthening force four or five. Top temperatures of fourteen to seventeen degrees celsius.

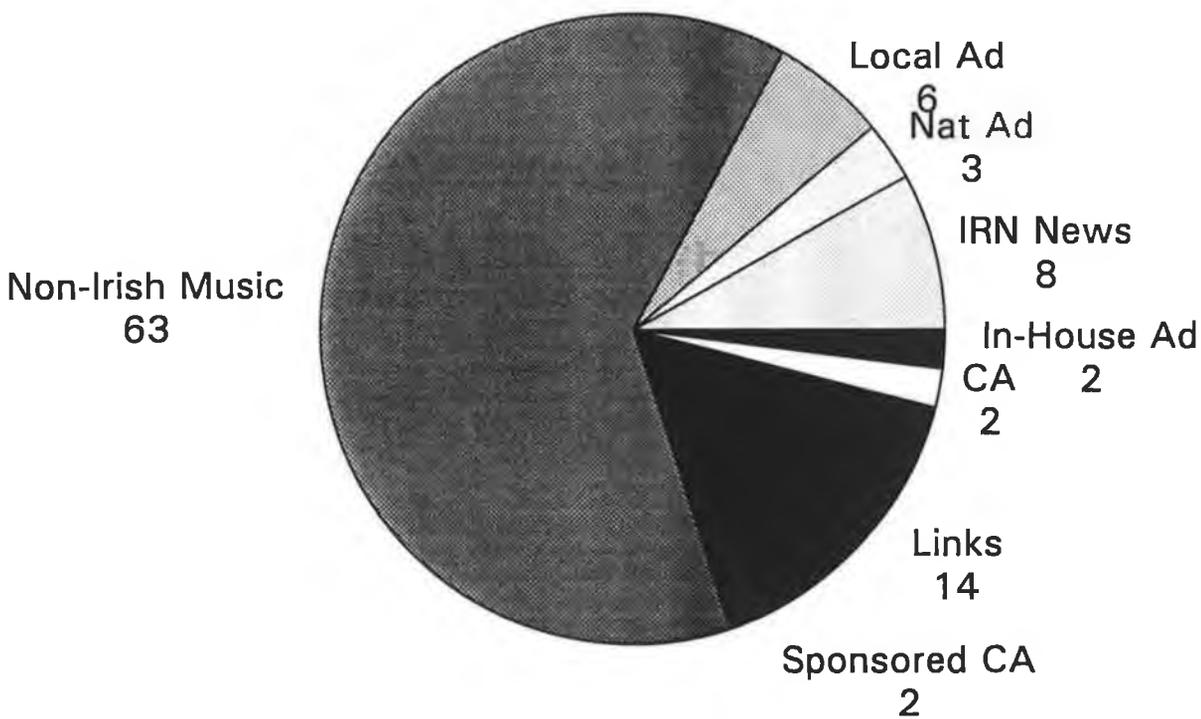
The time now is seven minutes past eleven. You're up to date with *Galway Bay FM*.

GALWAY BAY FM

7 - 8 A.M.

The Breakfast Show

Percentage content



Note lack of Irish music

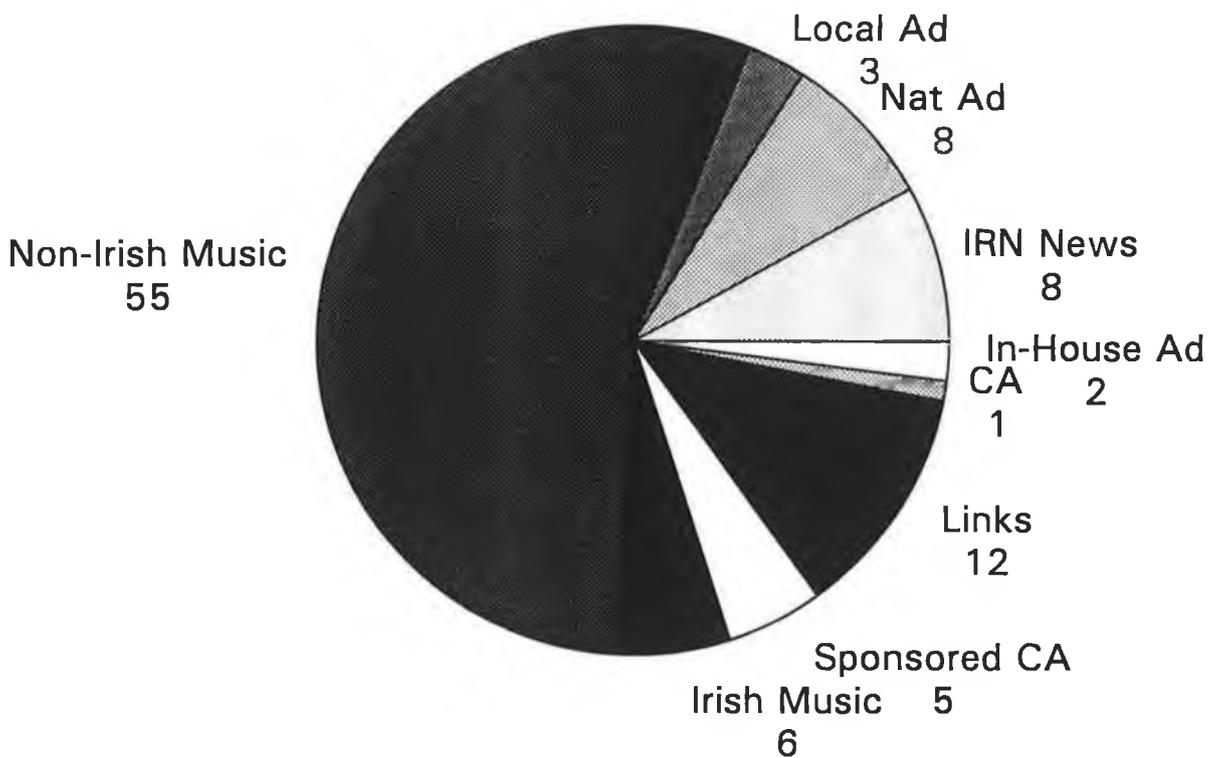
App.4-Pie 1

GALWAY BAY FM

8 - 9 A.M.

