



THE FRENCH RADIO MARKET MAGAZINE

The RADIO letter



FROM RELIABLE SOURCES

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As a special promotion during the Radiodays, Radio Express will award a new 32 GB iPad mini to one registered conference visitor who will be chosen randomly on the last day. Limit one entry per person. To enter, just leave your business card in the basket at their stand, n. B6. No matter what a station's programming format is, Radio Express is ready to connect stations to the products and services that are best suited to their needs.

FROM QUESTIONABLE SOURCES

Cyril Hanouna on RTL

The presenter of Virgin Radio's Morning Show has often said that the pace of work and the hours that go with this slot have an impact on his family life. So Cyril Hanouna is not expected to sign up with Virgin Radio again at the start of the new season in September. It's whispered that he could go back to RTL. Negotiations are in fact said to have begun at RTL's Rue Bayard headquarters in Paris. Some even say that Cyril Hanouna could end up presenting a show there called Touche pas à ma Radio...

FROM TOTALLY DUBIOUS SOURCES

50,000 anniversary guests

France Culture, which is celebrating its 50th anniversary this year, has announced a series of events to take place from the start of the new season, next September. Its director, Olivier Poi-vre d'Arvor, has even announced that there will be 50,000 guests! 50,000 public figures who have appeared on the radio over the course of this half century and have been invited over to a secret location in Paris for 3 days. In view of the lack of any additional information, some questions are already being asked about the size of the bill for this anniversary...

EXCLUSIVE

Where will they stop?

For 2 years now, all the lights have been set to green for go. Riding on the crest of a long, growing wave which seems set to continue, NRJ radio is notching up results unparalleled in its history. In France, but also abroad, the competition seems to be merely standing on the sidelines...

First of all, there is **Morgan Serrano**, recently appointed deputy director for music media and the respective internet sites. For two years now Morgan Serrano has been serving as NRJ's Programme Director. Then there is **Gaël Sanquer**, who occupies the post of NRJ Production Director. They form a **duo who work incredibly well together**, a duo that furthermore have turned NRJ into the perfect **well-oiled machine**. In less than two years.

Continued on page 7



SERRANO-SANQUER: A DUO OPERATING AT FULL THROTTLE FOR THE PAST 2 YEARS

INTERVIEW

RCS out to conquer Berlin

RCS, which operates in 105 countries, equips more than 10,500 radio stations around the world. At the RCS headquarters in the suburbs of New York, in the USA, the teams made up of 800 members of staff are led by Frenchman Philippe Generali. Philippe Generali, who is attending the RadioDays in Berlin, aims to prove once again that his products are made for radios that are winners.

He has risen up all the way through the ranks and doesn't intend to stop there - a professional career which he owes entirely to his own hard work and energy...

Continued on page 5



PHILIPPE GENERALI PROVIDES SUPPORT TO MORE THAN 10,000 STATIONS DAILY

Publicité



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AGENDA RADIO

18 2013
RadioDays Europe 2013
18 et 19 march 2013 - Berlin - DE

22 2013
Techniciens radio meeting
22 et 23 march 2013 - Sheffield - UK

06 2013
NAB Show
6 au 11 april 2013 - Las Vegas - USA

16 2013
AMARC European conference
16 au 19 mai 2013 - Montpellier - FR

26 2013
CNJM (Journalism)
26 et 27 septembre 2013 - Paris - FR

5 2013
7th Journalism meeting
5, 6 et 7 novembre 2013 - Metz - FR

Radiodays
Europe



#35 - MARCH 15TH 2013

La Lettre.Pro
RADIO
& medias

RADIODAYS EUROPE

Editorial



Radio needs and deserves a great annual event, and Radiodays Europe is THE EVENT in Europe - and a destination for radio lovers from around the world.

And we are a growing crowd that share the belief in radio's future. Up from the 800 last year in Barcelona to over 1100 attendees from 50 countries this year in Berlin.

Radiodays Europe is now not only the biggest radio conference in Europe, it is by far the greatest radio convention in IN THE WORLD!

