

The RADIO letter

RAIN Summit Special



RAIN presents
RAIN Summit Europe
 Friday, October 5, Berlin
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The premiere learning, sharing, and networking event for the Internet radio industry...



FROM RELIABLE SOURCES

The Indés Radios on TF1 TV

Introduced without fanfare as a download at the end of last season, the Indés Radios application is due to be launched officially as of mid-October. Indés Radios (an Economic Interest Group – GIE – made up of 123 independent local stations) is currently believed to be working on drawing up a media plan on a very grand scale, involving press, radio, digital media and... television. The plan is for TF1 TV to schedule an advertising slot to appear on its screens from this period onwards to promote this application. It offers the opportunity to demonstrate, indirectly, that "local flavour is a strength", as the GIE's slogan emphasises.

FROM QUESTIONABLE SOURCES

Virgin has not (yet) emerged from the crisis

What's new in the world of Virgin? There are still a few clouds lurking but the skies of the Lagardère group's station could well clear more rapidly than the squalls blowing through its Paris offices in rue François 1er. The managers have promised to announce "the" solution by the end of the month. As observers might expect, Goom is still seen as the great favourite to find a place for everything and put everything in its place.

FROM TOTALLY DUBIOUS SOURCES

Radio France set to experience crisis

The financial horizon of Radio France's Maison de la Radio headquarters is said to be already in the eye of the storm affecting the management, it is whispered by the best-informed sources. The government, in its quest to make savings, might well lop off part of Radio France's next budget. Some even claim that there will be a large number of redundancies to come in the future. From freelancers to those on a fixed-term contract to managers... those who have often put their names to dozens of reports on this economic crisis over the past few months are now going to be able to experience at close quarters what it is like...

PROFILE

Agathe Lecaron : Very early. Too early...

And her first time at the mic? That was during a nature lesson on Ile d'Yeu, on a local radio station. Agathe Lecaron was in primary school year CM2 (age 10/11) and she had wanted to work in radio since she was a very small girl. Thirty years later, Agathe Lecaron works in radio. And things are far from having come full circle...

There's something about Agathe Lecaron that reminds you of Ellen K. Unless it's the opposite way round... Although there is a difference between



FOR 4 YEARS NOW AGATHE LECARON HAS BEEN HOSTING "LE GRAND MORNING" (THE EARLY MORNING SHOW) ON RTL2 WITH CHRISTOPHE NICOLAS.

these two women. The former co-hosts *le Morning* on RTL2 and the latter co-hosts the morning show on Kiis FM in Los Angeles, with Ryan Seacrest. "I don't know her", says Agathe Lecaron, "but I'm happy to be compared to her!" she jokes. For 4 years now Agathe Lecaron has also shared her life with "another love": Christophe Nicolas. The pair of them together are at the controls of RTL2's *Grand Morning show*, a morning Music and News programme which prides itself on being... [Read more pg](#)

INITIATIVE

38 different morning shows on Chérie FM

On 27 August last, Chérie FM became the only national music radio offering a local Morning show, a challenge - as technically complex as it is exciting - taken up by Gwen Brot and his teams.

In his glass-fronted office in Paris's rue Boileau, Gwen Brot describes Chérie FM's new Morning show as a piece of "serious engineering". This expression is far from being an exaggeration... And yet this (lengthy) morning hand-over to local studios is not a novelty: "While I had the idea of launching this concept from as early as the time I arrived at Chérie, I had already put on a Morning show of this kind on Chérie FM between 2000 and 2007 - but today the technology available gives us even more options," Gwen



GWEN BROT HAS GONE FOR A LOCAL FLAVOUR BETWEEN 6 AND 10 AM

Brot points out. On each of the radio's stations, a presenter and a journalist form a regional two-person team, putting out a local Morning show called "Bonjour Chérie" ("Good Morning Darling", a pun on the name of the station), followed by the...

[Read more p 5](#)



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Offices :
Le 400 - 30 rue du Pontel
19240 Saint-Viance
Tél : +33 5 55 18 03 61 - Fax : +33 5 55 18 27 97
Site web : www.lalettrep.fr

Editorial director :
Philippe Chapot - pc@theradioletter.com

Editor-in-chief :
Frédéric Brulhatour -
fb@theradioletter.com

Editorial team :
Denis Florent, Hervé Pouchol,
Eric Louis, Jean-Charles Verhaeghe,
Adeline Rodes, Franck Ernould

Sub-editors :
Andrée Navarro, Philippe Chanam

Consultants :
Jean-Louis Courleux, Serge Surpin

Secretarial office and subscriptions :
Meggan Gomez -
meggan@theradioletter.com

Advertising : ad@theradioletter.com

Graphic design and Layout :
Le 400 - Saint-Viance - Corrèze - France

Partners (French edition) :
Charles Juster, Natalie Bevan (Médiamétrie) /
Denis Gaucher (Kantar Media) /
Arnaud de Saint Roman (Hyperworld)
Eric André (DJ BUZZ) / Olivier Cousi (GIDE) /
Patrick Kuban (Asso. Les Voix)

Translation
Karen Keeley

Contact, editorial team:
editorial@theradioletter.com
Contact, Advertising:
+33 5 55 18 03 61

Agenda

- 05** 2012
RAIN Summit Europe (code LLP = -20%)
05 oct. 2012 - Berlin - DE
- 10** 2012
EBU Digital Radio Conference 2012
10-11 oct. 2012 - EBU Brussels office - BE
- 18** 2012
RADIO 2.0 + URTI + 1 an de La Lettre Pro
18 oct. 2012 - INA - Paris - FR
- 07** 2012
European Radio & Television Symposium
07-09 nov. 2012 - Prague - CZ
- 10** 2013
Le RADIO 2013
10, 11 et 12 février 2013 - Paris 8ème - FR
- 18** 2013
RadioDays Europe 2013
18 et 19 mars 2013 - Berlin - DE



AUDIENCE

A downturn and... redundancies

An unfortunate consequence of a decrease in listener figures is a drop in income which has an impact on regional stations' financial resources the following year.

