

The RADIO letter

Great Zest of ideas for all radios



FROM RELIABLE SOURCES

The RADIO show in

Paris

The next RADIO show will be held in Paris, from 10 to 12 February 2013. The venue was revealed on 26 September. This time round, professionals will converge on the Etoile Saint-Honoré Centre (in Paris's northwest 8th district), near the Arc de Triomphe, for 3 days devoted to the radio industry (See Page2). Conferences, workshops and dozens of activities are expected to feature at the show. More than 3,000 professionals from France and other parts of Europe are expected.

FROM QUESTIONABLE SOURCES

RTL radio tests DAB in.... Brussels

While categorically rejecting any idea of launching DAB in France, the RTL group is, in fact, carrying out tests in Brussels throughout October. That's why Bel RTL is currently being broadcast on block 12B, serving Brussels and Wallonia, up until 19 November, in parallel with analogue broadcasts. Just technical tests, certainly, but they have set a good number of radio professionals thinking all the same. Could it be that the grass is greener than in France? You might be tempted to think so...

FROM TOTALLY DUBIOUS SOURCES

Virgin: all that... for that ?

The long-running saga of the sale of Virgin has come to naught in the end. The planned purchase by Goom, which is still getting certain professionals hot under the collar, has finally been brought to an abrupt halt by Lagardère despite (or because) of the support of holding company FIMALAC. Robert Ciurléo, the head of Goom, nevertheless inherits the post of deputy director of the station. This return to square one may once again stir the appetite shown by TF1 TV and Arthur... At this point it's a case of a bird in the hand is worth two in the bush.

A tip-off? scoop@lalettre.pro

PROFILE

Karel on Fun Radio

Between Cauet on NRJ and Difool on Skyrock, it's not easy to make a space for yourself between 2100 and midnight. But Fun Radio's Karel does battle with the competition every evening. He's managed to develop a style and content all of his own, while prioritising entertainment and team spirit.

Karel, 34, describes himself as an "adulescent". He presents talk radio every evening on Fun Radio. He confesses without being asked: "I've always wanted to be on radio. I remember calling Max, who was presenting Star System on Fun Radio, and telling him that one day I'd be taking his place."

KAREL, ON FUN RADIO FOR 11 YEARS

Karel's ascent was rapid in the end: one year at Studec and three at Alouette, with just one goal throughout these years – to join the Fun Radio team. At 23, he got his wish.

Read more page 5



INTERVIEW

Moscato's "hot" show

Former sportsmen who succeed in a conversion are a rare thing - but Vincent Moscato is one of them... So, the former international ruby star, who is certainly not at a loss for words, was naturally destined to pull off a successful conversion... to radio.

Moscato impresses. He's the kind of guy who inspires a little apprehension on first meeting him, combined with a certain admiration. The man who was part of some of the great moments of rugby club president Max Guazzini's Stade Francais emphasises: "Radio has never been a goal for me. It was an



VINCENT MOSCATO IN THE SHADE, IN BRIVE-LA-GAILLARDE LAST SUMMER

opportunity that I seized with great enthusiasm." It all began at Sud Radio, with Jean-Paul Cazeneuve: "The atmosphere was good back then. Sud Radio is also suffering from competition. It's sad, it's a pity... I would really like RMC to buy it and preserve the atmosphere it had. Alain Weill is very good - at 50, he's brilliant, he can do it."

Read more page 9

Ad

LE RADIO 2013

LE RADIO ZEST : 9 FEV. • SALON LE RADIO : 10, 11 ET 12 FÉVRIER

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Agenda

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



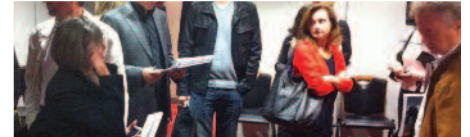
EVENTS

Le RADIO 2013 : les 10, 11 et 12 février à Paris

A major event in the world of French-language radio, the next RADIO show will take place at the Etoile Saint-Honoré conference centre, just a few steps away from the Arc de Triomphe.

While the dates for the next RADIO fair had leaked out some time ago, radio professionals have been waiting to discover the venue for the new show. On 26 September, **Philippe Chapot** and his team unveiled the venue that will play host to the next show, taking place over nearly three days.

The RADIO show will be held at the **Etoile Saint-Honoré Centre in rue Balzac** (between avenue de Friedland and rue du Faubourg Saint-Honoré), just a few steps away from the **Arc de Triomphe**. Located 2 minutes from Place de l'Etoile, this venue offers 1,500 m² of floor space, has a vast auditorium that will play host to the conferences, and several confe-



rence rooms where workshops will be held. The 600 m² rotunda will house new developments and exhibitors' products. Around 40 exhibitors (those who have already announced their attendance) were able to visit it on 26 September and acquaint themselves with this avant-garde structure designed by Jean-Michel Wilmotte.

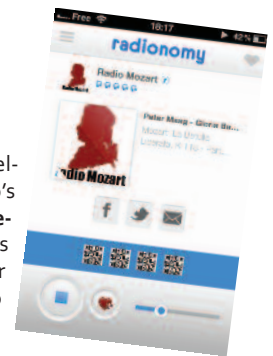
On the other hand, no details have filtered out yet about the content of the show. With less than 3 months to go before next year's event, we know only that **several prominent radio personalities** are expected to be there once again to share their experience. A particular country could also be specially featured. •

PARTNERSHIP

Strength in unity

The online radio platform, **Radionomy**, and streaming company Infomaniak have just signed a partnership agreement to consolidate a deal for the monetisation of the 2.0 radios. This agreement will allow all of the online radios to benefit simultaneously from Infomaniak's streaming technology, **Adionomy's** aderving service and very shortly, audience certification. "It's about offering our radio clients and future clients an even more comprehensive service than at present," Infomaniak CEO **Boris Siegenthaler** notes.