With roots in Scandinavia, Radiodays Europe has grown to become a pan-European event with partner organisations in 18 countries. And welcome to Brazil, Korea, India and other nations attending for the first time.

"Sharing Radio's Future" is our theme. We believe that radio's future lies in our own hands. We, as an industry, need to find the way forward and be prepared to work together when appropriate. Radiodays Europe is also a meeting point for radio professionals who are willing to share their knowledge and experiences across borders. Almost 100 speakers from 50 countries in over 50 sessions are offering their experience this year, mostly from the radio industry, but also a couple of important players from outside the radio itself, like Twitter, Spotify and the Music industry.

The key to the Radiodays Europe success is the dialogue with broadcasters and partners across Europe about the conference content. It needs to be relevant to both private and public radio. The sum of all the proposals put forward for this year's conference is what you will experience in Berlin. We wish to thank everyone who took part in that programming process.

Hopefully you will be inspired by the variety of topics and the excellent speakers. Not to mention the excitement of being part of the World's greatest radio convention, meeting old and new colleagues in radio.

The dates for next year's Radiodays Europe are 23-25 March 2014. See you then!

Anders Held and Rolf Brandrud
Co-founders and Project Managers
Radiodays Europe •

IMPLANT

Hit Radio in Bangui

After its very rapid progression in Morocco (in less than 6 years, the radio has put 74 frequencies into service across the country), the Hit Radio station run by Younes Boumehti has formalised its operation in Bangui, in the CAR. It's now broadcasting on 96.1 in the Central African Republic.

It was at an official ceremony hosted by Central African Prime Minister Nicolas Tiangaye, accompanied by several of his government ministers and many officials, that Hit Radio, represented by its CEO, Younes Boumehti, received an operating licence for Bangui (See article from 27 December 2012 ICI)

Younes Boumehti noted that Hit Radio-CAR is to "contribute to the socio-economic development of the country and to help enhance its national heritage by the extensive use of continental talent - whether already established or still gaining in experience - and by making space for new talent on the airwaves every day". He also noted that "despite the difficulties which this region has been experiencing over the past few months, Hit Radio believes in the future of the Central African Republic, its young people and its dynamism".



To enable the Moroccan station to operate in Africa, a Hit Radio-Africa management team, based in Togo, has been formed and will be in charge of regional deployment. Today, Hit Radio aims to cover Senegal, Gabon, Niger, Benin... first and foremost the French-speaking countries of the region.

Younes Boumehti began his speech for the official launch of Hit Radio in Bangui by talking about the early days of Hit Radio in Morocco and its goal of giving young people a space to express themselves: "It was an important, historic moment in my professional and personal life, one that will be etched into it unforgettably. When we launched Hit Radio in Morocco six years ago, we wanted to give the country's young people a platform, a space for self-expression, a way of promoting those who are the future of the country. It was a special time and my nights were short. Our goal was to create aspirational radio for a generation, aimed at the Moroccan youth. Our experience abroad began with the European continent in 2011, with the purpose of targeting the kind of community marked by diversity... Hit Radio is already established in Namur (Belgium) and Monaco."•

AUDIENCE

Montreal : 98.5, the market leader for listeners

The Sondages BBM polling company published radio listener results for the Montreal region. The PPM (Portable People Meter) figures compiled from 26 November to 24 February put the 98.5 FM station in first place. It is the most popular radio in Montreal and Quebec...

98.5 FM's market share stands at 20.4%, with 13.3% for Radio Canada's Première Chaîne (Channel 1). Paul Arcand is still the country's most popular morning show host, with his market share reaching an impressive 30.3%. It's a "remarkable result", as the 98.5 FM team told La Lettre Pro de la Radio. The Première Chaîne's result for the same time slot was 19%. 98.5 FM radio dominates the rest of the day too, with leading positions for Isabelle Maréchal (19.7%), Benoit Dutrizac (21.3%), and Paul Houde (19.7%). In the evening, since the hockey has been back on air, the sports programme from 1830 to midnight has also held first place. Weekday eve-



nings are dominated by Jacques Fabi (38%) and weekend evenings by Isabelle Ménard (38.8%).