The **123 stations** of the economic interest group, Les Indés Radios, surveyed as part of the **Médialocales study**, are currently undergoing a financial valuation by the auditor. The greater the daily audience, the higher the (national advertising) revenue for the station. The turnover generated each year therefore simultaneously, and logically, rises or falls in line with the audience. For **K6 FM**, a fairly new station in Dijon developed by Franck Pelloux, the decrease reported during the **Médialocales survey in July last** (See La Lettre Pro issue No. 23) will have undesirable financial consequences in the short term. K6 has officially lost **8,000 listeners**, which means the loss of 2 posts for the new season, including a full-time one, while continuing with the Local Interest Programme.

FRANCK PELLOUX MANAGES K6 AND HE HAS DOUBTS ABOUT THE LISTENER SURVEYS.



However, **Franck Pelloux** notes, "According to this very same survey, this decrease in two-day cumulative audience figures did not prevent us from gaining 29% of listeners described as regulars. We now have 67,100 regular listeners each week compared to 51,900 last year, including 7,700 new listeners who listen to K6 every day or nearly every day (up from 19,100 to 26,800), which represents an increase of 40%. So, who's to be believed? Have we lost or gained 40% of listeners?" And **Franck Pelloux** points a finger at **Médialocales**, contending that "the small single-transmitter radios are paying the price, but that's the game". A game that is sometimes rather cruel....

POST

Chaffanjon at France Bleu

After being appointed Assistant Managing Director for the **France Bleu** network, **Philippe Chaffanjon** officially took up his post on 30 July last. He took over from **Anne Brucy**, who had taken up the post on 17 May 2010. For more than 2 years **Anne Brucy** worked to develop the public network, notably notching up a record figure of 7.4% aggregate audience for the April-June 2012 period. Her successor, Philippe Chaf-



fanjon, is a graduate of the Journalist Training Centre (CFJ). He began his career in 1982 as a reporter and presenter on France Inter. He joined RTL as a special correspondent in 1987, before being appointed chief editor in 2000, then deputy managing editor in 2004. In 2007, he returned to **Radio France** as deputy manager of France Info and managing editor. Philippe Chaffanjon became manager of France Info in 2009. He now manages the **43 local stations** of France Bleu, soon to be 44, with the coming launch that has been announced of France Bleu Saint-Etienne. **The RADIO Letter team** welcomes him to this network, with which he is extremely familiar.

ONLINE

Rain Summit Europe in Berlin

While traditionally being held in the **United States and Canada**, a **Rain Summit** will be making a stop in Europe for the first time on **Friday 5 October** next. The city of Berlin has been chosen to play host to this European convention assembling the cream of business leaders and other experts involved with the online radio industry. Exchanges of views, sharing and networking are expected to be the key words in the very-high-added-value workshops on topics ranging from streaming to the monetisation of digital radio.

It should be noted that there will be mass participation by professionals and other forward-thinkers from France: **Jean-Pierre Cassaing (Havas Media)**, **David Deslandes (Deezer)**, **Xavier Filliol (ADSRadios)**, **Franck Si-Hassen (Médiamétrie)**, **Patrick**



Roger (Adswizz) and Alexandre Saboundjian (Radionomy). This French presence testifies to the already considerable expertise of French professionals in the world of digital radio.

As an official partner of this first-time event, **The RADIO Letter** is enabling visitors who are interested to benefit from a reduction of 20 € on the price of the entry ticket (79 € instead of 99€). To do this, our readers can enter the code LLP in the online registration form on the organiser's website and save 20% on the cost of entry.

Incidentally, the day's events will be taking place in a Berlin hotel called "The Music & Lifestyle"... a place with the ideal name to address the topics on the agenda.

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FESTIVAL

FG at the Techno Parade

On 15 September last, listeners might have found the **FG float** at the 2012 Techno Parade. From this mobile stage the **DJs Basto, Albin Meyers, Hakimakli and Noname, Michael Calfa** mixed tracks over the whole of the procession route. **Audrey Valorzi** and **MC Adrian** were responsible for hosting and presenting during the event. At this



time the **FG DJ Radio and BPM team** unveiled the outdoor event for next year: **Nuit Electronix** at Parc Asterix, on 8 May 2013. •

SETTLING ABROAD

NRJ in Saint Petersburg

Established in Russia since 2006, by means of a licensing agreement with the **Russian media group, PMBC, the NRJ opened** a new station, **ENERGY/NRJ** in Saint Petersburg on 3 September. Over the course of 6 years, NRJ and PMBC have succeeded in establishing their leader position in the Moscow region together, successfully developing a network of 40 frequencies, which have now become federal with the launch of Saint Petersburg. With more than 500 frequencies in **14 countries**, resulting in more than 27 million listeners per week, **ENERGY / NRJ** is the top music radio brand in the world.. •



FACEBOOK INFO

Scoop offers 1 year's... salary

If French radio host **Manu Levy** is doubling your salary and if radio and TV presenter **Bruno Guillon** is paying your bills, then here is a new initiative, interesting in terms of both form and substance, introduced with great pomp and fanfare by the Scoop team in Lyon. On 3 September, **Daniel Pérez's** station launched an operation which has caused a buzz. On Scoop's Facebook page (boasting around 40,000 fans), the listener was invited to share, like or comment, tag and above all add pictures of the operation as a cover or profile picture. **After hundreds** of comments and shares, a listener was selected to take part in the final draw, due to take place on 22 September... •

SMALL SCREEN

TDF has launched online digital terrestrial TV at the IBC

The **TDF group** was at the IBC event as it is every year. The occasion provided TDF with the opportunity to launch - **as a world exclusive** - online digital terrestrial TV, the television which offers its users all functions, without a box - such as restart, catch-up,

VOD, voting... On Stand 1.B79 (Hall 1), several of the TDF Group's organisations also introduced their solutions and innovations: **TDF France, Media Broadcast, Levira and Media Services** (with Cognacq-Jay-Image, SmartJog, Bebanjo, Qbrick and PSN).. •

INNOVATION

Apple encourages listeners to use the zapper!

Could **Apple be interested in radio**? You would have to think that it might be. Last August, the famous company introduced a patented process which could change the listening habits of the average listener considerably. This tool makes it possible to switch streaming content with other content stored on a memory device. This tool would thus be able to **decide in advance** what would not suit the listener: a feature outside the selected package, a report of no interest or... unwanted advertising, and replace it automatically with a more appropriate option. And once the advertising has finished, a further automatic switch would enable the listener to go back

to the normal radio programme he or she is listening to. This process patented and created by **Michael I. Ingrassia and Jeffrey T. Lee** has been christened "*Seamless switching between radio and local media*". The system would react in accordance with the listener's content consumption habits in order to respond better to his or her preferences and personal interests. An **automatic intelligent switch over** which according to some could be available on the iPhone 5... •



... 5.0 ...