This agreement is welcomed on the radio's side. **Eric van der Haegen**, Radionomy's commercial director says that "a radio streamed by Infomaniak can **easily benefit from Adionomy's commercial service** thanks to this agreement". •



AUDIENCE

Battle between NRJ and RTL over the top spot

The publication, on 27 September, of polls for the summer period led to an exchange of statements between NRJ and RTL over much of the day – with the one claiming the top spot for itself, and the other claiming the top spot.

It was NRJ that fired the first shot. A laconic statement shortly before 10am noted: "Over the summer, just like the rest of the year, NRJ was France's top radio station." It gave a reminder of a performance that many envy it: "734,000 new daily listeners in one year."

Shortly before midday, RTL followed suit, putting out a statement that was a little more expansive. The station said it was "the leader in terms of audience share, with 10.8%, and listening time, at 2 hours 20 mins daily (...). Despite extremely unfavourable geographic coverage during the summer migration

period, RTL is still France's No.1 radio station, whatever the season."

An hour later, a new statement from NRJ hammered its message home: "NRJ is France's No.1 radio station, with 5,593,000 daily listeners."

So who is right? **They both are**. Because if NRJ records aggregate listener figures of 10.6%, compared to 10.2% for RTL, then **Jean-Paul Baudécroux's** station still holds first place in the rankings. RTL's audience share, on the other hand, is 10.8 per cent, and as far as RTL is concerned, "this audience criterion is the most relevant in terms of the market". For each its relevance and to each its audience. •





EXCLUSIVE

The magic antenna



The Italian company FIAMM has just announced at the Italian motor show that it is bringing out its SM10 and SM11 intelligent antenna. All you have to do is clip it onto your vehicle to receive stations broadcasting their programmes on... digital terrestrial radio. Impressive.

It's a product that will probably revolutionise listening behaviour. Made in Italy, this antenna has the particular feature of making digital terrestrial radio (DAB, DAB+, T-DMB) compatible with all car radios in vehicles already equipped with an analogue radio. Furthermore, this magic antenna improves the sensitivity of FM and AM. This solution operated by means of **Bluetooth technology** (Class 2) provides a real transitional option until motor manufacturers begin to incorporate digital terrestrial radio. The signals can be controlled using a simple Smartphone, by means of an app. The audio is then sent via the **AUX port of the car radio**.



UPDATE YOUR CAR FOR DIGITAL RADIO

So this unit, delivered with a customisable 30-cm aerial, replaces the existing car aerial, with the main benefit of incorporating a tuner and a digital terrestrial radio microchip which decodes digital terrestrial radio, DAB, DAB+ and T-DMB on band III and L-band. It connects in the same way as any other aerial.

The **SM11 model** adds to this unit the capacity to receive GSM, DCS and UMTS bands and incorporates GPS compatibility. The sensitivity of the receiver is 100 dBm and the unit operates at temperatures ranging from **-40 up to 85 C**. Its main advantage lies in not having to modify already existing car radios or navigation systems, in many vehicles.

Taking less than **30 minutes to install**, it offers excellent reception of digital signals. •

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DIGITAL TERRESTRIAL RADIO TO BROADCAST WITHIN 3 MONTHS

Speaking at an AJM (Association of Media Journalists) lunch, Michel Boyon said that digital terrestrial radio will be launched "towards the end of December, or in early January", in a speech that presented an opportunity to dot the "i"s and cross the "t"s, and recalibrate some...

We should note that the **Council of State**, France's highest legal authority, has made it clear to the Higher Broadcasting Council (CSA) that digital terrestrial radio broadcasting is to be launched by the end of the year. It's a decision that supports Michel Boyon – and the CSA president is convinced that "people want it and those who said 'we want to go for it' are setting to work". While to those who believe that digital terrestrial radio is the story of a failure waiting to happen, **Michel Boyon's** response is frank: "The reply is exactly the same as the one I gave for digital terrestrial TV (...). It's no longer up to the state to tell people how they should watch TV. It's for the TV viewer and the market to decide. For radio, it's the same. Let people choose. The radios in the Paris, Marseille and Nice areas will be broadcasting on T-DMB by the end of the year and will later broadcast in both standards," says Michel Boyon.

"THAT'S QUITE ENOUGH OF THE TWO-FACED HYPOCRISY!"

As for the groups rejecting the idea of digital terrestrial radio in France, which today are paradoxically showing an interest in broadcasting their programmes on digital terrestrial radio in other European countries, Michel Boyon doesn't beat about the bush: "They said to themselves, we're going to face much stronger competition and we're going to lose out – it's understandable. But these are the people who chose the T-DMB standard because there was less room for competitors. So when they say that this standard is expensive, you have to remember that they were the ones who asked for it. No! That's enough of the two-faced hypocrisy!" However, on commenting a year ago **Michel Boyon** did not conceal his concern over the likely absence of the big groups from digital terrestrial radio: "It will certainly be tough, but that doesn't mean that it won't be done. Once again, it's for the market to decide."