The Breakfast Show

Percentage Content



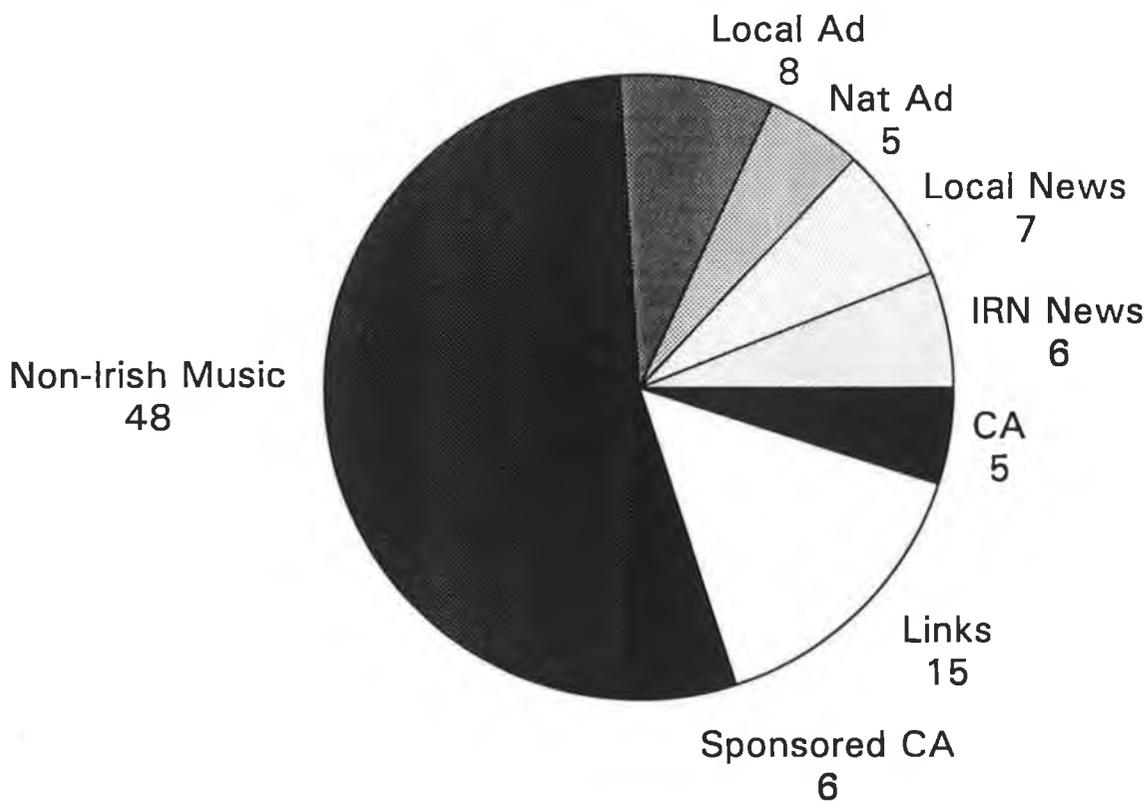
App.4-Pie 2

GALWAY BAY FM

9 - 10 A.M.

The Breakfast Show

Percentage Content



Note lack of Irish Music

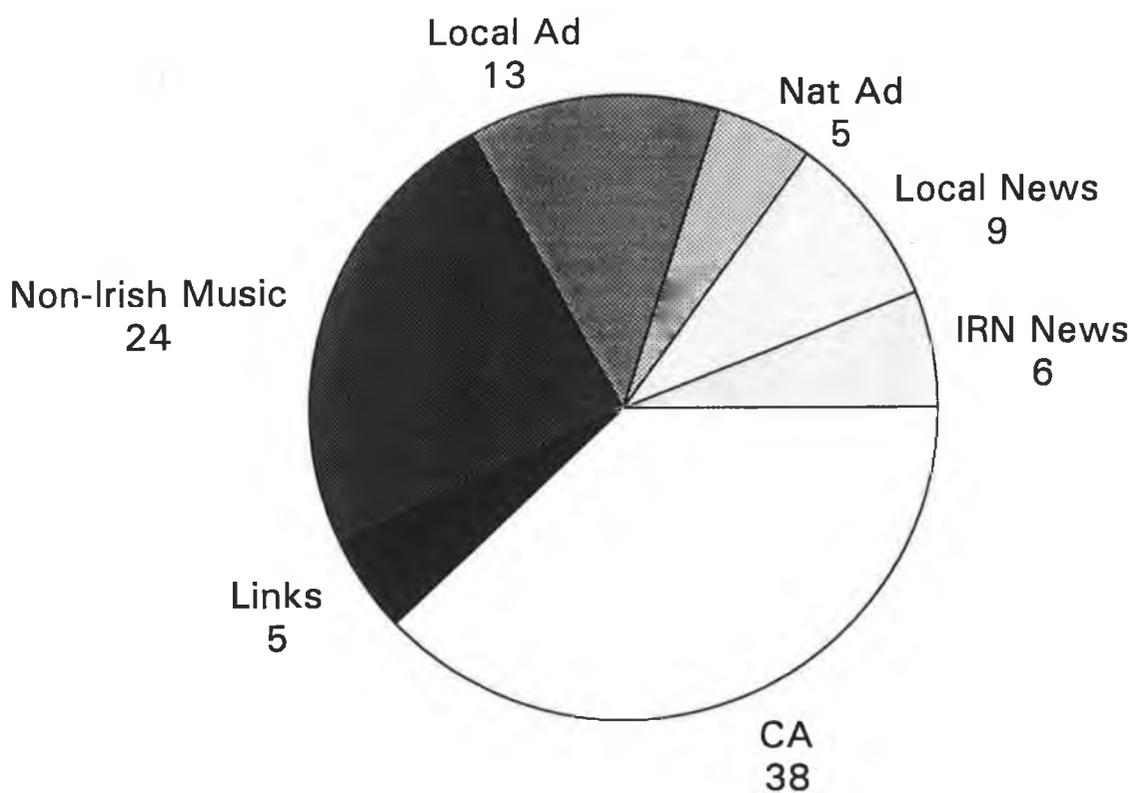
App.4-Pie 3

GALWAY BAY FM

10 - 11 A.M.