Montreal: 98.5, market leader for listeners

98.5 FM's team is extremely proud of these results, particularly as "during a large part of the period covered by the poll, the station had to cope with the lock out in the national hockey league", says 98.5 FM and Cogeco Nouvelles Deputy Chief Executive Réal Germain. "We devote a lot of effort to the quality and relevance of our content and these results are evidence of the privileged relationship that our presenters have with the public," he also emphasised.

WATCH

Yacast and the quotas



The Higher Broadcasting Council (CSA) chose Yacast's proposal in the bidding process for monitoring of the "French-language Quotas" on radio. Yacast has been acting as the official operator for the CSA since 1 March 2013.

Yacast had already performed this service for the CSA from 2001 to 2008. This new contract in its sphere of activity confirms Yacast's leadership in the music broadcast monitoring market and consolidates its provision of services targeting radio stations. As part of the service Yacast will provide monthly figures for broadcasting of French-language songs on national and local radios monitored by the CSA and will update the list of new French-language productions. Yacast will also be authorised to issue "French-language Quota" certificates for record labels to use in promoting their new products.

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LEGISLATION

Concentration at the National Assembly



Member of Parliament Martine Martinel drew the attention of the minister of culture and communication to implementation of the measure concerning analogue radio concentration, which restricts the numbers of residents served by networks of the same group to 150 million inhabitants.

The MP wants to put an end to the legal ambiguity arising from this decision taken in December 2012, which according to her opens "the door to new operations involving concentrations that threaten radio broadcasting diversity and pluralism in France". She wanted to know if the government anticipates giving a positive response to this request from the CSA for action to clarify the method of calculating the ceiling for analogue radio concentration...

... OFF AIR ... OFF AIR

■ OFCOM (Switzerland) is launching a poll to identify the need for frequencies in relation to digital broadcasting in the DAB+ format ■ Indés Radios have announced a 7% increase in advertising revenue for 2012: 85 million euros (up from 79.4 million in 2011) ■ The call for a strike against "the 11 January agreement" disrupted several of France Bleu's local programmes on 5 March ■ Studec Paris: Open Day on 23 March to allow future students to familiarise themselves with the premises and to give them a comprehensive overview of the training ■ Jérôme Delaveau, 42, was appointed Deputy CEO of Champagne FM, a multi-frequency network taken over last month by the La Voix Group ■ RTL: new programme, "Echange public", presented by Vincent Perrot ■ The famous FERAROCK (Federation of Community Rock Music Radios) will be holding its general assembly on the coming 23 March ■ Radio France has launched "nouvOson", the first surround-sound website, providing three-dimensional listening ■ Pascal Argence has been appointed to the post of production director of Rire & Chansons radio, a subsidiary of the NRJ Group ■ France Culture, which is celebrating its 50th anniversary this year, has put out an appeal for personal accounts about "the everyday ways in which France Culture works" ■ On 21 March, 100% Radio will hold a 100% private session with singer Mickaël Miro at Castres Municipal Theatre ■ At 0805 on 21 March, during his 0600 to 0900 slot on NRJ, Manu will multiply one lucky listener's salary by 10, in an operation to celebrate hitting the millionth-listener mark ■ A European meeting of radio technicians will be held in Sheffield, in the UK, on 22 and 23 March as part of an initiative led by the SNRL ■ Fun Radio has launched the Fun Radio VIP Club: this club, which is for listeners only, will give them access to exclusive privileges ■

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INTERVIEW

RCS out to conquer Berlin

Z E T T A®



Suite de la Une

And also to his love of the job: "I love what I'm doing. When you have a job that you're happy with, you always want to do more and do better. The key in business is passion," says the **RCS boss**, whose priority is to satisfy all of his clients. This is a difficult challenge, particularly as RCS has many of them: "Firstly you need to love your product. Then treat all of your clients as if they are unique. At RCS all of our clients – and we have more than 10,000 of them – are unique," the CEO emphasises.

But this individual treatment is no longer enough to win over increasingly demanding radios... That's where the RCS brand comes into it. **Powerful, known and recognised worldwide**, today it equips the biggest stations in the world.