DIGITAL RADIO

A historic 2 October

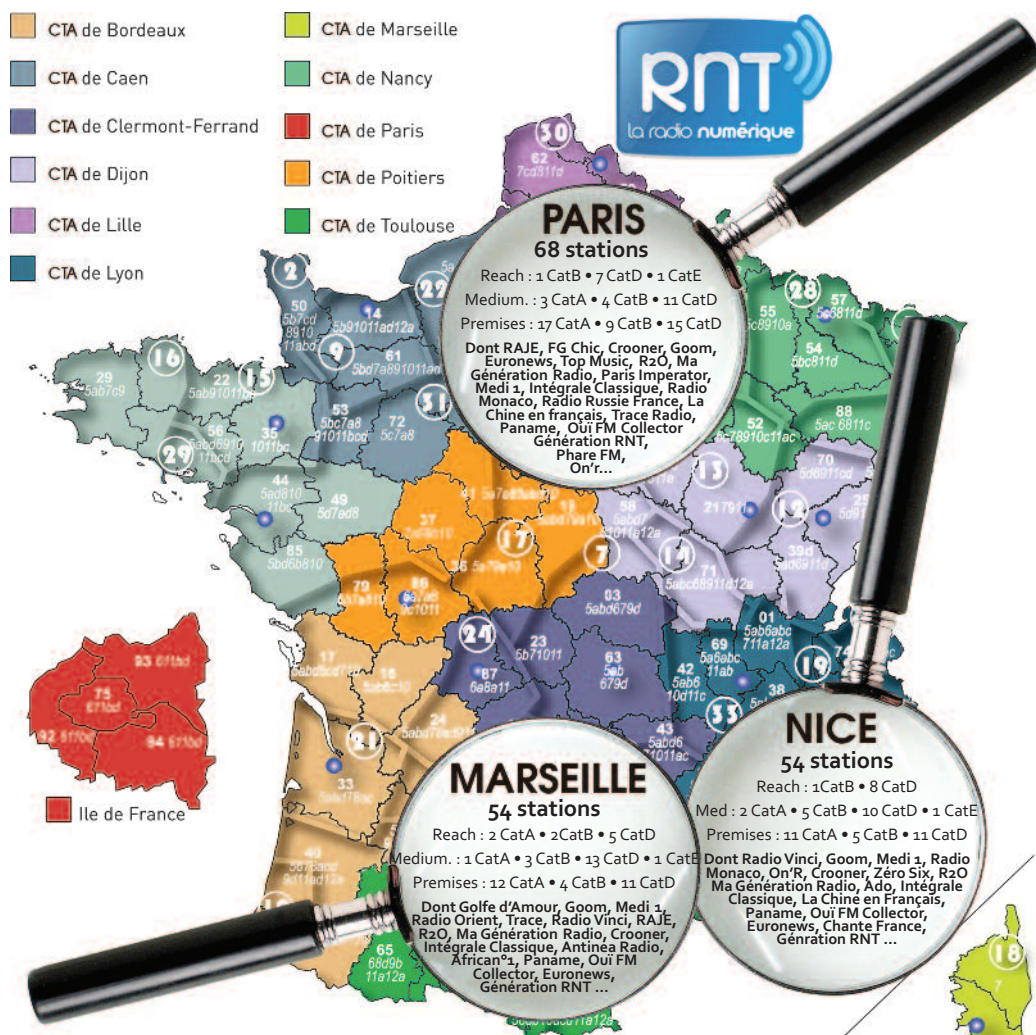
THE WORD FROM MICHEL BOYON OF THE CSA

AND CAN THERE BE A FUTURE FOR DAB? ONE FRENCH RESIDENT IN THREE HAS ACCESS TO ONLY A DOZEN RADIO STATIONS ON MODULATED FREQUENCY. THIS INEQUALITY BETWEEN REGIONS CAN'T LAST. THE CSA IS TO GIVE THE GREEN LIGHT TO THE LAUNCH OF DAB IN THE ILE-DE-FRANCE (GREATER PARIS) REGION, MARSEILLE AND NICE BY THE END OF THE YEAR. AS FAR AS OTHER AREAS ARE CONCERNED, WE WILL HAVE TO WAIT FOR THE RESULTS OF THE STUDIES THE GOVERNMENT HAS JUST ORDERED. THE CSA SUGGESTED TWO YEARS AGO THAT DAB COULD OPERATE ACCORDING TO A STANDARD WHICH HAS THE HUGE ADVANTAGE OF CUTTING BROADCASTING COSTS. BUT IN ORDER TO IMPOSE A STANDARD IN FRANCE, THE AGREEMENT OF THE BRUSSELS COMMISSION IS REQUIRED. THE PRIME MINISTER HAS DECIDED TO REFER THE MATTER. ONCE THIS STANDARD HAS BEEN APPROVED, THE WAY AHEAD SHOULD CLEAR: IN CERTAIN EUROPEAN COUNTRIES DAB IS BEGINNING TO WORK WELL.

SOURCE: REGIONAL DAILY LE POPULAIRE
SUMMARY BY ANNE-SOPHIE PÉDERGERT

Just when digital audio broadcasting (DAB) was thought to have been buried forever, on 2 October the Higher Broadcasting Council (CSA) published a list of the first operators selected in Marseille, Nice and Paris. After a time of experimentation, now it's the time for broadcasting. A turning point in the history of French radio.

Nobody was expecting it... After the very many twists and turns of the past few months, DAB is becoming a reality supported by the CSA. While the government had decided not to ask the CSA for priority allocation of frequencies to Radio France, the broadcasting authority has published a list of stations selected for DAB in the near future, in Marseille, Nice and Paris. A decision based on the pledge made before the Council of State in March to issue permits by the end of 2012. •