Mid-Morning Current Affairs Show

Percentage Content



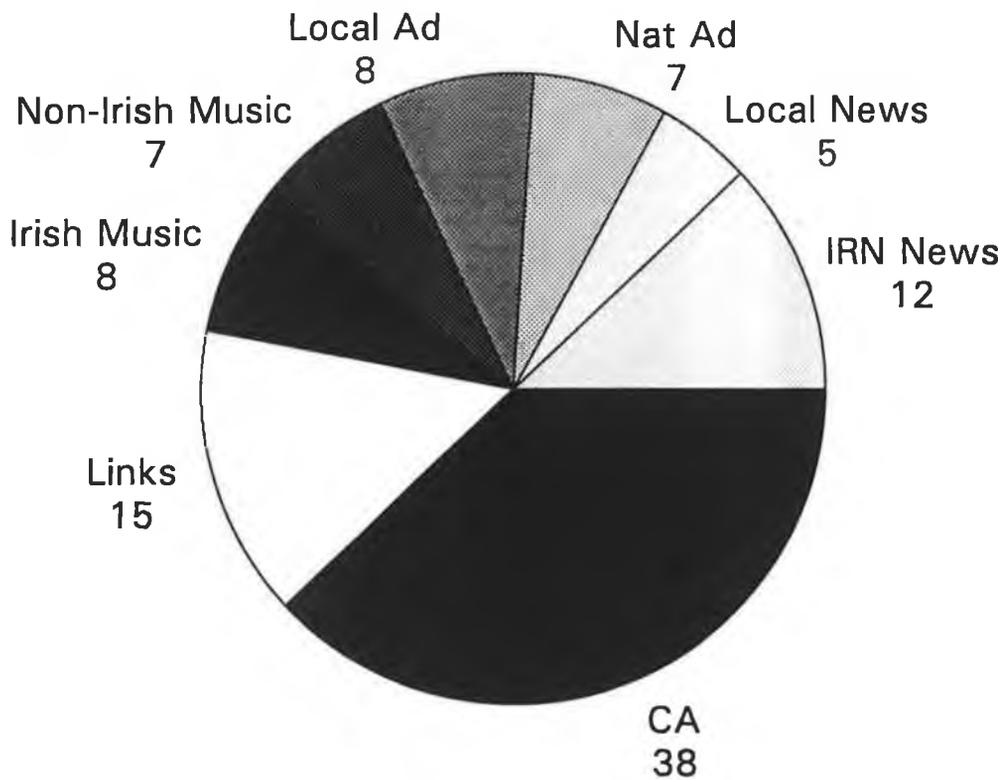
App.4-Pie 4

GALWAY BAY FM

11 A.M. - 12 Noon

Mid-Morning Current Affairs Show

Percentage Content



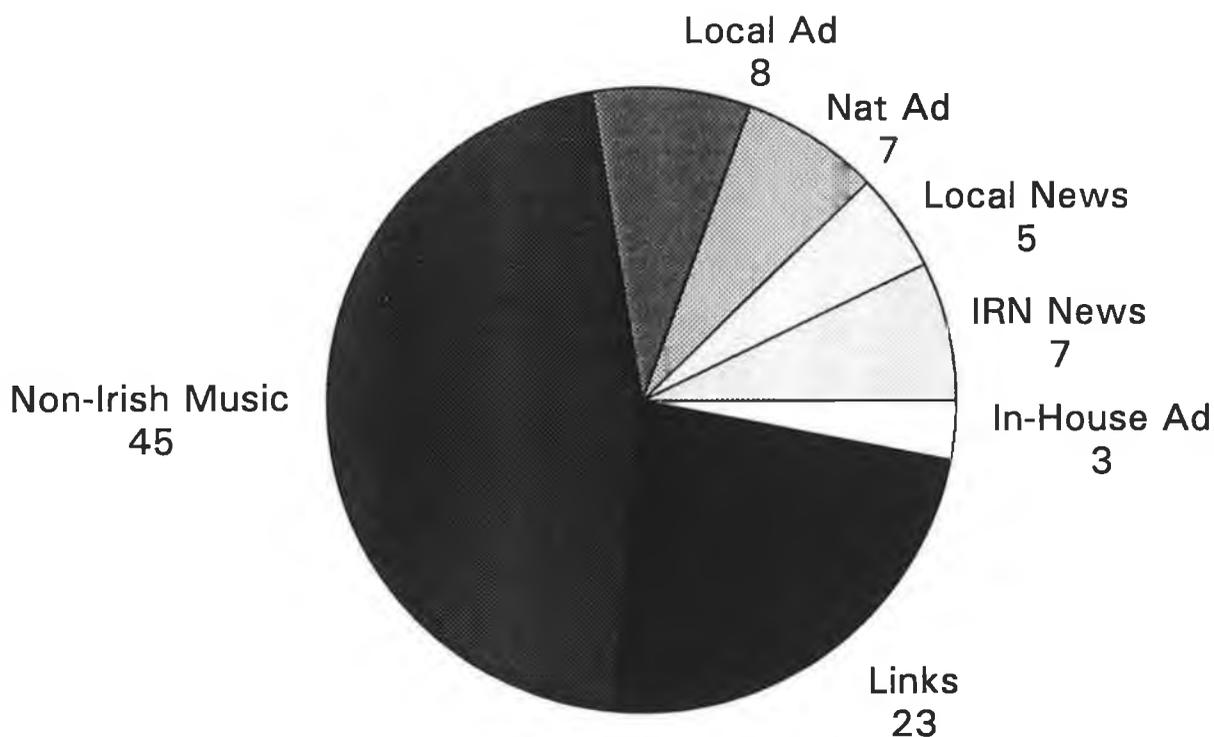
App.4-Pie 5

GALWAY BAY FM

12 Noon - 1 P.M.

The Afternoon Show

Percentage Content



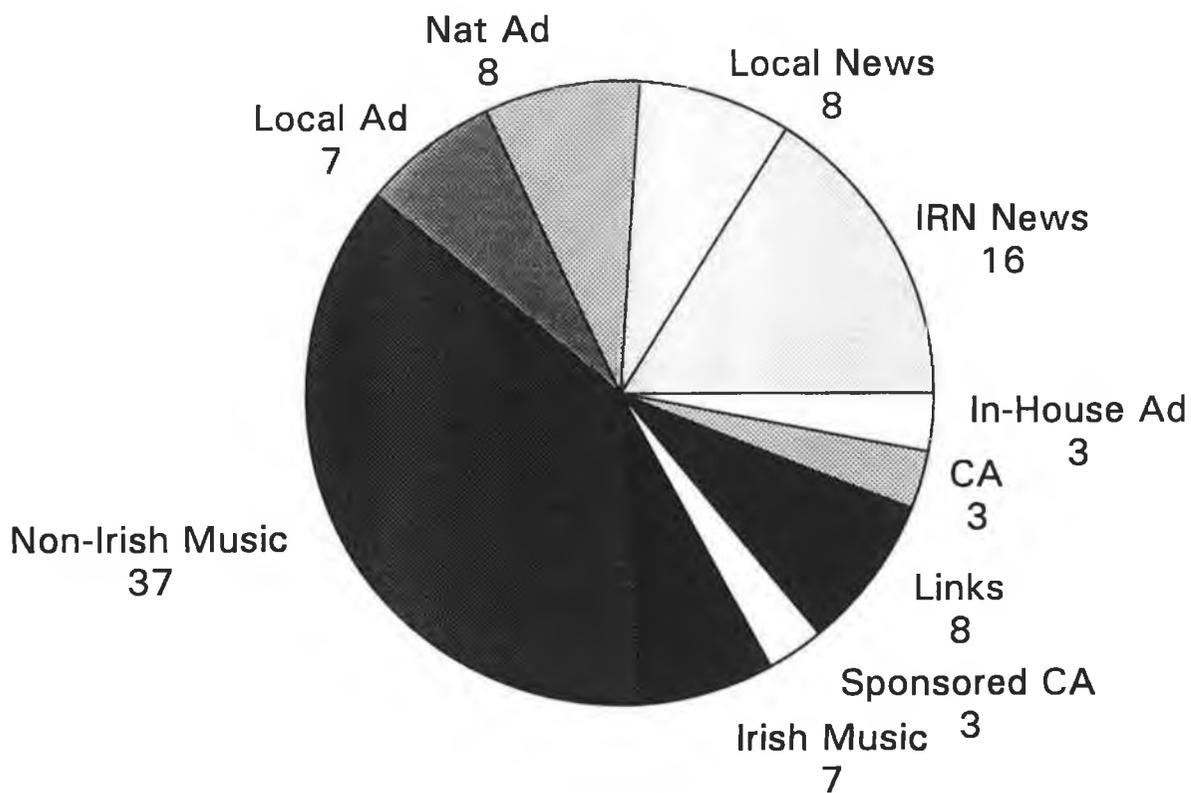
App.4-Pie 6

GALWAY BAY FM

1 P.M. - 2 P.M.

The Afternoon Show

Percentage Content



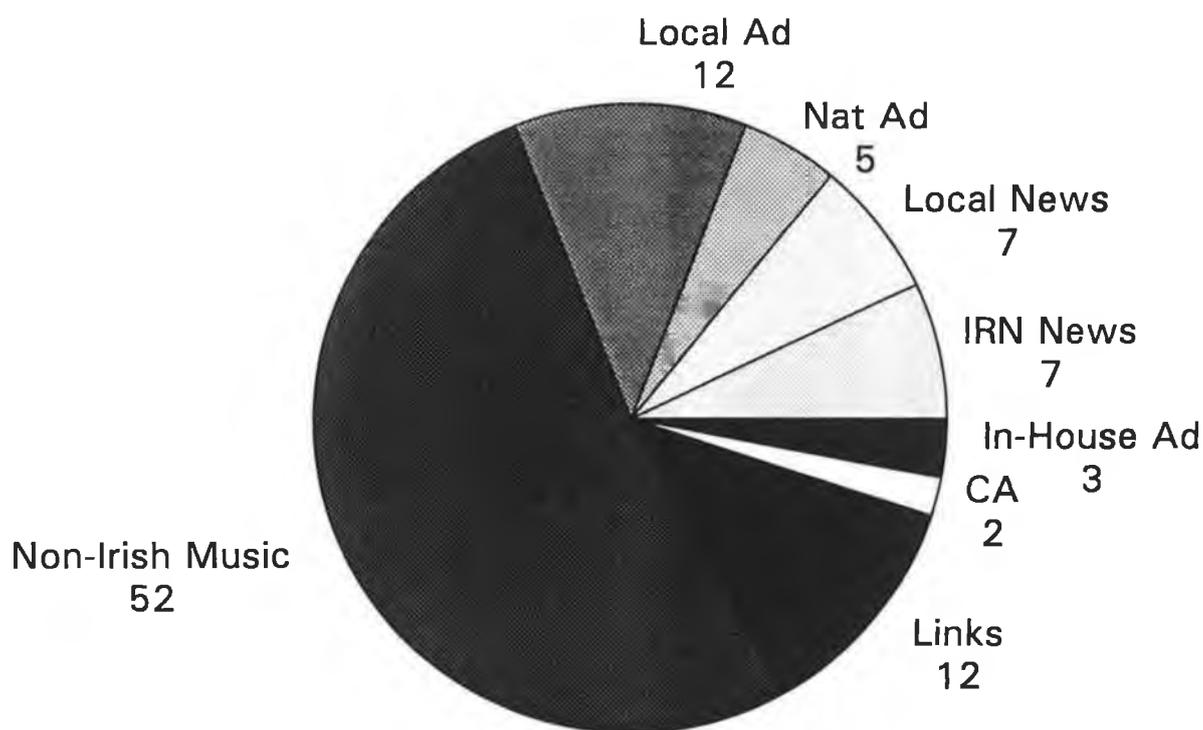
App.4-Pie 7

GALWAY BAY FM

2 P.M. - 3 P.M.

The Afternoon Show

Percentage Content



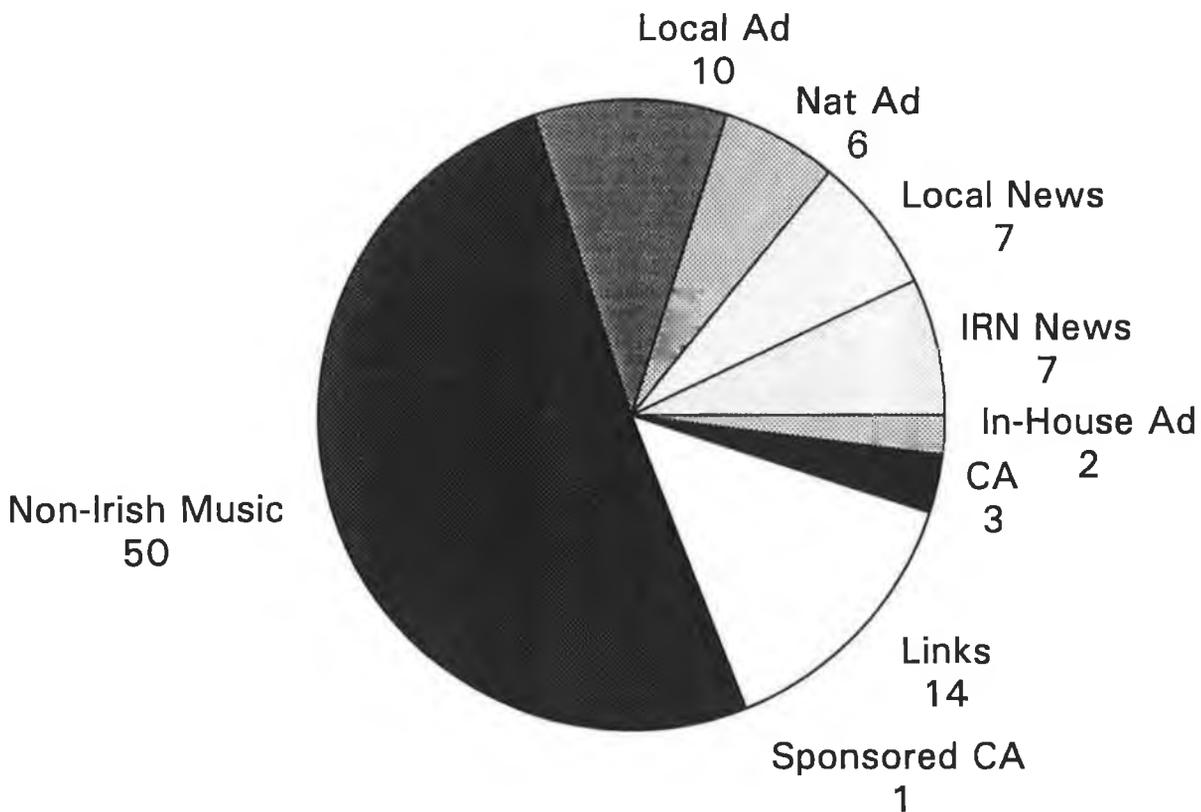
App.4-Pie 8

GALWAY BAY FM

3 P.M. - 4 P.M.

The Afternoon Show

Percentage Content



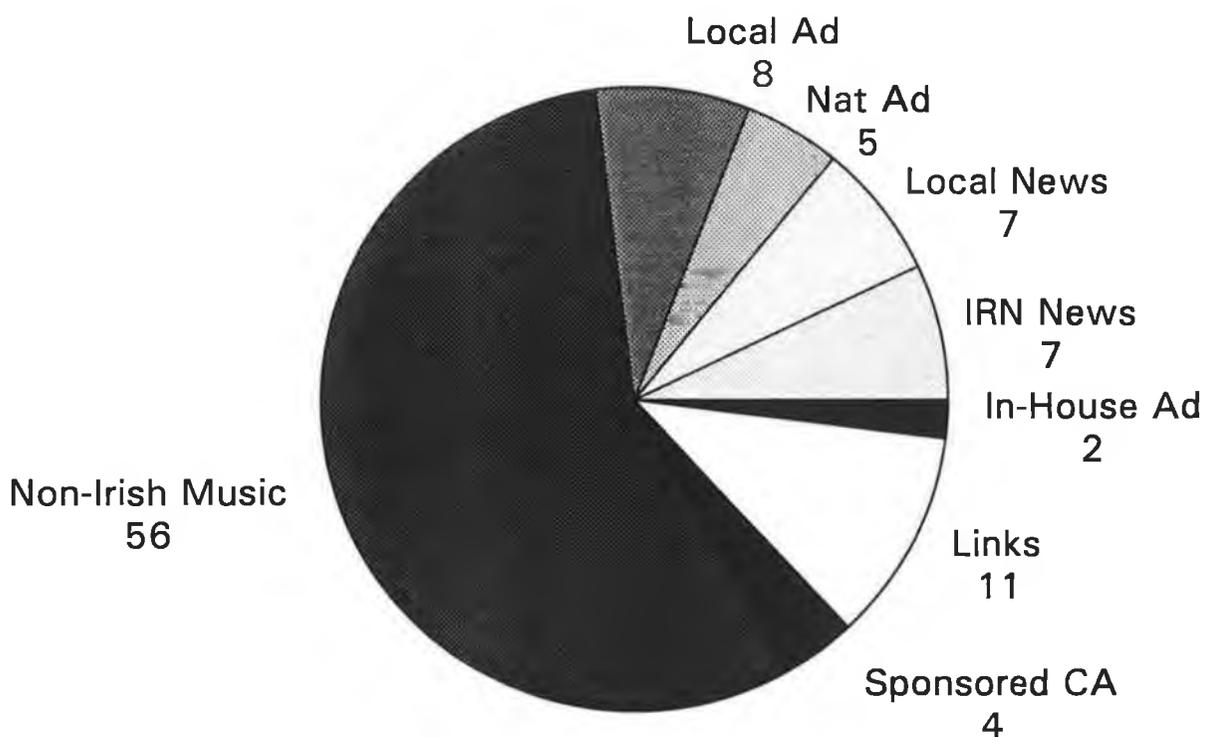
App.4-Pie 9

GALWAY BAY FM

4 P.M. - 5 P.M.

Drivetime

Percentage Content



CA = Current Affairs

Note lack of Irish Music and current affairs content

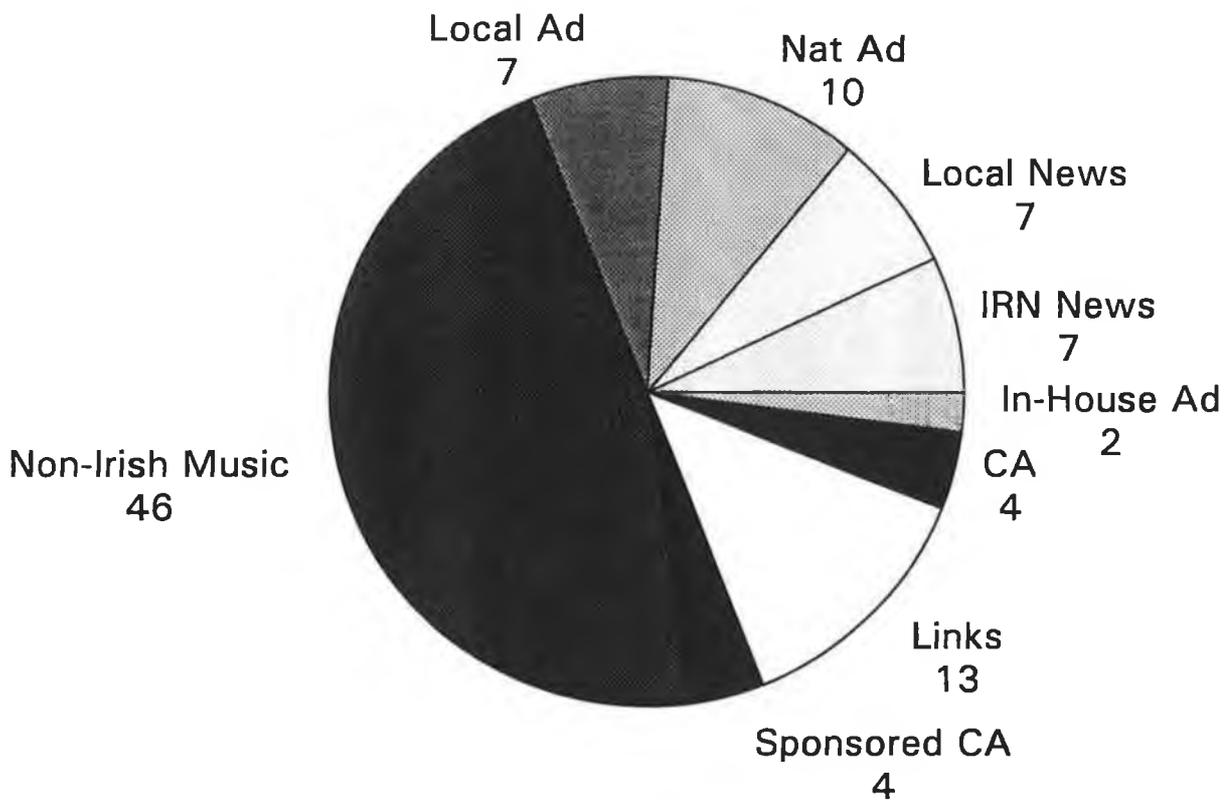
App.4-Pie 10

GALWAY BAY FM

5 P.M. - 6 P.M.

Drivetime

Percentage Content



CA = Current Affairs