PROGRAMMING VIA YOUR PHONE

RCS's occupation is automation as we know it, operated by computers. But the company also took a **gamble on mobile phones** at the right moment: "In 2011 the world changed," says **Philippe Generali**. "For the first time more Smartphones were sold than computers. I believe that the era of the computer as we knew it has entered its twilight years."

So RCS anticipated this: "We developed a mobile option for GSelector which works with any platform or operating system (iPhone, Android, Windows...). From your Smartphone or your tablet you can now generate programming, modify it and send it to your automation system."

Selector 2 Go which is already being marketed in the United States, is expected to arrive on the French market soon.

Z FOR ZETTA

Selector constructs the playlist, and **Master Control**, launched in 1992, plays it. For the time being... Because RCS also markets **Zetta**, which enables "audio to be played on air", **Philippe Generali** notes, and which opens up the possibility of making recordings on voice-track and inserting them into the programming. It's a tool which should logically **take over from Master Control**. "Zetta is incredibly sophisticated" and the CEO makes no bones about his ambitions as far as Zetta is concerned: "We want it to become the top automation system used by radios."

Like the other products following in its footsteps: the powerful **Media Monitors**, which analyses the audience by means of the PPM method and radio broadcasts. This produces the **MScore** to win listeners over more effectively and provides specific answers to the question of how listeners react to the jingles and the music they hear. This is, furthermore, to be one of the subjects tackled by **Philippe Generali** in a speech at the RadioDays Europe: "It's always a pleasure to talk about this kind of subject

and above all to meet people in the profession. Professionals on the two sides of the Atlantic have different concerns. In Europe they're curious and more open to innovation." No doubt **Philippe Generali** will be able to satisfy their curiosity in Berlin... •



SELECTOR2GO

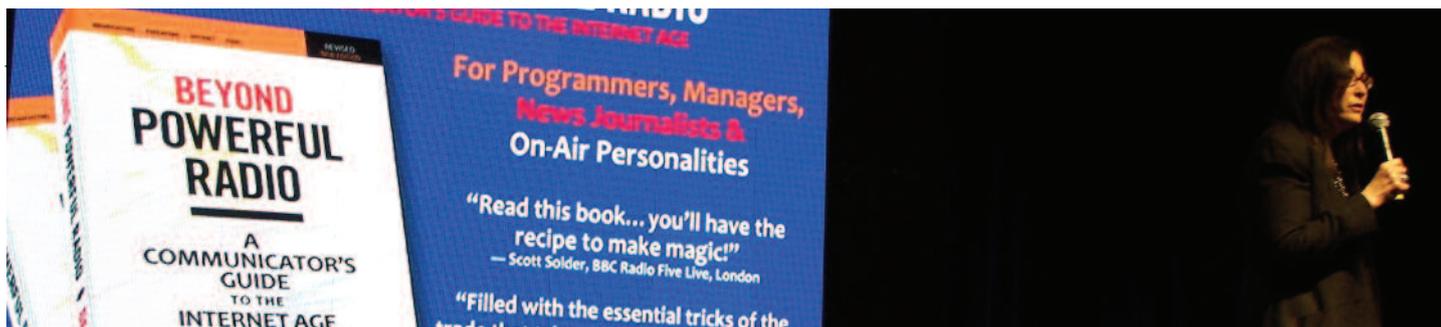
PROFILE IN BRIEF

Philippe Generali grew up in Orleans. With a Bachelor's degree in Maths and Physics from the University of Orleans and a Master's degree in engineering from the National College of Civil Aviation (ENAC), Philippe Generali showed an early interest in radio and Vibration radio in particular. He began his career at RCS Europe in the mid '80s, before heading for the USA, in 1996, where he has lived since then with his family. He became Product Manager, then CEO of RCS International in 2000. In 2007, Philippe also became president of Floral Systems, a TV automation solutions company. In 2010, he took charge of Mediabase and in 2012, he added HitPredictor. Philippe Generali visited New York for the first time at the age of 18: "Meetings and ideas" achieved the rest, he says... ■



STRATEGY

NO Boring Stories, only boring storytellers!