NEW SDK FOR FRONTIER SILICON

Frontier Silicon's new SDK DAB 5.0 incorporates bluetooth technology, giving makers of RNT receivers better connectivity with car radios, mobiles and tablet PCs.

... TESTS ... TESTS ...

We will carry out tests for you and we'll talk about them in the technical pages of our coming issues!



TIVIZEN DONGLE

Arriving directly from Korea, this little jewel is a **DAB+ adaptor** for iPhone, making it possible to listen and record audio, pictures and video (for countries broadcasting TV on T-DMB). We tested it in Paris on 3 August before the experimental broadcasts stopped! Visual proof!



MIC W

Don't be fooled - it's not the latest gun, but the latest thing in terms of micro cardioids for iPhone, Samsung Canon 5D, 7 D and Nikon D7000..



Other microphones from the Mic-W range - the i266 which we are currently testing, which is the most efficient all-purpose one of the range. It's the very last word in terms of finish.





REELWORLD PRODUCTION SHOULD BE RAPIDLY MAKING EUROPE ITS SECOND HOME, A STRATEGY WHICH IS TAKING SHAPE IN THE FORM OF THE OPENING OF OFFICES AND THE RECRUITMENT OF PROFESSIONALS TO PROMOTE AN EXPERTISE TO WHOSE CHARMS THOUSANDS OF STATIONS HAVE ALREADY SUCCEDED.



Here are Reelworld European Director Anthony Gay's "five tips for a successful brand identity":

01 Have a clear message.

"The best brand identity in the world is useless if you don't know what your listener is supposed to get out of it. So, restrict the quantity of information. Just one message in most cases."

02 Create an emotional response.

"Emotion is the best plug-in. Hearing a message is one thing, feeling it is still more powerful. If you aren't succeeding with this then pay heed to tip no. 3."

03 Get to know your listeners.

"Spend time with them, go to places they visit, do what they do... You'll be surprised by what you will learn and it will be a source of inspiration for your production."

04 Limit the number of effects.

"You don't go to a restaurant to eat your way through the entire menu at one sitting. In the same way, you don't have to use all of your computer's settings for all of your productions."

05 Give yourself time.

"When you have completed a big piece of work, set it aside for 24 hours and come back to it with fresh ears. So don't ever work too close to your deadline – it can harm your creativity." ■

IMAGING

Reelworld on 1,600 stations

Created in 1994, the famous studio established in Seattle is pursuing its development. With its sound, rhythms and textures, which created and which still form its signature, Reelworld is asserting itself as one of the most highly respected studios of the world. Why is it so successful?

A piece of advice: don't go and tell **Mike Thomas**, the head of **Reelworld** that the brand identities that his teams produce sound too American... "Reelworld has had a presence in Europe for 10 years now" – and since the Americans arrived in London in 2011, Mike Thomas has been pursuing its europeanisation: "Reelworld now has a representative in the Netherlands, in Spain, and soon will have in France and Germany." These successive inroads are not unrelated to the deals scooped up during the past few months: "The Production Vault CHR is working on several French radio stations, such as NRJ, Scoop and FG. We've delivered a new series of jingles to Kiss FM and we may also extend our productions to RMC, Ado FM and Radio Côte d'Amour. As far as the rest of Europe is concerned, we are working with all of the big groups in Sweden, Norway, Portugal and Britain." And as the market in Eastern Europe is growing, the **Reelworld team** is now marketing three packs of jingles for the leading station in Latvia.

A SECRET WEAPON AND A WELL-VERSED PITCH

Reelworld's European director, **Anthony Gay**, lays emphasis on this special way of working, which helps to highlight how it is different and to meet the requirements of each customer: "American stations mostly prefer a big punchy sound, whereas programme planners in Europe are more low-key and subtle." Reelworld's flagship product is the **Production Vault library**: "It's regularly updated and is available for 8 different formats. It's the producer's secret weapon. Once you've tested it, it's difficult to make do without it." **Mike Thomas** adds that "French radio is like no other" and even ventures to compare it to a process of "handcrafted manufacture to provide the client with a solution". The Seattle studio, which enjoys worldwide renown, aims to show that this does not mean that it is any less accessible:



MIKE THOMAS : "WE TRY TO BE HONEST WITH MUSIC AND LISTENERS"

"Yes, we serve radio, all radio. Whether you are a local or a national station you will receive the same treatment." Does quality come at a price? "It's untrue to say that we are expensive. The truth is that we aren't. We often come to an arrangement with the radio stations so that they are able to acquire the Premium Package," **Mike Thomas** explains – a pitch that in the space of less than 20 years has already won over 1,600 stations.

REELWORLD : DES CASSEROLES SUR LE FEU

"In October we're going to bring out 4 new packs and 2 new formats under the Production Vault name. We're also working on developing a solution which will bring all of our products together under the same roof. I can't go into too much detail, but I will say that the result will combine technology and workflow and will make for improved usability." •



CONTACTS

ReelWorld Productions
5429 Russell Ave. NW Suite 201
Seattle, WA 98107 - USA
Tel. +1 206.448.1518
www.reelworld.com

INITIATIVE

38 different morning shows on Chérie FM

Continued from p.1

LYON, MARSEILLE, LIMOGES, LILLE, TOULOUSE, QUIMPER, ROUEN, METZ... THANKS TO ITS ARRAY OF FREQUENCIES CHÉRIE FM HAS AN EXTENSIVE LOCAL RANGE.

GWEN BROT, PROGRAMME CONTROLLER OF CHÉRIE FM



BRIEF BIOGRAPHY

After his time at the **Studio Ecole de France** (French Studio School) and the **CFPJ** (Journalist Training Centre), **Gwen Brot** embarked upon his career in radio at **Bleu Marine** in 1992. He was a presenter on **NRJ Nantes** and **Saint-Lazaire**, and was then put in charge of the **NRJ Group's local stations** for the Western region, before taking charge of **Chérie FM's local stations**, then its national radio station. After a stint at **BFM TV**, then **i-télé**, **Gwen Brot** returned to **Chérie FM** on 2 December 2011 as programme controller. ■

name of the town it is serving, enhancing its local flavour between 6 and 10 am.