Note lack of Irish Music

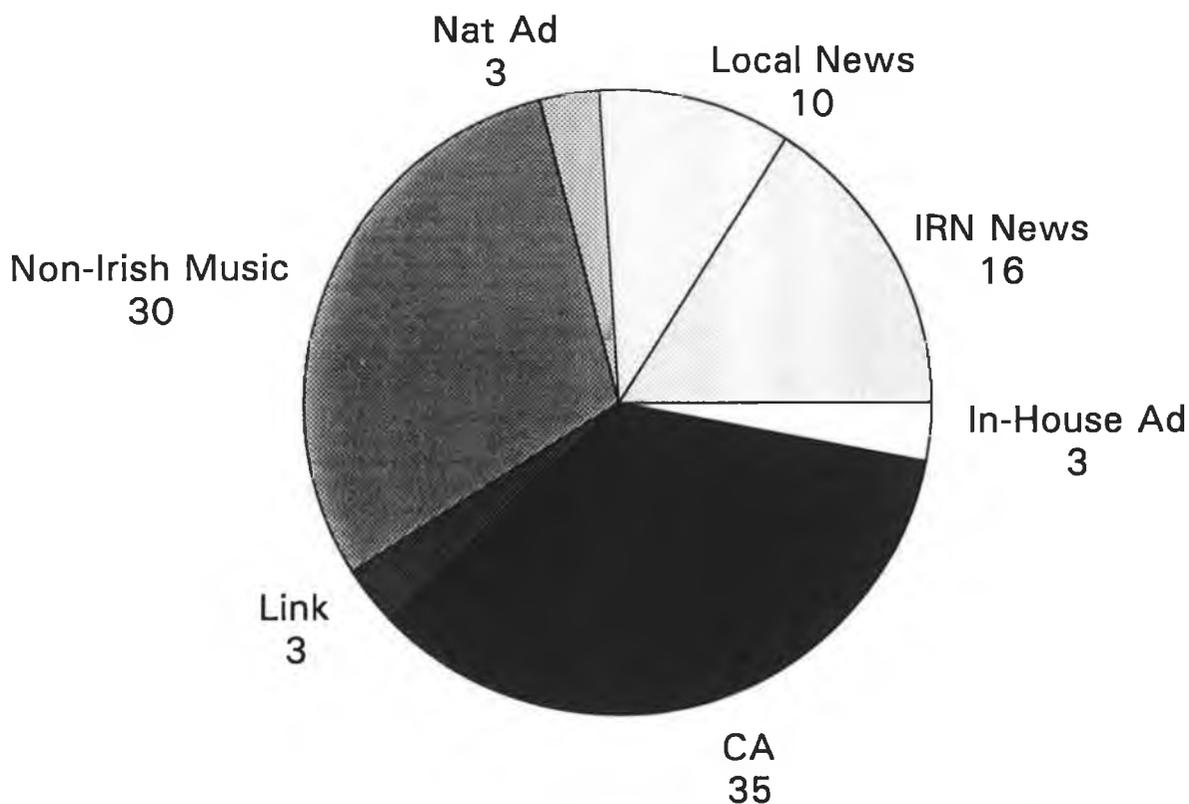
App.4-Pie 11

GALWAY BAY FM

6 P.M. - 7 P.M.

Drivetime

Percentage Content



CA = Current Affairs

Note lack of Irish Music

and high percentage of Current Affairs

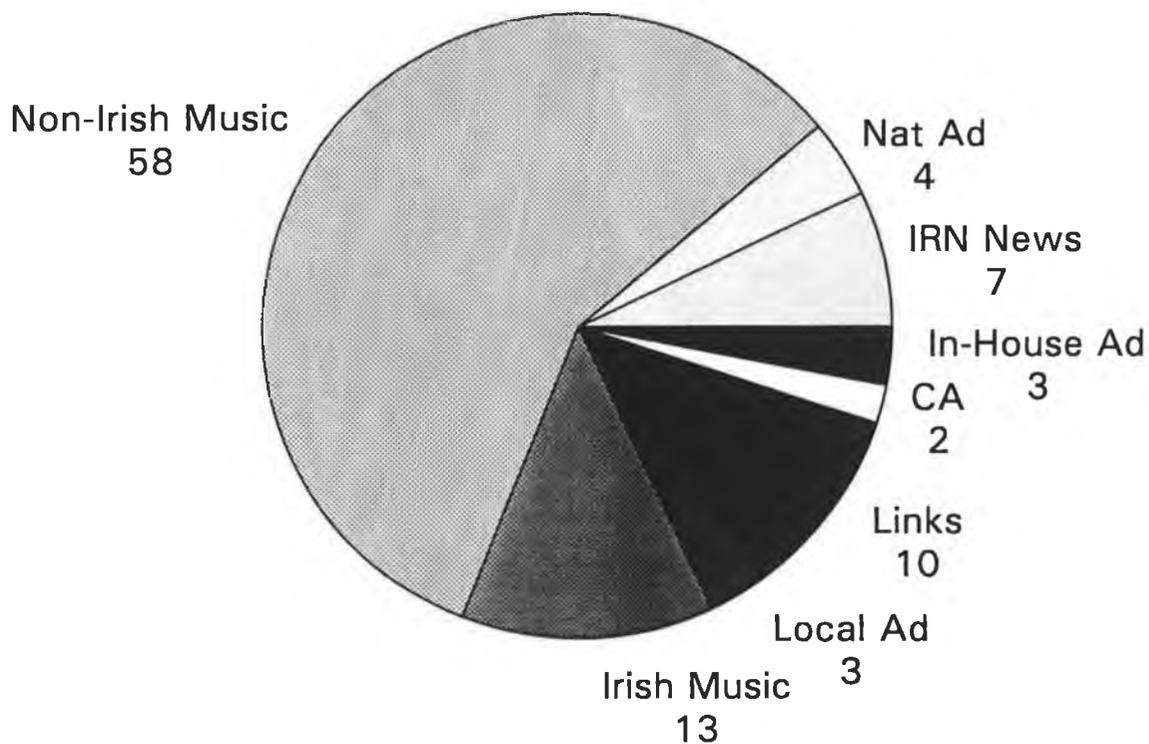
App.4-Pie 12

GALWAY BAY FM

7 P.M. - 8 P.M.

Drivetime

Percentage Content



CA = Current Affairs

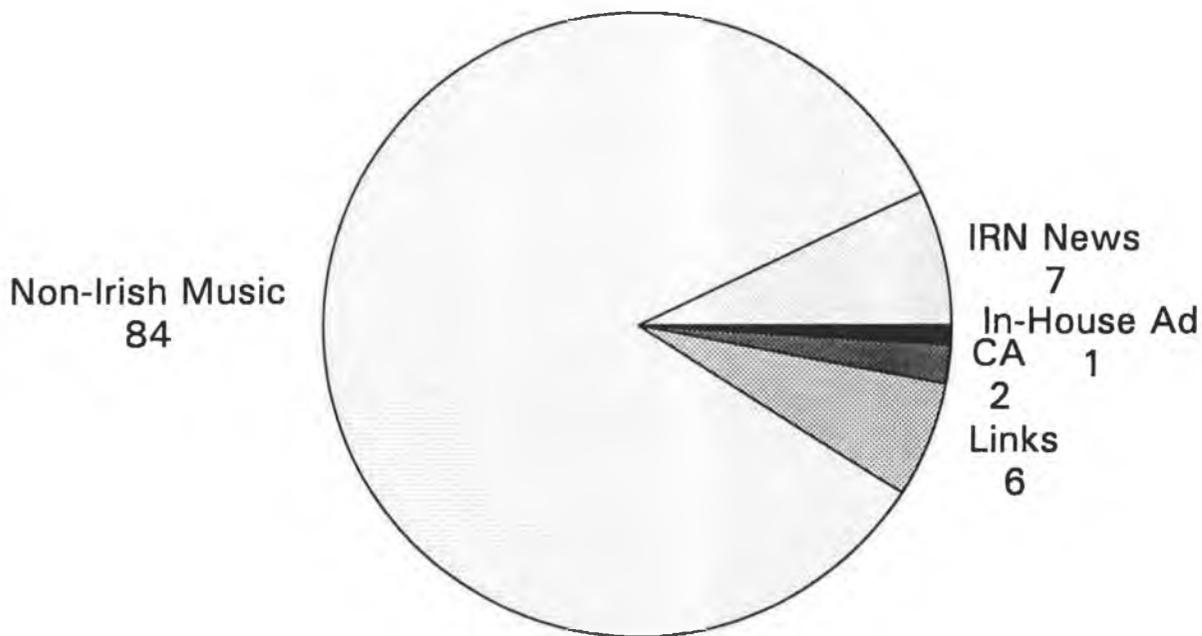
App.4-Pie 13

GALWAY BAY FM

8 P.M. - 9 P.M.

Nighttime

Percentage Content



CA = Current Affairs

**Note high percentage of music
and absence of advertising**

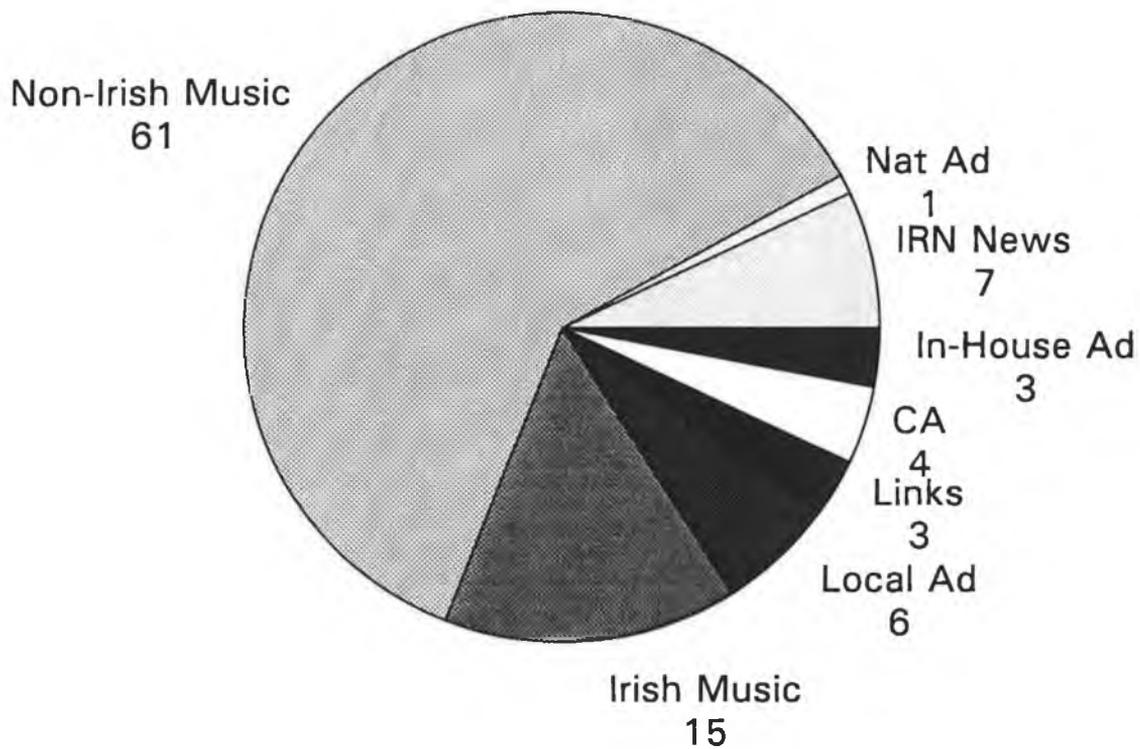
App.4-Pie 14

GALWAY BAY FM

9 P.M. - 10 P.M.

Nighttime

Percentage Content



CA = Current Affairs

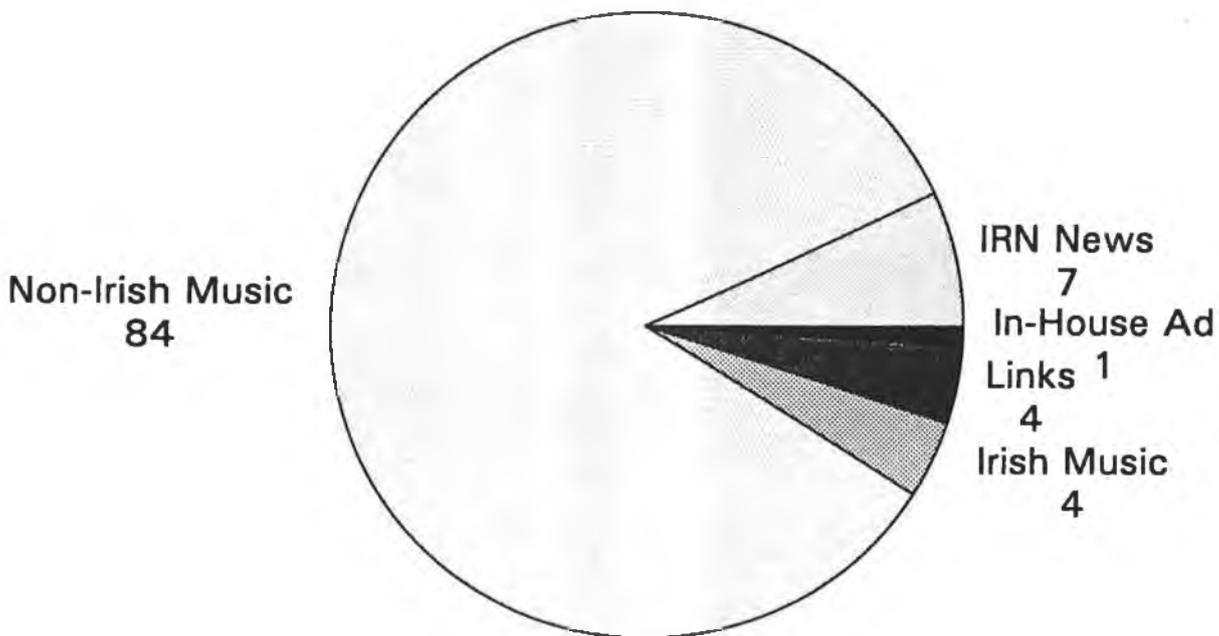
App.4-Pie 15

GALWAY BAY FM

10 P.M. - 11 P.M.

Nighttime

Percentage Content



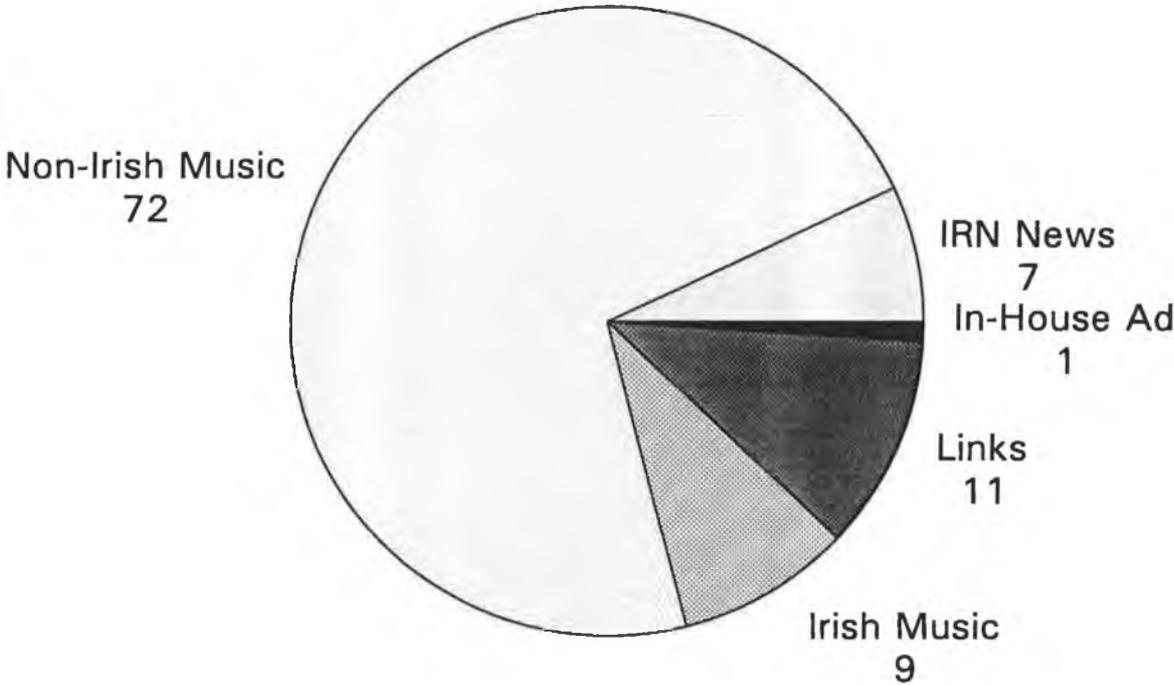
App.4-Pie 16

GALWAY BAY FM

11 P.M. - 12 MIDNIGHT

Nighttime

Percentage Content



App.4-Pie 17

App.4-Article 4

Galway Bay **FM** Rate Card

SPOT RATES	15 SEC.	20 SEC.	30 SEC.	45 SEC.	60 SEC.