Excerpted from the book "BEYOND POWERFUL RADIO-A COMMUNICATOR'S GUIDE TO THE INTERNET AGE" Reprinted with permission, copyright 2011

What makes a radio presenter or DJ great? If you program or manage radio stations, you already know that finding (and developing) on air talent for radio is a challenge and it's harder than it looks. One of the "curses" of our business of broadcasting is that because everyone can TALK, people believe that it is very EASY to do this work. But that is a myth. if you work in the broadcasting business you know that to succeed, it takes talent, skill, experience and training. Among the qualities we look for in powerful communicator is the ability to engage an audience through storytelling.

I am often asked: Are storytellers born or can storytelling be taught? The answer: While not everyone can be a GREAT storyteller, anyone can learn to become a BETTER storyteller. If you communicate for a living, you work in the "story business." The purpose of storytelling is to entice a listener to want to know what happens next - not all that different from childhood fairytales: "Once upon a time, in a far off land, there was a princess and a monster. Then one day..." **Kenn Adams**, owner of Kenn Adams Adventure Theater, (a contributor to "Beyond Powerful Radio") teaches a structure he calls "The Story Spine" based on the format taken from fairy tales - give it a try - it works for modern day storytelling as well .

THE STORY SPINE

Once upon a time there was ____.
Every day, ____.
Then one day ____.
Because of that, ____.
Because of that, ____.
Because of that, ____.
Until finally ____.

Human beings love stories. We learn through them from the time we are children, and continue the tradition as adults. **Most people find it very hard to resist a good story!** If well told, stories make us laugh, entertain us, teach us about life, and, importantly, remind us of our humanity. Long before printed words came into being, every culture on earth passed down its vital information, its ethics and morals, through storytelling, myths and parables. Best-selling books, movies, television, and live entertainment - are all based on great stories, and great storytelling.

Storytelling is the core of the proven Powerful Radio/Creating Powerful Communicator's process:

- FOCUS
- ENGAGE
- OPINION/POSITION
- STORYTELLING

There are those who are naturally powerful storytellers. **The art of powerful storytelling is a talent.** Any topic in the hands of a truly talented master storyteller can come alive and captivate an audience. But the craft of storytelling is a skill that can be taught - no matter what your level or talent, **you can learn to become a better storyteller.**

YOUR FUTURE IN RADIO DEPENDS ON THIS

The pace is accelerating. Because nearly everyone has access to media and technology, it is your well-honed ability to tell stories that will allow you to get an audience, and **to keep that audience's attention for radio.** In an over-communicated world where media is democratized and mobile and everyone can be a broadcaster, producer, publisher, director,

actor and storyteller, in a time when anyone from virtually anywhere can create and send pictures, words, moving images and audio to anywhere else, and to anyone else—one person or billions, **good storytellers rule.**

The audience for all that communication is overwhelmed. They have vast choices—what to read, view, listen to, comment on, interact with and pass on to others. Whether it's a 140-character tweet, a bit on the radio, or even a commercial, if it is not a good story, it won't get attention. It's harder to write a shorter story, but can be done: proven by the exercise: Can you sell something and tell a story in ten words or less? Example: "For Sale: Baby shoes. Never used." (six words) It can be done.

The Powerful Radio mantra: **"There are no boring stories, only boring storytellers."** Whether you work as a broadcaster (or communicator of any kind), your job likely involves powerful storytelling..

Use your life and share your own stories. Your audience will respond to stories that reflect the basic themes of human nature. (Some of these themes: good and evil, right and wrong, humor, love, passion, Rags-to-riches or riches-to-rags. the ridiculous or showing how life is absurd, or how an individual triumphs over odds ("David and Goliath" or "revenge" stories). If you can find and tell stories, with characters we care about, that are hopeful, fun, teach, inspire, or move people, **it will work.** •

By Valérie Geller - translation Denis Florent

EXCLUSIVE

Where will they stop?

Suite de la Une

This pair work in the same office, go out very little and have got into the habit of forever putting off the invitations to trade fairs and conventions. **Apart from the coming RadioDays Europe:** "It's the first time we've agreed to take part in a trade fair", Morgan Serrano explains. Why? "On the one hand, we're very busy. On the other hand, Gaël and I tend to be stay-at-home types. We prioritise work at the radio. In the case of the Radio Days Europe, the organising team had been pressing us to come for 3 years. We ended up agreeing".