- ALLOTISSEMENT GE06
- 1 ALPES-HTEPROVENCE
- 2 ALPES-MARITIMES - VAR
- 3 ALSACE MOSELLE - VOSGES
- 4 CHAMPAGNE ARDENNES
- 5 ARIEGE-EST SUD-OUEST
- 6 AUDE-TARN - AVEYRON-SUD
- 7 AUVERGNE-NORD
- 8 AVEY-CANT-CORRLLOT - LOZERE - HAUTE-LOIRE - GARD HERAULT
- 9 BASSE-NORMANDIE
- 10 BAYONNE-LANDES
- 11 BOUCHES-DURHONE
- 12 BOURGOGNE-EST - FRANCHE-COMTE
- 13 BOURGOGNE-NORD
- 14 BOURGOGNE-SUD
- 15 BRETAGNE-EST
- 16 BRETAGNE-OUEST
- 17 CENTRE-POITOU-CHARENTES
- 18 CORSE
- 19 DAUPHINE - HAUTE-SAVOIE NORD
- 20 DORDOGNE-SUD
- 21 GIRONDE
- 22 HAUTENORMANDIE
- 23 HAUTE-SAVOIE SUD
- 24 HAUTE-VIENNE - DORDOGNE
- 25 ILE-DE-FRANCE
- 26 ISERE
- 27 MANCHE-NORD
- 28 MEURTHE-ETMOSELLE - MEUSE
- 29 MORBIHAN
- 30 NORD-PAS-DECALAIS - SOMME
- 31 PAYS-DE-LOIRE
- 32 PYRENEES ORIENTALES
- 33 RHONE-ALPES OUEST
- 34 SAVOIE
- 35 SENS
- 36 VAUC-DROME-ARDECHE

BETWEEN CAUET ON NRJ AND DIFOOL ON SKYROCK, IT'S NOT EASY TO MAKE A SPACE FOR YOURSELF BETWEEN 2100 AND MID-NIGHT. BUT FUN RADIO'S KAREL ENTERS INTO BATTLE WITH THE COMPETITION EVERY EVENING.

HE'S MANAGED TO DEVELOP A STYLE AND CONTENT ALL OF HIS OWN, WHILE PRIORITISING ENTERTAINMENT AND TEAM SPIRIT.

TONY, KAREL, JEFF AND SANDRA...
THE TALK RADIO QUARTET



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PROFILE

Karel sur Fun Radio

Continued from p.1

Eleven years down the road, he's still there and has earned his stripes. He hosts **Karel Talk Radio and Party Fun** is "my baby", this great fan of electronic music notes.

Although, "the concept of Max's or Malher's talk radio has had its time", Karel acknowledges. "Now your programme must first and foremost be fun, even if the listeners are still raising the same questions as at the beginning of the 'gos." Another difference is that **Malher and Max** were the only ones at the controls. That's no longer the case today. Karel is surrounded by a team made up of **Sandra, Tony and Jeff**. Every role is shared.

CONTENT FOR A 3-HOUR SHOW

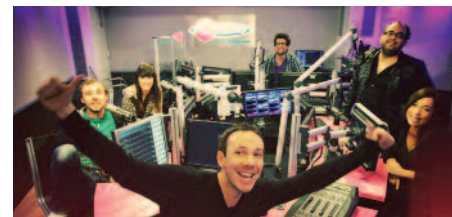
"I'm not play acting every evening. I just try to be as natural as possible. I fall somewhere between *Difool* and *Cauet*, so I try to stand out as different," Karel emphasises. "I stopped running the *Best Bottom* competition in the autumn season so that I wouldn't be doing the same thing as everyone else, and to distinguish myself further."

The goal is to maintain the momentum, aiming at the whole of the community. Parody, spoof ads, prank calls, the "fight des auditeurs" (listeners' battle), "dirty" games (sic) and Internet video clips take pride of place.

Another change is that pictures are starting to make an appearance: "Before, we would never have thought of filming radio. We've come to the conclusion that if you don't do it your talk radio won't work." The videos are immediately posted on the programme's official Fan page (used by 300,000 fans) and the debate continues the rest of the time. So much so that Karel confesses that he's never off the Net because "I spend my days on Twitter and Facebook, and I play the same video games as my listeners".

TEAM SPIRIT FIRST AND FOREMOST

One of the crucial prerequisites for talk radio to attract its public and encourage them to stay all through the season lies above all in the picture which all of the collaborators present to listeners: "Karel Talk Radio is about a producer and three co-hosts. We're first and foremost a group of mates who know each other really well." Seven people in all get to work every



AMBIANCE IN THE FUN RADIO STUDIO

evening: "We're the smallest team for this time slot," Karel is keen to point out.

The presenter has worked out his limits though, while staying very close to listeners: "I don't live in Paris any more. It's a 90-minute trip by road for me to get here and the same again back home. The countryside has a lot of good things about it and quite frankly I don't think it puts me out of step with listeners." He's not the only one to think this way. •

KAREL'S 3 RULES FOR SUCCESSFUL TALK RADIO

01 Broadcast live

"It seems obvious, but it's not necessarily the case on some stations – and that amazes me... The magic of radio lies in being created live. This "live" aspect must persist so that you don't spoil the magic."

02 Respect the listener

"The CSA sets clear but strict rules for the presenters of talk radio. You have to abide by them to respect your listeners. From 2230 on you can let yourself go a little, while still abiding by the rules."

03 Establish a common thread

"Different items every day and a talk radio theme to hold the attention of the listener tuned in to you. This common thread makes it possible to share what is said on air and to encourage the listener to stay tuned."



EQUIPMENT

Audiopole equips Delta FM



THE STUDER ON-AIR 1500: A NEW WAY OF CREATING RADIO AT DELTA FM

Audiopole has just completed a great installation: the fitting of the new Studer On-Air 1500 radio console at the Delta FM studio in Aigues-Mortes, in the Camargue region of southern France. It's a high-end product which nevertheless fits easily into place in the studios of a Category A (local community radio) station like Delta FM.