The introduction of this new local slot has enabled Chérie FM to meet its listeners' expectations of a close rapport, local flavour and interaction. The team that were previously in charge of the "drive time" slot are "highly motivated and happy to be taking up this challenge", **Gwen Brot** notes.

38 LOCAL SHOWS BROADCAST OVER 165 FREQUENCIES

Lyon, Marseille, Limoges, Lille, Toulouse, Quimper, Rouen, Metz... Thanks to its array of frequencies, **Chérie FM** has extensive local range. "With 38 participating towns, it forms a true network with 39 presenters (including one for Paris and the Greater Paris region, and one for the national station) and the same number of journalists."

It's a strike force enriched by the editorial agenda of four hours' airtime: "Each report must provide the listener with local information", adds **Gwen Brot**, emphasising that "the local information dealt with is qualitative, but there is nothing pejorative about that": so local news, but also weather, traffic, practical information, good planning and even a **personalised horoscope** make up the highlights of the Morning show. To add to this local flavour, the "Bonjour Chérie" teams include 11 reports per hour between 6am and 9am. "The 9am to 10 am slot is lighter, notably to keep the 70% of female listeners company on their way into the office," says **Gwen Brot**. In a nutshell, it's a musical wake up enhanced by news and information from their region.

NEW CLAIM. NEW CHALLENGE

"Radio is first of all good music for the station's target audience," **Gwen Brot** likes to say. In fact, despite this new development, music is still the **DNA of Chérie FM**. It's to be found on the airwaves at all times and the new signature of the "All of your favourite tunes non-stop" radio station says this more than ever. The rue



CHÉRIE FM'S MORNING: A REAL STRENGTH ON THE FIELD

Boileau teams have also opted for a new brand identity (introduced by the studio on 21 June). A number of sound components "more trendy and more smile", according to **Gwen Brot**, "to keep it modern" and "jingles which can come into any of the songs to establish an atmosphere very rapidly".

With a cautious eye fixed on the screen scrolling through the **RDS data of Chérie FM's** main competitor stations, **Gwen Brot** doesn't want to count his chickens before they've hatched: "between 2000 and 2007 these local Morning shows notched up healthy listening figures. My goal is to come close to or do even better than 6 aggregate audience points".

It appears however that the grounds for success are and have already been well established: "Yes, the services of **NRJ Audio** and everyone in Paris and elsewhere in the country are working together to tackle this challenge," says the programme controller. It's a challenge that makes **Chérie FM** a station that ventures to take risks – a willingness that has become increasingly rare on the radio scene these days. •

"Here, we can discuss a lot. We have very rapid access to (NRJ broadcasting group founder) Jean-Paul Baudecroux and team spirit is very much a reality. "



CONTACT

Chérie FM
22, rue Boileau
75016 Paris
gbrot@cheriefm.fr
www.cheriefm.fr



PHILIPPE FORT
WAS APPOINTED TO HEAD UP NETIA IN MAY 2012



CONTACTS

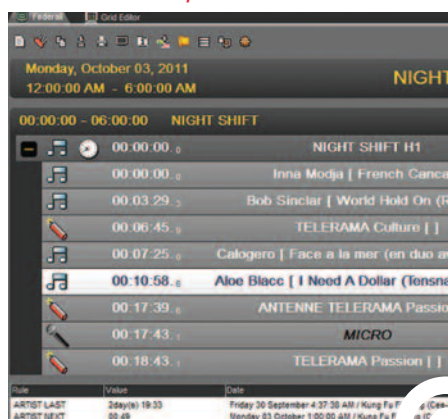
Netia

Halle Industrielle de Farjou
34270 Claret
philippe.fort@globecast.com
Tel. +33-1-55-95-28-95
www.netia.com

PHILIPPE FORT WANTS TO REASSERT RADIO ASSIST'S POSITION AS ONE OF THE WORLD LEADERS IN THE FIELD OF RADIO AUTOMATION.

THE GOAL: TO BE MORE COMPETITIVE.

MUSIC SCHEDULING: ONE OF RADIO ASSIST 8.1'S FOUR NEW FEATURES, IN OTHER WORDS...



AUTOMATION

Netia seeks to assert itself

Netia, which is a subsidiary of GlobeCast, is counting on recovering its vigour by sprucing up its radio arm. Its flagship product, Radio Assist, has just been equipped with new IT features and promises to be a serious rival to the other software solutions.

After the **NAB show in Las Vegas** and before **Le RADIO in Paris**, the Netia team is taking part in the IBC in Amsterdam: "We have things to say and to demonstrate," says **Philippe Fort**, who has held the post of CEO at **Netia** since May last. This presence at the big international meetings says much about this company's determination to recapture market share, notably by means of its radio arm. "We are now established in the United States, Asia and Moscow, as of the end of August. These inroads meet two objectives: a return to the quality of service which made for Netia's great success in the past, notably in terms of maintaining its position, and to open up new prospects by expanding into new markets," **Philippe Fort** emphasises.

Netia, which was purchased by **GlobeCast** in 2008, now seeks to develop its strategy in two key areas: video and radio. "Radio is one of Netia's fundamental traditional products. We are also counting on a third line of strategy which would be the convergence of the first two. Hence the importance of not neglecting the broadcasters. So, we must rapidly recover this vitality that we had 10 years or so ago, by means of new features," says **Philippe Fort**.

NEW FEATURES UNVEILED AT THE IBC

While **Netia's Radio-Assist** range already covered the entire working process of a radio, from production to broadcasting, the new features presented at the IBC should pleasantly surprise the users and attract potential clients. Four new functions, both useful and practical are being added to increase the capability of **Radio Assist 8.1**. Firstly, an integrated music planning tool (users can create automatic playlists in accordance with pre-defined criteria

and commercial strategy, and now have the benefit of intelligent music segmentation options). Then, a **video editing tool** (an improvement made in response to a growing demand on the part of radio broadcasters to provide video on their Internet portals). This simple **ergonomic editing tool** enables users to produce video clips with very little training. The third function: an instant messaging system not only enables long-distance users to communicate with one another from the Radio Assist 8.1 interface, but also to exchange production components. Finally, the user will note the arrival of an audit module called "Activity Watcher", which will keep track of actions performed on the system throughout the work process.