ROD 07.00-19.00	£10	£12	£15	£20	£27
RON 19.00-02.00	£5	£6	£7	£10	£14

DAY TIME PACKAGES 07.00-19.00	15 SPOTS	21 SPOTS	28 SPOTS	35 SPOTS
30 SECONDS	£210	£280	£350	£420

TOTAL AUDIENCE PACKAGES 07.00-02.00	15 SPOTS	21 SPOTS	28 SPOTS	35 SPOTS
30 SECONDS	£190	£250	£315	£380

LOCAL TRADER BONUS PACKAGE	
15 Spots	2 Bonus
21 Spots	3 Bonus
28 Spots	5 Bonus
35 Spots	7 Bonus

PRODUCTION CHARGES
Our Production Department offers experienced copywriting, recording facilities, music and sound effects library. Minimum voice over production charge £15.

PRO RATA RATES	
10 Sec — 50%	45 Sec + 40%
15 Sec — 35%	50 Sec + 60%
20 Sec — 20%	60 Sec + 80%
35 Sec — 30%	60 Sec + Pro Rata

TERMS & CONDITIONS
Rates quoted are subject to VAT at prevailing rate. Payment 50% with booking. Credit terms strictly 30 days net from date of invoice.

* Rate effective 1st October, 1991.

* Package Plans; Spots will be rotated evenly across time period and days subject to availability.

* Fixing charge plus 20%



App-4-Article 4A

RATE CARD

EFFECTIVE FROM 1ST. JANUARY 1993