Delta FM has just put into operation the first Studer On-Air 1500 console in the south of France. This local community radio established on Camargue soil in 1983, has taken the plunge by opting for a digital system. It's a decision which followed **Bruno Boulanger's** arrival as station manager at the beginning of 2012. With his 35 years of experience in radio and studios, Bruno Boulanger was able to persuade his board of directors.

"My first task was to update the whole of the studio, as the pre-existing equipment was no longer up to the task of running and broadcasting our programmes, with far too frequent equipment failure and technical problems," Bruno Boulanger explains. So, the station manager went for a digital system to put an end to **these poor technical conditions** "while keeping within a budget appropriate to a local community enterprise", he emphasises. And as far as **Bruno Boulanger** was concerned, this high-end equipment naturally meant **Studer**.

REMARKABLY SURPRISING HANDLING

"As Studer is still a benchmark in the field for me, I looked at their products, though I was afraid it would be beyond our means. But I was surprised to discover that the brand had just brought out a small digital console, the On-Air 1500". A successor to bigger models which have already generally proven themselves, this console was entirely within **Delta FM's budget**. Better still, **Bruno Boulanger** identified the answers to his particular needs in its specific features: *"Being able to create live radio*

and carry out production with the same console, being able to make adjustments and apply dynamic processing to each voice, the option of expanding to 12 faders, and multiple busses." In terms of operating it, the station manager says that: *"Nothing about it is complicated and it just takes a little familiarisation for those who aren't used to the thinking behind a digital console, where you don't find the usual strips of a traditional console."*

AN IP LINK ENHANCED BY THE POWER OF ORBAN

The **Studer On-Air 1500** was installed by **Jean-Philippe Blanchard's** teams in Delta FM's main studio. Its use centres on live streaming and programming operated by **WinMedia**. Another output issue: sound encoding using the Digigram codec, sent via a new (IP) radio link to the station's transmission site located a few kilometres from the studio. *"There, after decoding, it undergoes Orban 5500 audio processing, which in addition to having excellent sound, offers the option of being operated from the radio by using the IP link. A real asset,"* **Bruno Boulanger** explains. The console is also used (while continuing to broadcast programmes) to record broadcasts, interviews, features and all of the station content produced in Aigues-Mortes – even though Delta FM also has a second studio devoted to post-production, using 100% digital equipment, network-linked to the first one. *"Clearly, Audiopole was able to meet our expectations and advise us when needed. I'm delighted with the serious focus of the approach, the after-care, and the communication between us,"* Bruno Boulanger concluded. **In the land of the pink flamingos (the Camargue), the Studer users are king...**

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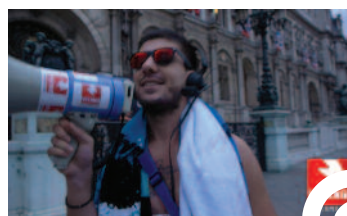
CHALLENGES

The “guinea pigs” of the morning shows

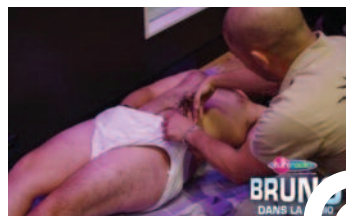
STUNTS WHICH CAUSE CURIOSITY AND LAUGHTER. FOR SEVERAL MONTHS NOW, CHALLENGES HAVE BEEN THE CRAZE ON THE MORNING MUSIC SHOWS. THEY'RE HAVING FUN AND AT THE SAME TIME THEY ENTERTAIN THE LISTENER. THESE CHALLENGES SOMETIMES REQUIRE PARTICULAR LOGISTICS AND RELY ON GUINEA PIGS WHO ARE VERY... EXPERIENCED.



ELLIOT SUBMITS TO A HAIR REMOVAL SESSION LIVE ON FUN RADIO



VOLTAGE MAN CALLS ON MAYOR OF PARIS TO BRING BACK PARIS PLAGE



HOW MANY TARANTULAS CAN ELLIOT BEAR TO HAVE IN... HIS UNDERPANTS?

They must become the butt of laughter for listeners in order to play their full role. The guinea pigs of the morning shows on the music stations are increasingly pushing the boundaries. Between schoolboy pranks and well-honed strategy, this phenomenon seems to be on the increase...

"Today Voltage Man delivers his report while eating chillies", Laurent Artufel announces in "Artufel wakes Paris", Voltage's morning show. The presenter isn't able to finish his feature and winds up in the radio station's toilets. At the same time, on Fun Radio, Bruno Guillon asks: "How many rats can we fit into Elliot's boiler suit? And Cyril Hanouna in "Hanouna in the morning", on Virgin Radio, gives the starting signal for the new "Raymond Mission" – a lap of the Champs-Élysées roundabout in a pedal car. Among the Top Ten craziest pranks carried out since the start of the autumn season are: ringing a baker's doorbell for as long as possible, walking barefoot over mouse traps, undressing under hypnosis, gate crashing a classroom... From the comical to the ridiculous, these challenges have one thing in common – using the comedy in the situation to entertain the audience and keep them hooked. "Each member of the team suggests challenges," says Elliot, Bruno Guillon's associate. "We have a stock of a month's worth of challenges agreed by the whole of the team. Everyone comes up with ideas for the challenges. We keep the best ones and believe me, I'm happy to take them up every morning. I love that," Elliot adds.