"we must rapidly recover this vitality that we had 10 years or so ago, by means of new features"

POSITIONING RADIO ASSIST IN NEW MARKETS

Improvements which meet the needs of Netia's clients - in other words, giving them more flexibility in the delivery of audiovisual content: this is what the professionals visiting Amsterdam's IBC will find. "The IBC is an important hub, because the exhibition takes place in the middle of the planet. It offers the opportunity to cross paths with clients from Asia, the Middle East and Eastern and Western Europe, enabling them to become acquainted with Netia's growth plan and the new features," **Philippe Fort** explains. •

GOOD TO KNOW ...

The Netia company, founded by **Christophe Carniel** and **Pierre Keiflin**, is based in Claret, near Montpellier. It employs more than 70 collaborators and achieved a turnover of **8.7m € in 2010**.

EVEN THOUGH BRAND IDENTITY IS A REAL AUDIENCE DRIVER, IT IS STILL NECESSARY TO OBSERVE CERTAIN BASICS FOR IT TO DRAW LISTENERS TOGETHER. IN SHORT, IT'S PRECISION WORK.

**CONTACT****21 JUIN**

37, rue de Saint-Maur
75001 Paris
eric@21juin.fr
Tel : +33 1-43-55-21-31
www.21juin.fr

PHILIPPE ZECH AND ERIC RENARD,
THE FOUNDERS OF 21 JUIN

**INFO. EXTRA**

"Brand identity is an aesthetic asset and a technical asset... It's also the **expression of the work on the product**. It would not make sense for a programme controller to order a brand identity without **reworking its format** or updating things..."

We give concrete form to what has been achieved with the product previously. ■

IMAGE

21 JUIN, brand identity expert

France Bleu, Chérie FM, Bel RTL, Mint, RTL2... many stations have been attracted by the work and the talents of the 21 JUIN team. It has taken less than 5 years for this brand identity specialist to emerge as one of the most-sought-after studios in Europe.

Who is behind 21 JUIN? Philippe and Eric compose, arrange and produce. Axel takes care of the administrative side of things. **Eric Renard** has composed the music for more than **100 TV spots**. As for multi-instrumentalist **Philippe Zech**, he is the winner of several music Conservatoire 1st prizes. Since they set up in business, the trio, established in the 11th arrondissement of Paris (between the Bastille and République districts), near Notre-Dame, have created several brand identities which have now **become a benchmark**.

"The core of our business remains radio brand identity and our speciality is not offering a package. What you hear on France Bleu, on Mint and Twizz in Belgium, on LFM and One FM in Switzerland and on 2M and Med Radio in Morocco is unique. Everything is made to measure," **Eric Renard** notes. It's a trademark that appears to attract the European stations, which are more interested than ever in having a personalised sound and a distinct identity. This is the case with the new brand identity of Latina, which opted for 21 JUIN: "a very creative project using exclusively Latin voices, just as for 2M in Morocco we had used Moroccan singers who know the culture. This enhances the credibility of the entire production", **Eric Renard** explains.

QUALITY RATHER THAN QUANTITY

"We meet people as a matter of course." **Eric Renard** is not a great user of the telephone... He is first and foremost curious, a great observer and mindful of the image of the radio and the direction it wants to take: "We want to get to know the station's corporate culture. We suggest a model and we follow things through. But we always begin from scratch, so this requires a lot of work from the point of view of composing and arrangement." For example, the brand identity created by 21 JUIN which features on the airwaves of **France Bleu** today took six months' work... "A real partnership was established to give a brand identity to the 40 local sta-

tions – 55 jingles per station, along with the editing and all the rest of it... We sent a total of 35,000 files." **Eric Renard** even created a web platform: "The stations can select beds there depending on the requirements of the teams. Once again, everything is a one-off and is always adapted to the kind of brand identity the presenters want. We are also very proud to be working closely with Chérie FM, for which we reworked the new sound of the singing jingles, but also carried out a complete rethink of the Morning show to make it fit better with the new-season Autumn service - a considerable amount of work in terms of both form and substance". Is it just the big stations that have access to the artistic talents of 21 JUIN? "We accept any project, but we can't do everything. We make a choice," **Eric Renard** emphasises.

The studio has nevertheless created brand identities for **Mix Radio, Top Music and Magnum** – evidence that regional stations can benefit from its expertise, as long as... they can find a space in the planning schedule.

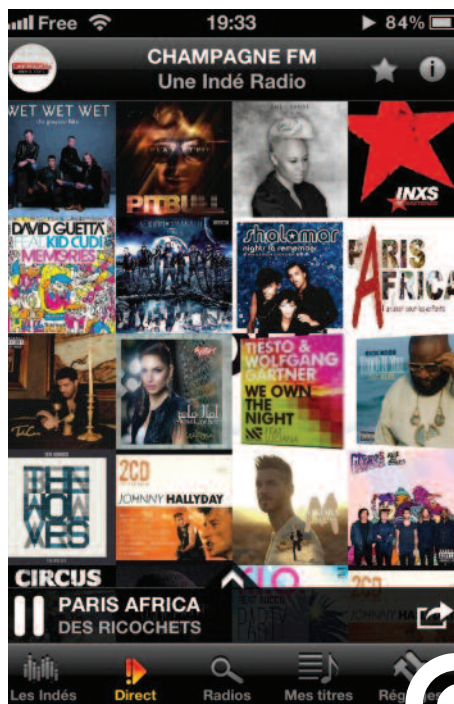
TRENDS AND FASHIONS FOR THE 2012-2013 SEASON

Just like ready-to-wear clothing, brand identity is also **subject to trends, and evolves**. **Eric Renard** observes: "The radios are becoming increasingly concerned with updating and fluidity. There are no more 20-second jingles. That kind of thing doesn't exist any more. The stations are favouring shorter jingles no more than 7 seconds long." **Eric Renard** also notes "a gradual revival of a cappella arrangements to identify the programme".

The general trend is nevertheless towards a growing uniformity with regard to brand identity, the expert regrets: "Yes, everything is alike – this or that sound has been reminiscent of this or that other thing for the past 35 years." So the **21 JUIN team** is trying to break up this uniformity in a quite original way: "We are working with Stéphane Brillant, (French singer) Laurent Voulzy's sound engineer, who is lending us a hand and we are constantly looking out for new voices," **Eric Renard** likes to point out. •

THE DIVERSITY OF INDÉS RADIOS' SERVICE
IN ALL ITS SPLENDOUR.