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PANORAMA

NRJ certainly stimulates the audience – but the NRJ Group is also and above all about other stations being swept along in the whirlwind created by NRJ. And Morgan Serrano has an opinion on each of them.

NRJ

"I've got this radio under my skin. It's the greatest. There isn't a radio brand anywhere in the world as powerful as NRJ"

Chérie FM

"It's a great radio for women. It has huge potential, but it also has to deal with real competition – and that's a good thing."

Rire & Chansons

"An atypical format. Totally unique. From the inside, it's a very rewarding radio to work for. And it's also a real challenge."

Nostalgie

"It's the radio of my childhood. I listened to it with my father in the car. I have a good relationship with its production director, Jean-François Latour."

The local stations

"The local stations are linked to their town and thus to their listeners. We work to promote this local element, notably by means of NRJ Music Tour which provides listeners with this vital link." ■

THE SERRANO-SANQUER FORMULA

So, radio professionals will find this pair in Berlin, at 1130 on 19 March: "We're really very happy to be taking part in the RadioDays Europe. Since Gaël and I have taken charge of international relations for the NRJ Group, it's provided an opportunity to meet up with the players on the market in Berlin, and other European professionals that we know." The goal for the two Frenchmen is to explain radio's biggest success story, achieved in just 2 years.

"Providing certain keys to a better understanding of why NRJ is enjoying success in France and also abroad", Gaël Sanquer notes.

And when they are asked to reveal their recipe for success, Morgan Serrano is quick to explain how they arrived at the point where they are now: "You have to be in step with your audience. To listen to them. To know them. Even more than this, you need to be passionate about your audience. To live as they live. To listen to the same music. To enjoy the same activities... There is no miracle solution. I learn to love what they love. One thing that's for certain is that you have to avoid following bad examples – creating radio that's about your ego or your taste in music. That doesn't work, even though there are those who do that..."



MORGAN SERRANO EST DEVENU UNE DES PIÈCES MAÎTRESSES DE NRJ

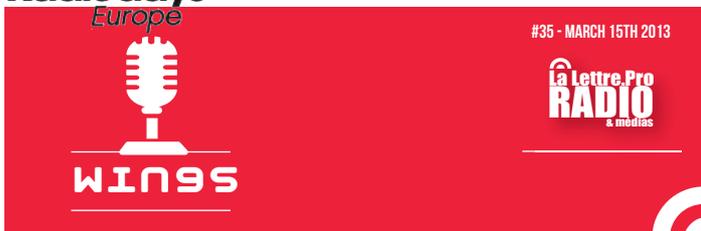
A GREAT MACHINE, READY... FOR BATTLE

Gaël Sanquer immediately agrees with Morgan Serrano's comments: "The results achieved by NRJ in France – results that we are now managing to duplicate abroad too – show that there is no methodology, but a way of working that is universal". And Gaël Sanquer specifies that "NRJ is a great machine. Any decision serves to trigger a corresponding response in each location or at each station beyond France's borders".

And yet the production director remains very cautious: "the mechanism is fragile and requires review at each feedback committee session". And what about the next polls? "We're always thinking about the next one," Morgan Serrano jokes. "No stress... We shouldn't forget that we're lucky enough to have a wonderful job... and wonderful listeners". Wonderful... and very many of them. So, a very rosy picture then. •

"You have to be in step with your audience. To listen to them. To know them. E

ven more than this, you need to be passionate about your audience."



COLUMN

The future is a land of opportunities



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We broadcasters are facing tons of new challenges in this all-digital all-mobile world.

But we should see them as opportunities! First of all, on some markets, we know that young audience is leaving music radio. They just don't tune in anymore.

But instead of considering this as a failure, I want to see it as **motivation for us** to improve on two aspects :

1. Our presence on those networks where young audience actually IS! - and that should be a neverending change, as trends in this matter never last more than two or three years.