THE COMMENTS OF A GUINEA PIG

Raymond, the former deliveries driver, who took over the task on Virgin Radio on 27 August, performs all of his challenges outside: "in keeping with the producer's wishes, and this winter it looks likely to be very tough", he says. All of the challenges are linked to the news as a guiding principle. And it was Raymond who pulled off the stunt of getting into "La Maison des Secrets" ("House of Secrets" - France's "Big Brother House") but was forcefully apprehended in the vicinity of the Secret Story (Big Brother) swimming pool... So, those who belong to the morning team circles have little in common with Jules Renard's "Poil de Carotte"

("Carrot Top", tale of the trials and humiliations of a red-haired boy). If Raymond, Elliot and Voltage Man are pushing the boundaries every morning, it's first and foremost because they are willing participants and know perfectly well that they are drawing part of the audience. They also know their limits: "I have the final word. I have never refused. I will refuse the day when the challenge might cause me actual physical harm", says Elliot. It's the same story at Voltage: "Yes, I can refuse if I'm not comfortable with it. But so far that has never happened," Voltage Man notes. "I'm never in bad taste and I'm always polite," adds Raymond, who stresses that the primary goal is for "the listener to be entertained".

At Fun Radio, two people are responsible for preparing the challenges: from buying the equipment to... cleaning up the studios. The pace is more leisurely at Voltage: "Since the start of the autumn season, I've carried out a dozen challenges depending on what's in the news. One of the most recent was in swimming trunks with a megaphone outside Paris City Hall, calling on Mayor Bertrand Delanoë to bring back Paris Plage," Voltage Man recalls.

CAUSING A STIR

To authenticate it, video and photographs of their stunts are then very rapidly posted on the social networks to create a buzz and encourage the listener to tune in again the next day to listen live to coverage of an even more crazy challenge. Elliot's challenges have already notched up more than a million views on YouTube. And Raymond's require preparation work: "3 to 5 people work on it". So, the choice of challenge is the most important stage: it must be easily achievable, easily comprehensible for the listeners (who don't have the benefit of instant pictures) and always original: "I've been shot at with paintballs, I've undergone hair removal treatment and I've had to stick it out as long as possible with tarantulas in my underpants," Elliot explains in all seriousness. At Voltage, Voltage Man argues that it should not be "viewed as a continual process of upping the ante; I'm not a guinea pig so much as a crazy super-hero, a kind of free electron, contributing an extra something to the Morning show". As for Elliot, he says he is "playing a character". Proof of this is that "in real life I am a nice-guy loser. That's why I never overplay things!"



ACTOR

RMC finds its voice



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INFO EXTRA

A voice / A face, a series of meetings in partnership with The Voices, the association of professional voice actors and a voice-over website.

All the information at: www.lesvoix.fr ■

After a series of auditions and after many test stages, RMC has finally chosen Jean-Marc Lancelot's voice to represent its brand image and illustrate all of the sound elements linked to the brand.

Without really being aware of it, several million people are listening to Jean-Marc Lancelot's voice every day. Purists will have recognised the man behind the role of the Baron on TF1 TV's "Le Juste Prix" (The Price is Right) every day since 3 September. The sharpest of them will also have made the connection with the new voice on air on RMC, a station to which he is no stranger: "I had already recorded spots for the station." Except that this time, **Jean-Marc Lancelot's** voice is heard not just on the adverts but at all times of the day. It's a permanent job: "I have one or two recording sessions per week at RMC, because the requirements are constant, not to mention the adjustments." And according to

Jean-Marc Lancelot this is an advantage: "With RMC things are never rigidly fixed – and then there are also the emergencies, the last-minute recordings to promote a guest on the station..."

NOT SO EASY

While **Alain Weill's** station has a particular style, this must be able to be conveyed using the simple tool of his voice: "There is a particular timbre to the voice and musicality which make up the RMC style," says **Jean-Marc Lancelot**. The actor admits to having been "pushed" by the producers until it all clicked and fell into place. But, as he says himself, "I'm no spring chicken". Jean-Marc Lancelot began his career on local radio in the provinces 14 years ago. And he humbly admits that a career as a voice artist is not the easiest profession: "Everyone has the impression that it's easy. The voice is true because it always conveys the emotions." Between the reassuring and forthright voice of **RMC** and the more dynamic and fun one on **TF1**, it seems that in the end each of them has found its, or his voice. **Jean-Marc Lancelot first and foremost.** •

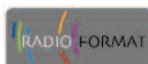


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INFO EXTRA

Denis Florent, a consultant at RadioFormat, answers your questions and provides solutions to the problems you're having at your studios.

Ask Denis Florent for advice by sending your question to df@lalettre.pro ■

SPEED CONSULTING

Question to Denis Florent: "My radio has been airing a new morning show since 27 August. But I am definitely not happy with the content, much less the presenter we've taken on. What should I do? Listener response is not what we'd hoped for. Should we give it a few more weeks? "

Constancy is a rare quality, but it's a quality that always pays off. You have put together your new morning show with a clear objective in mind: to attract new listeners. In order to do this you decided on a departure from what you were doing before, because you were pleasing only a small number of listeners.

So it's not surprising that "Listener response is not what you'd hoped for". The new listeners attracted will not be all over the social networks, whereas those who are not thrilled with your changes will let it be known loudly and clearly! **Don't let them just be ignored:** ask your community manager to reply to them by private message to shift the debate away from the public forum.

Now, if you're still sure that you're not satisfied with the content of the programme, **ask yourself three questions:**

1. Did I clearly describe in detail what I wanted to hear and what I wanted to avoid?
2. Did I make a single person responsible for producing/directing this programme?
3. Did I debrief properly or have a proper debriefing carried out after each show?