THE OTHER UNIONS AND FEDERATIONS
WOULD DO WELL TO LEARN FROM IT, AND
FAST...



THE VERY SURPRISING "WALL OF SOUND"



CONTACTS

Bronx
www.bronx.fr



Cardiweb
www.cardiweb.com



Les Indés Radios (GIE)
14 rue de Lübeck
75016 Paris
demain@lesindesradios.fr
Tel. +33 1-58-14-22-40
www.lesindesradios.fr

GEEK

123 stations in an app

Released online without fanfare at the end of the last season, the Indés Radios application still created a buzz among radio professionals. It should be said that this particularly intuitive tool offers a very surprising and indeed addictive innovation...

While many of the stations which are members of the economic interest group **Les Indés Radios** already have their own app, the group chaired by **Jean-Eric Valli** has been offering this free application on the App Store, called simply **Les Indés Radios**. This includes all of the radios which are members of the famous group, from **Chante France to Evasion** to the more unobtrusive **Intensité, Mistral FM and VFM**. Starting out once again from the principle that unity confers strength, this app aims to be the shop front for the B (Commercial category) radios belonging to the group. Its main goal is therefore to be able to **bring them together**, for them to be discovered and listened to (with an option to listen or not from the start). Designed by **Bronx** and developed by **Cardiweb**, the 1.0.1 version is currently being offered as a download and is due to be launched officially this autumn. It incorporates a mini search engine in order to be able to find a station quickly by name or by region, then to be redirected to the associated Facebook page or Twitter account. And all you have to do is **click on a star located in the top right of the screen** for your favourite radios to be remembered...

GEOLOCATE FOR A MORE LOCAL ANGLE

But the prime quality of this app (apart from the sharing of music on social networks, playback and buying music) lies in **its ease of use**. This is no small matter when complexity of navigation seems, unfortunately, to have become a **common feature for most French radio apps recently...** Apart from its ergonomic form, this (7.1-MB) tool enables the user to learn what stations are close to his or her location. For users on the move this function is far from being a minor matter as it allows them to find - sometimes surprisingly - **little regional networks** which are less well known

This tool enables the user to learn about local-flavour stations



ALL OF THE STATIONS ARE PRESENTED IN A CLEAR MANNER

but make for good listening. For others, the application offers the opportunity to familiarise themselves **with the French radio scene** in just a few clicks using their Smartphone (iPhone, iPad and shortly Android and Windows Phone), all without leaving the house – a goal clearly expressed for quite some time now by the **Indés Radios managers**.

FOLLOWING BROADCASTS IN REAL TIME

The charismatic **Jean-Eric Valli** furthermore took an active part in its design, creating "**The Wall of Sound**". It's a good name for this new feature, invented by **Jean-Eric Valli**, which is both **surprising and addictive**, making it possible to click at any time of the day - depending on your mood and wishes – on one of the dozens of covers which appear and disappear on the screen of the Smartphone. These covers are a kind of visual key to all of the artists currently being broadcast on one of **the 123 stations**. The aim is to locate the track you want to listen to using your finger and your eyes, via a patchwork mosaic ... A mosaic that is even more impressive on the screen of an iPad.

Apart from this option to choose the track you want to hear (including as background), the user can thus follow station broadcasts in real time and in addition observe that some of the tracks broadcast recur on different stations. So it's not unusual to find that "**Summer Paradise**" by **Simple Plan** is playing simultaneously on 10 or so stations and is for example rubbing shoulders with **Herbert Léonard** or **Pitbull**.



PORTRAIT

Agathe Lecaron : Very early. Too early...

SHE PRESENTS RTL2'S MORNING SHOW WITH GREAT VERVE. BROADCAST ON NRJ AND BEL RTL IN BELGIUM, AGATHE LECARON HAS GRADUALLY BECOME A FIXTURE OF THE FRENCH RADIO SCENE. A TRUE ENTHUSIAST... AND YOU HAVE TO BE, WORKING FROM 6 O'CLOCK, MONDAY TO FRIDAY EVERY MORNING.



CONTACT

RTL2
24, rue Bayard
75008 Paris
agathe.lecaron@rtl2.fr
www.rtl2.fr



THERE IS A VERY CLOSE RAPPORT BETWEEN AGATHE AND CHRISTOPHE

Continued from p.1

the leader as far as the young adult radio audience is concerned. **Agathe Lecaron** is enjoying herself so much at **RTL2** that she ponders: "I wonder if the day will come when I will be able to leave the station and the team." Any little rituals before the morning's big show? "Yes, I have my regular habits... I arrive, I drink a glass of water, I take my notebook out, I put the kettle on... It's a very special atmosphere, because it's during this time that everything happens on the radio." **Agathe** and **Christophe** make up one of the last mixed couples presiding over this important time slot. Elsewhere, the teams of a dozen or so people and anchormen have grown in number.

CHEERINESS, NOT HUMOUR

Agathe Lecaron admits however that **Christophe Nicolas** still rules the roost on the Morning slot: "he's the one who reads and wraps up the headlines, and we both know very well that on **RTL2**, it's still the music that's the star of the show". For **Agathe**; "Meeting **Christophe Nicolas** was a really significant event in my life – and I can tell you that you have to like each other at 6 o'clock in the morning, otherwise things very rapidly become a nightmare." But the (shared) life of the two presenters stops at the same time as the Morning show ends. Each goes about his/her business: "we send each other emails, text messages, videos... we are never out of contact", says **Agathe Lecaron**, who goes on to film "On n'est pas que des Cobayes" ("We're not just guinea pigs") on **France 5 TV** three days a week.

Between 6am and 9am, the roles of each are quite well distributed: "In view of the current context, we are very lucky to be working on **RTL2** with **Guillaume Piau** (editor's note – the radio's programme controller), and our partnership is well balanced." It should be noted that on the **Pop Rock station**, the morning duo sell cheeriness and not humour. There is a big difference, even though **Agathe** admits that she has become a little more mischievous and jokey as the years have passed.

WHERE ARE THE WOMEN ?