SPOT RATE		15 SEC	20 SEC	30 SEC	45 SEC	60 SEC
D.	07.00 to 19.00	£11.00	£14.00	£17.00	£23.00	£30.00
N.	19.00 to Close	£4.00	£5.00	£6.00	£8.00	£11.00
WEEKLY RATE		15 SPOTS	21 SPOTS	28 SPOTS	35 SPOTS	49 SPOTS
D.	15 SECONDS	£165.00	£231.00	£308.00	£385.00	£539.00
D.	30 SECONDS	£255.00	£357.00	£476.00	£595.00	£833.00
.	15 SECONDS	£124.00	£175.00	£230.00	£286.00	£396.00
.	30 SECONDS	£190.00	£270.00	£355.00	£440.00	£610.00

OF T.A.P.'S WILL BE R.O.D.

BONUS AIRTIME (PER WEEKLY SPEND) BONUS AIRTIME (FRANCHISE AREA)

* £250 plus 5%	Bonus	* 21 spots	-	2 Bonus
£350 plus 10%	Bonus	28 spots	-	3 Bonus
£470 plus 12.5%	Bonus	35 spots	-	4 Bonus
£590 plus 15%	Bonus	49 spots	-	5 Bonus
£830 plus 20%	Bonus	Available to local business trading exclusively in Franchise Area		

PRO RATA RATES

Secs minus 50%	35 Secs plus 30%
Secs minus 35%	45 Secs plus 40%
Secs minus 20%	60 Secs plus 80%

- PER 60 SEC PLUS PRO RATA RATE
- ADDITIONAL CHARGE PLUS 20%
- ADDITIONAL TIME ADVERTISER BONUS - Subject to availability
- ADDITIONAL LANGUAGE BONUS PLUS 30%
- ADDITIONAL PRIORITY DISCOUNT PLUS 30%