Unless you're able to answer **YES** to each of these three questions, then the ball is in your court! And don't forget that the radio – along with the Net – is the easiest of the media to modify! A segment's not working? Cut it! A game doesn't attract people? **Change it!** Your morning show is a **work in progress** which you launched in late August ... and won't be concluded until June! If you have a vision, then **entrust it to your architect** (the programme director) who will brief the builders (the staff of your radio). Give the directions and **allow the professionals you've employed** – and whom you are paying! – to take the station **where you want to see it go.** •



VINCENT MOSCATO WILL BE PRESENTING HIS SHOW, CALLED "MOSCATO ONE MAN CHAUD" (IN A PUN ON CHAUD, PRONOUNCED LIKE "SHOW", WHILE MEANING "HOT") AT THE ZENITH IN TOULON (11 OCTOBER), IN CABRIES (14 OCTOBER), IN NEW YORK (2 NOVEMBER), IN DECAZEVILLE (20 NOVEMBER), IN LYON (30 NOVEMBER), IN BEYNAT (1 DECEMBER), IN PERPIGNAN (7 DECEMBER) AND IN SAINT-LON-LES-MINES (15 DECEMBER).

ON RMC, VINCENT MOSCATO CREATES A BUZZ TOO, THANKS TO A STYLE WHICH HITS THE RIGHT NOTE



INTERVIEW

Moscato's "hot" show

Continued from p.1

Six months later, **Vincent Moscato** arrives at RMC "at the request of Francois Pesenti", head of RMC Sport. The former international rugby player joined what was to become the "RMC Dream Team". Just as at ease on the pitch as in the radio studio, **Moscato** has been practising a different kind of sport for 8 years now: "I didn't suffer at the start of my career; I have to confess that it even felt like quite a natural sensation, with a clear progression." The radio host admits to enjoying being on live radio, the kind of radio which "becomes the whole focus of attention more than television... You can have a two-way conversation, you have more freedom as a result of not having the image." While at the same time he admits that "two hours of radio is wearing".

THE MOSCATO STYLE

"I'm different and the listeners can feel it... I talk differently. I use particular expressions. It's something listeners didn't have on offer before me." **Vincent Moscato** understood that a smile was not enough to attract listeners. So he answers you straight back if you talk about the Moscato style: "The Moscato style? If you're asking me the question, it's because you're already thinking that there is such a thing. Yes, I think there's a Moscato style. It's probably all about the way I express myself. I don't correct myself. It all flows naturally."

Moscato admits that **to succeed you need to have something that makes you distinctive**: "I like Luis Fernandez and Roland Courbis, who have this kind of individuality which sets them apart. So, success depends on the presenter but also on the content. The topics also cause a buzz." And Moscato reveals a bit more about himself: "On a multi-sports programme like ours you have two options: either you're very serious or you inject some humour so that there's a rapport with your audience. Listeners are fed up with hearing people pretending to get angry. On the Moscato show, we certainly get worked up for genuine reasons, but we also joke a lot."

YOU DON'T CHANGE A WINNING TEAM

The Moscato Show returned on 27 August, in the 1800 to 2000 time slot. Presenters **Pierre Dorian**, **Eric Di Méco** and **Maryse Ewanje-Epée** are still at their post: "We picked up another 124,000 listeners last season. We won't be changing things for this new season," says Vincent Moscato, who on the other hand explains his departure **from the Paris RMC** du samedi (Saturday show): "Too tiring. I already have 5 broadcasts a week. The 6th was just too tiring. So, while keeping things running steadily, I've eased off on the accelerator. I wasn't reporting on the Olympic Games for the same reasons."

All the more reason as **Moscato** is involved in other activities: his show, called "Moscato One Man Chaud", and the big screen: "I'm filming with Michael Youn and José Garcia before the summer. I have other prospects as long as the roles are interesting." And what about **RMC**? "In spite of all these options, yes, I would like to go on, but there is the fatigue. As long as possible would be the

best thing. And, you see, I've become hooked on radio. Yes... hooked." •

MOSCATO'S 5 TIPS FOR PRESENTING A SPORTS E-BROADCAST:

- # 01 "You have to think ahead"
- # 02 "Sometimes it's a good thing not to know your subject"
- # 03 "You need to have a big mouth"
- # 04 "You have to say everything and then the opposite 10 minutes later"
- # 05 "You shouldn't have a healthy lifestyle"



Un concentré d'idées en un minimum de temps
Le RADIO ZEST
 Participez au nouveau Pecha Kusha
 adapté à l'univers de la Radio

ONLINE ADVERTISING

Absolute-ly interesting

How does InStream work?



Absolute Radio



In Britain the well-known station, Absolute, has launched a particularly innovative initiative: it's the first radio to offer its listeners less advertising online than via the traditional form (terrestrial radio) for the same programme. In France, this has only been possible for a matter of days...

The conclusion could not be clearer, as Patrick Roger, the vice president in charge of sales and marketing at Adswizz emphasises: "Exclusively Internet radios play less advertising per day than commercial radios simulcasting on FM. Since there is less weight of advertising, it attracts more attention from listeners, which improves the performance." A conclusion which is all the more true in Britain. You have only to cross the Channel and analyse Absolute Radio's new strategy to recognise the great interest which this move holds for both the company and the listener. The idea had to be conceived and the technology had to follow for this result to be achieved.

"We have launched a single technological platform on the market"

themselves to access the service (notably via their Facebook account). Once identified, the listener benefits from less advertising. Why? "Because it is targeted, as is the content of the advertising slot. It's a win-win initiative," Patrick Roger explains.

Professionals will easily appreciate that the database, made up of thousands, indeed millions of listeners, is very highly prized by the agencies which can finally be sure of buying an identified target, as on **Deezer or Spotify**. Listeners too are far from being the losers. They receive the kind of advertising information that they are likely to value. "All of these methods of inserting or substituting targeted advertising in the advertising slots are made possible thanks to Adswizz technology," Patrick Roger notes with pride.