"On the radio, the girls are reduced to talking about the weather and the traffic, but some are



CHRISTOPHE AND AGATHE: ONE OF THE LAST TWO-PERSON TEAMS ON A MUSIC SHOW.

allowed to deliver the odd opinion piece," **Agathe Lecaron** notes. The radio host also knows that this way of doing things stems from marketing studies: "I bow to the wisdom of these studies, which prove that the listener wants to be woken up and be accompanied by a male voice," **Agathe Lecaron** emphasises, while expressing the hope that a programme controller will one day have the courage to hand the 6/9 am slot over to a woman.

This tall blonde of 38 is bursting with impatience because she already knows that she is going to be able to host **RTL2's Grand Morning show** away from the Paris studios: "In November, we will move the Morning show to Le Mans, then in January to Avoriaz. I really believe in this attempt to get closer to the listener, and believe me, I am pushing for this kind of initiative to be taken often. I really believe in the local angle".

AGATHE'S COMMENTS ...

"From September to June, I spend my life chasing sleep. The hardest thing is falling asleep. I go to bed at around 9pm and I get up at 4.40 every morning. I am constantly agonising about sleep, because to be a good presenter you need to expend energy. I have tried plants, exercise... but nothing makes any difference. It's a schedule that has a direct impact on my family life. What's the worst thing? Monday and Wednesday. The days are long ones, particularly when I'm recording my programme, *On n'est pas que des Cobayes*, for **France 5 TV**. Apart from this, I have to say that I head for the studios singing to myself every morning." •



DIGITAL

The Art of the Tweet

What is the core of Social Media? A T-Shirt slogan said it best: "If you want ME to listen to YOU, then YOU have to listen to ME."

Twitter (and Facebook among other social media sites) offers your audience the opportunity to talk back. And when they do, they want and expect to be heard and acknowledged. Most radio formats **by their nature are interactive**, if your station takes callers on-air that already allows an opportunity to involve your listeners in a two way conversation. Many programs successfully use questions and comments from **Twitter and Facebook** and some programs create a Twitter hashtag to facilitate a live chat after the show or interview.

INTERACTIVITY IS GOOD BUSINESS

The corporate sector is starting to master the art of keeping customers happy using social media. Last spring I was trapped with eight others in a high rise elevator, stuck between floors for an hour and a half. So, everyone got busy – tweeting and instant messaging their colleagues, friends and family about what was going on. After help arrived, I checked my Twitter feed. The hotel had responded: **@HyattVancouver** to **@vgeller** "We sincerely apologize, and if we can do anything to assist you during the remainder of your stay please let us know!" Wine and cheese were delivered to our rooms and we were offered a complimentary night's stay. but the point is they responded personally, immediately, using social media. That's now part of standard good business practice.

If listeners take time to contact you, you can earn their loyalty if you respond. **Erin Loxam**, with Vancouver radio's News 1130 has been using social media at her station for years.

She stresses the importance of having someone monitor and respond to tweets, even when your station is not staffed. "If you're on the air 24/7, the audience expects to be able to interact with you anytime."

SHORT, BUT SWEET

You can learn to write effective tweets that will engage people. The information must be relevant but tweets **are headlines that still must tell powerful stories** and entertain. It's hard. It takes creativity, talent and time. Think of song lyrics, they're short..

TEN WORDS OR LESS?

With Twitter at least you get 140 characters - my colleague Mike Donovan once shared a story on "writing short" at a radio industry panel: "The assignment: Create a Want Ad. You had to tell a story that would engage listeners AND still sell something - in TEN words or less – The winner: "For Sale: Baby shoes. Never Used."

WONDERFUL FOR SHOW PREP

Using **Twitter** can add to your unique content. Twitter is a wonderful news source for show prep, offering links to articles, ideas, experts and personalities you might not otherwise find. You hear about breaking news events first on Twitter from people who are experiencing them. If six people suddenly tweet about a fire downtown, that's worth checking out.

Make sure you investigate anything before it goes on air – If you don't verify, you could get caught. It's vital to protect the credibility of the information you broadcast. Anyone can tweet – but you are tweeting and reporting **under the station's credible BRAND**. Protect that brand.

GETTING THE WORD OUT

In addition to finding content for your show, Twitter and Facebook are great promotional tools. **Always remember WIFM** ("What's in it for ME?") At core this is social media. People value relationships. If you can set aside time each day to respond personally to listeners who reach out to you online, it will pay off. But saying "Thanks for listening" doesn't count. Build relationships and create conversations. If your station has an event, encourage your audience to tag themselves. on Facebook or retweet the photos to help create **mass exposure on Facebook** while also promoting the event.

WHAT'S IN IT FOR THE USER? MAKE IT RELEVANT

Social Mediaologist and "Beyond Powerful Radio - Getting, Keeping & Growing Audiences" www.BeyondPowerfulRadio.com contributor **Jessica Northey** has accumulated over **450,000 Twitter** followers by texting insightful, fun or useful messages. Northey now works professionally with everyone from "A" list celebrities to corporations, such as banks and hospitals, and

THERE ARE THREE AREAS WHERE TWITTER CAN BE VERY USEFUL:

- 1 TO PROMOTE AND MARKET YOUR STATION
- 2 TO FIND SHOW PREP IDEAS, STORIES AND MATERIAL
- 3 TO DEEPEN LOYALTY AND BUILD YOUR RELATIONSHIPS

individuals—coaching them all to connect with their fans and customers to "go viral," using social media.

Northey warns, "Don't fall into the 'analysis paralysis' mode. All of the information and platforms, support applications, mobile phone interfaces can make anyone's head spin. It's not that hard. Use all social media. Text frequent, but relevant, messages. If someone follows you on Twitter, follow them back. This gives people a sense of being personally connected to you."

IMPROVE YOUR SOCIAL MEDIA PROFILE

Northey recommends, "Cross-promote your social media involvement on-air and online. Connect your website to platforms using widgets, 'Like' buttons, etc. Please remember that whoever you designate to tweet, post or blog for your brand represents your brand. Add social media platforms participation links to business cards, letterhead, vehicle wrap, other broadcast and print media. Encourage listeners to upload pictures of station events to your website. Set it up in advance so listeners can upload pictures in real time from their mobile phones. Offer social media-only promotions - with a deadline. Don't forget to invite followers to your events. Include links where they can register."