- ADDITIONAL LONG TERM COMMITMENT GUARANTEES
- ADDITIONAL PROTECTION
- ADDITIONAL SPOT RATE ONLY WILL APPLY AT PEAK TRADING HOURS
- ADDITIONAL SPOTS WILL BE ROTATED EVENLY
- ADDITIONAL LOSS TIME PERIODS BOUGHT AND WILL BE
- ADDITIONAL SUBJECT TO AVAILABILITY

WE ARE NO 1
"WE LISTEN TO GALWAY, THAT'S WHY GALWAY LISTENS TO US"

Galway Bay F.M.

"Covering Galway City, Galway County and beyond"

PRODUCTION CHARGES
Our Production Department offer effective copywriting, recording facilities, music & sound effects library. Min. voice over production charge £15

TERMS & CONDITIONS
Rates quoted are subject to VAT at current rates. Payment 100% with booking. Credit terms strictly 30 days net from date of invoice, to authorised accounts only

App.4-Article 4A2

TO REACH YOUR POTENTIAL MARKET CONTACT ONE OF THE GALWAY BAY FM TEAM

WHY ADVERTISE ON GALWAY'S OWN RADIO?

CHIEF EXECUTIVE

Keith Finnegan

SALES MANAGER

Paddy Madden

NEWS EDITOR

Bernadette Prendergast

PRODUCTION

Sean Cooney

TRAFFIC CONTROL

Mags Murray

ADVERTISING EXECUTIVES

Seamus O'Connell

Noelle Hogan-Chambers

Cathy Healy

Galway Bay FM offer the advertiser the best media buy for their advertising money. We broadcast 24 hours, 7 days a week, 52 weeks a year. We cover all of Galway City, Galway County and beyond. We are the number 1 listened to radio station in Galway with a local audience who are right on your doorstep.

All you have to do is tell them you are here and, as we all know, Galway people love to spend. But where will they spend?

A TO Z SERVICE

To advertise on Galway Bay FM is as easy as ABC. Contact one of our Galway Bay FM Team. We will take your brief. Write and produce an effective radio commercial or commercials. Advise you on a schedule you need to penetrate your potential market. All you have to do is reap the rewards of an effective radio campaign.



WE ARE NO 1
*"WE LISTEN TO GALWAY,
THAT'S WHY GALWAY
LISTENS TO US"*

GALWAY BAY FM
Studios:
Unit 13, Sandy Road,
Galway

Contact:
Advertising: 091 52888
Reception: 091 52722
Fax: 091 52689

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