ESTABLISHING MORE ACCURATE AGGREGATE AUDIENCE

So, Adswizz has filled a gap... Since 2009 the company has been deploying its advertising platform, devoted to the online audio market, in various countries: in France, in Europe (Britain, Germany, Spain) and in the United States. "We have launched a single technological platform on the market, enabling audio services to monetise the whole of their audience, which is dispersed. Let's not forget that most of the radios can be listened to via iTunes, Winamp and Tunein... in addition to the stations' own iplayers," Patrick Roger rightly comments.

In Europe, the online advertising market has got off to a timid start since 2010, in spite of the many test campaigns. The media agencies are aware of the difficulties involved in an industrial-scale launch because the market is lacking in standards (advertising formats, links to agency services, problems of bureaucracy, audience research figures and certification). In other words, the audience figures are not aggregate.

Adswizz has clearly grasped this problem and from **1 October** is proposing to media services that they join the brand-new platform baptised "Adwave". Its goal is "to compile the audience figures for the audio services to attract the agencies' attention", Patrick Roger explains. •

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MORE QUALITATIVE THAN QUANTITATIVE

To reduce the volume of online advertising, Absolute Radio simply asked its listeners, who form a community on the web, to identify



“WE’VE HAD UNEXPECTED SUCCESS WITH OUR APP FOR SMARTPHONE, WITH 25,000 DOWNLOADS. OUR INTERNET SITE HAS ALSO RECORDED VERY GOOD PROGRESS OVER THE PAST FEW MONTHS (212,000 UNIQUE VISITORS AND 577,000 PAGE VIEWS IN AUGUST). THE RESULT IS THAT THIS YEAR, FOR THE FIRST TIME, WE’VE ATTRACTED AN AUDIENCE OF 2,200 LISTENERS PER DAY IN THE PROVINCES, WHERE WE DON’T EVEN HAVE A TRANSMITTER!”



DOMINIQUE GUIHOT IS EXPANDING HIS NETWORKS OF OBSERVERS IN AFRICA SO THAT IN PARIS, AFRICA N°1 ENJOYS THE CONSTANT BENEFIT OF THE BEST SOURCES OF NEWS.

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powered by Winmedia



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* And announced during a news conference in Paris this Friday 5 October.

** Mediametrie Survey 126 000 IDF (Ile-de-France – Greater Paris region). September 2011-June 2012 period. Aggregate audience age 13 and above, Monday/Friday 5/24 hours. Africa n°1 broadcasts on 3 FM frequencies in Ile-de-France: on 107.3 in Paris, on 92.3 in Melun and on 87.6 in Mantes.

STRATEGIES

The whole of Africa live !

It’s a little-known fact, but the Greater Paris region’s Africa n°1 is the little sister of a radio which covers the whole of French-speaking Africa on short wave from Libreville. In Paris, Dominique Guihot, the head of the French structure (of which he owns 80%), is putting together a made-to-measure programme for the African diaspora which relies on this exceptional network. In August a new prestigious partner came to join it: BBC Africa.

The past two seasons have been anything but relaxing for Dominique Guihot – notably because of... the Libyan crisis. “The Libyan state had bought into the capital of Africa N°1, our African partner. The war in Libya caused a financial and technical shock wave for the radio in Gabon... At a certain point Libreville even had its satellite relays cut off due to non-payment of bills... Africa N°1 in Paris did not suffer from it directly; the two structures are completely independent of one another. Paris has its own news teams and its own newsroom, but deprived of the news bulletins coming live from the African continent every day and cut off from its “database”, it was no longer fulfilling the promise to its listeners quite as effectively.”

BEEFING UP THE NEWS

The time had come to give more concrete consideration to an opportunity which had been taking shape for several months: BBC Africa and its French-language station based in Dakar were offering a partnership to Paris. “We had obviously known each other for a long time. And I had always valued their editorial approach. Their journalists, 80% of whom are African, provide a keenly-observed view and reports on the current events of the continent, particularly the English-speaking countries: Did you know that countries like Mozambique and Ghana are reporting record growth of 8 to 10%?” This partnership was finally made official in late August*, at just the right time for Africa N°1 to be able to launch its new schedule. “I wanted to put together a schedule with a better balance between very news-heavy segments, and support segments based on entertainment, information and 100% African music.”

BIG EARS

News segments are obviously broadcast in the morning, at midday, and in the evening. At these times the four big 20-minute bulletins broadcast daily by the BBC can be heard, in particular, and of course the reports and the news from Libreville. “We have enhanced the Paris provision too because our news team are also producing the French news headlines along with a summary of what there is to know about events in Africa. And to give more impetus to our morning programme, this year the humourist Phil Darwin has joined us for a feature every morning at 0740 and 0840.”

On the music side, Africa N°1 has beefed up its programme schedule and is now asserting its expertise: “Now it’s 100 % African or Afro-Caribbean music. We let our ears on the ground pass on to us the trends in the big African towns, and... there are some real sensations! For example, we have brought to France Nigerian artists such as P-Square, the Togolese group Toofan, and Les Patrons, an Ivorian group. Some of them were able to get to know each other in Paris, hold concerts and even be picked up by other radio stations, thanks to us... In terms of entertainment and support, personalities like Patson (the host of the daily show “Yes Papa”) also provide little capsules of humour during the day-time slots, while the Paris team provide information on African cultural events in the Greater Paris region.”

“And with the BBC, in addition to the current news bulletins, we are going to co-produce programmes such as a big political interview, given in a link-up with the studio from Dakar and Paris, at midday on Saturday. We are planning to produce a big programme on the boom in African culture around the world and another on African football, from which many players in Europe have emerged.”

A means, no doubt, of beefing up this radio station, the only one of its kind, whose audience could quite rapidly increase beyond the 60,000 or so listeners per day** which it is notching up across Paris. •

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