OPTIMIZE YOUR TIMING: TARGETING YOUR TWEETS

Do you have a "tweet" schedule? If not, you might think about creating one. Did you know that younger listeners **tend to check Twitter in the early morning and late at night** and at the end of the business day – but certain other times of day are "hot" for certain other targeted demographics. For example, if you're trying to reach business people, did you know the "most read tweet time" for that group is between **11:50 AM and 12:25 PM**? Why? That's when they're sitting at a restaurant table checking their Twitter feeds as they wait for their **lunch companions to arrive**.



By Valerie Geller
Valerie@GellerMedia.com
www.gellermedia.com

PUBLICATION

Interactivity: behind the scenes

LISTENERS ON AIR, THAT'S A GOOD THING — BUT PATIENT, POLITE, WELL-BEHAVED LISTENERS, THAT'S SO MUCH BETTER. THERE IS NO MISTAKING THE SIGNS: RADIO IS WONDERING ABOUT THE REPERCUSSIONS OF INTERACTIVITY. MIGHT IT BE FEARING THE CONSEQUENCES WHICH COULD RESULT FROM A POSSIBLE INCIDENT?



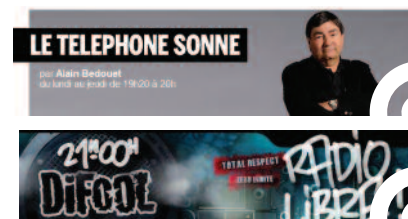
The CSA (broadcasting authority) think tank on programme developments has just published a particularly interesting study on interactivity on the radio. Whether it's a music or a generalist station, the relationship with the listener has never been as strong. As strong as the fear of things going wrong on air...

What professional has never feared **having a listener behave inappropriately on air**? There are few who would claim the contrary. There are many behind the scenes who live in fear of the shock wave which remarks by a listener, or worse still, a presenter, could cause. **Restricting listeners** (in terms of the content of their remarks) before they go on air is seen as having become more crucial than putting them on live... Before, during and after they speak, **the radio's methods of control** put into effect during the past few years demonstrate a genuine fear on the part of the studios. This is all the more true since the risks are greater than a few years ago: listeners are increasingly sought after by the radio stations to ask questions, to interact with the studio and, of course, to give their views. **The succession of filters** put in place beforehand therefore on the whole makes it possible to exert a high level of control over the airwaves and above all offers protection against any possible incidents. Incidents like this cause a stir, the kind of stir which regularly tarnishes reputations all around, but not necessarily that of the listener who caused the trouble in the first place.

"Interactivity is a powerful audience driver"

A SMALL CLICK BEFORE A BIG SLAP

Live comment read out by the radio host, left as voice mail, posted on social networks, votes on the Internet, the social media newsroom... the sources of listener views have never been so broad. The **CSA survey** highlights an imperative which professionals always have to contend with: *"the value of personal comment"*. Three channels enable this to be achieved. Firstly, an organisational method based on *"rules of conduct"*. Secondly, a technical method based on keeping files of listeners' details using powerful software such as **Shaman**,



Screenerside and Neoscreener to construct *"a database of listeners who qualify"*. Thirdly, a human process, from the switchboard to the presenter, via the assistant. The same principle is applied once on the air, to offer a personal account or comment *"located between empathy and balance in terms of views"*. Finally, afterwards, the follow up to the debate also brings its own constraints: the moderation of forums (often containing *"much sharper comment"*), the taking down of podcasts sometimes used to express contentious remarks and the use of specific software to scan the content of on-site exchanges of views.

BLACKLISTED LISTENERS

Far from going over the same old ground, the CSA study also **highlights certain duties** which now fall to radios that compile databases of qualifying listeners (obtaining consent and declaring the files to the **CNIL – the National Commission on Data Protection and Freedoms**). In

the case of lists made up of the phone numbers of listeners who may have caused problems on the air, they must be created *"with the legitimate goal of protecting the station against any remarks which could disrupt public order or harm personal rights"*.

Interactivity is a **powerful audience driver** and one which often leads professionals along a precarious mountain ridge path on which falling to one side or the other may be possible at any moment... **The charter of good conduct** which can be seen in the legal terms and conditions on **RTL's site is, furthermore, very revealing...**



CONTACTS
CSA -
Studies & publications
www.csa.fr

GOOD TO KNOW ...

Generalist radio:
latest warning updates...

Sud Radio, with Liberté de Parole (Freedom of Expression) – 31/08/11

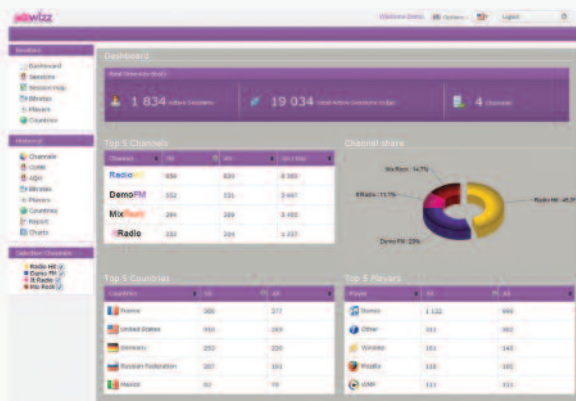
RMC, with Carrément Brunet (debates hosted by Eric Brunet) – 11/10/11

Ici et Maintenant radio, with Génocide par Substitution (Genocide by Substitution – special report) – 20/12/12

Solutions to transform digital audience into revenue



Get to know your online audience



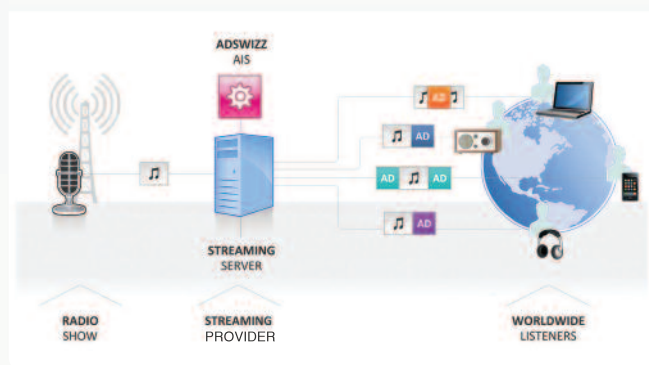
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