2. A permanent concern about improving our offer, beyond music.

We live under the illusion that we still **are intermediaries** between the audience and showbiz : singers, composers, labels. Of course, that isn't true anymore, and these links happen without us, now, thanks to Youtube, Twitter, Facebook.

Our added value is elsewhere. First - and this is my 'Credo' for tomorrow's radio - in curation.

For more than a century, **our job is to filter and select** what we offer to big audiences through broadcasting.

And this work will never end. Actually, the more content being available online, **the more people need curation**. You can even find blogs curating curators !

It's in the core of our job : to select, to editorialise. So it's pure logic that we would get a **strong presence in every place** where our expertise can be of any value. That's why I advise radio brands to be visible in each online music platform, like Deezer, Spotify or Qobuz.

They are not the enemy. These online music platforms will be competition for us only if we broadcast tasteless and meaningless music streams on our stations. And in this case, **we WOULD deserve to die!** But on the other hand, if we produce enticing contents, exciting radio, then these platforms become places for our brands !

The key to the future is simple : our brands must be everywhere. **Multiplatform** is the name of the game for our brands which are the most legitimate ones for our audience. •

... LA LETTRE PRO DE LA RADIO ...

BULLETIN D'ABONNEMENT

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RCS
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FUNDS

The future of the community radios in the spotlight

Every year, in spring, the community radios make a bid for their future thanks to or because of the FSER (Radiobroadcasting Support Fund). A weighty application which the appropriate commission will study with a view to allocating a grant that often forms almost the whole of their annual budget.

Here we have details from Michelle Lestelle, Vice President of the National Union of Free Radios (SNRL) and a member of the FSER commission.

LLP - Why is the FSER so important to the community radios?

ML - The Radiobroadcasting Support Fund provides the main, and indeed, for some radios, the only source of finance. It contributes around 40% of the budget of community radios. It also enables these social solidarity structures to fulfil their social welfare and community mission and guarantees the diversity of the French radio broadcasting landscape.

LLP - How many stations are involved every year?

ML - Between 620 and 640 radios benefit from the FSER. The funding currently stands at 29 million euros

LLP - Which radios might hope to receive a grant?

ML - According to the law, all community radios that request it, which have advertising revenue of less than 20% of their total turnover.

LLP - Operating grant. Selective grant. Set-up grant. What are the differences?

ML - The FSER operates on the basis of a maximum set-up grant of 16,000 euros for newly authorised radios, and an equipment subsidy to the tune of 18,000 euros of investment in radio broadcasting, excluding tax, renewable every 5 years. There are also two annual subsidies, firstly the operating grant, virtually automatic aid towards running costs, which is granted on presentation of annual accounting records certified by a chartered accountant. The amount increases with the radios' revenue, up to a certain threshold (42,000 euros), after which the subsidy decreases, dropping back to 10,000 euros. The scale is adopted by the commission on an annual basis.

Then the selective grant. Its purpose is to support the radios' services in relation to their action in the spheres of diversification of resources,

professional training of staff and consolidation of jobs, culture and education, integration and the fight against various forms of discrimination, the environment and local development, and the proportion of programmes produced by the radio. The station has to produce an activities report presenting and demonstrating its work in these areas.

LLP - Why is it essential to submit the application before 15 April? Are there radios that are penalised every year for failing to do this?

ML - The main, absolutely crucial, criterion is submitting the application by 15 April, the final deadline, with the postmark accepted as proof. Any application sent after this date is rejected. Rejections are very rare because as the radios' representative we drum this warning into our members, right up to 15 April.

LLP - From one year to the next the radios see that the FSER is a question that demands a lot of energy. Does the commission demand too much?

ML - It's a matter which has always taken a lot of effort, particularly the activities report, which has to be accompanied by documentary evidence that we are making provision for local community social communication. The commission has very specific criteria, which I discovered when I was appointed in 2010. The selective grant replaced the "top-up" one in 2007. The radios are, indeed, now being asked to produce certificates, agreements from their partners... Most of the radio stations only request them when they're working on the application in March or April, which results in an extra workload during this period. We are asking for state aid which could be considerable (42,000 euros + 27,000 euros maximum), so it's quite normal to produce evidence, as is the case for every grant application.

LLP - What advice would you give the radios on making a successful application?

ML - The application should be prepared throughout the year and should be a team effort. The managers need to rely on the support of staff and volunteers in drafting it. The radio stations need to forge close ties with their representative on the commission and should not hesitate to call the FSER to seek advice.

LLP - What route do you think the FSER should go down in the future?

ML - It's vitally necessary for the 29-million-euro endowment to be increased, by finding resources which don't have an impact on the state budget. •

A SUPPORT UNIT FOR THE FSER

For several years now the SNRL (National Union of Free Radios) has operated a support unit for the FSER application. Experts and regulars with experience of this application answer the radios' questions. This Hot Line is available on 06 70 29 93 37, on working days from 1000 to 1200 and from 1500 to 1700. All information available on snrl.fr

NON-PROFIT ORGANISATION

Free Europe in Montpellier



IN DUBLIN TWO YEARS AGO, JEAN-PAUL GAMBIER, PRESIDENT OF THE FRANC-LR, PROPOSED HIS FEDERATION AS A CANDIDATE TO HOST THE THIRD EUROPEAN CONFERENCE OF AMARC IN MONTPELLIER. HIS WISH WAS ANSWERED.

The World Association of Community Radio Broadcasters is holding its third European conference in France, in Montpellier, from 16 to 19 May. One of the biggest topics on the agenda at this event is Eastern Europe, which needs to be supported in developing its local community radio broadcasting sector. A democratic issue!

Since the beginning of the '80s the World Association of Community Radio Broadcasters (AMARC) has had a membership of **several thousand players in the world** of free radio around the world. Today, in the year of its 30th anniversary, it has **4,000 members in 130 countries**. "Community radio doesn't have the same meaning here as it does in France," notes **Jean-Paul Gambier**, the president of **FRANC-LR** (Federation of Non-Commercial Community Radios of Languedoc-Roussillon), the promoter of this event taking place in Montpellier. "It's not about radios which target local communities: at AMARC we talk about community radio from the point of view of the audience, notably in terms of the geographic areas covered." To sum it up, **AMARC unites community radios around the world** in all their diversity and in their role as a kind of social cement.

"The Europe delegation of AMARC has a lobbying role and has an office in Brussels. The challenge it is taking on today is to promote the emergence and development of a web of free local community radios throughout Europe. And we're not just talking about the European Union, but also the Council of Europe. In countries like the Ukraine and Azerbaijan, a demand is emerging that is strong in terms of expressing itself and many radios would like to be able to come into being! Panoramas are beginning to open up, particularly with regard to faith-based radios, but it's not enough – and it's not progressing fast."

SURVIVING BY SELLING T-SHIRTS?

It's on this kind of occasion that you realise that France possesses a model that many might envy it. "France is privileged, with its model of public funding which allows everyone to be able to express themselves. This is far from being the case everywhere. Take the example of

Budapest, where a station like Tilos Radio has to manage without being subsidised and without advertising revenue: it broadcasts 24 hours a day, 7 days a week, relying on the sale of merchandise such as T-shirts in the radio's colours as its sole source of means. The radio is 100% manual, without the help of any software of any kind to run it, and is staffed entirely by volunteers!"

In other countries, local community radio may be operating on a very, **very small local scale...** "In Britain, community radios broadcast over tiny areas with a radius of less than 3 km." These are district radios, village radios, radios covering small communities.

Between 100 and 120 members (radios and federations) are expected in Montpellier in May. **In other words, several hundred people.** "On the programme will be two days of conferences and seminars, but also workshops. The highlights also include extraordinary and ordinary general assemblies of AMARC Europe - an opportunity to review the statutes and to renew the governing bodies."

A major operation for **FRANC-LR** and its president, who was only just about wrapping up the programme as we were writing these words. The scale of the challenge is no small matter. For example, AMARC's three official languages are **English, French and Spanish**. A system of simultaneous translation needs to be put in place. "I want to say a big thank you to FRANC-LR members for their contribution and to the Languedoc-Roussillon region which is playing host to us, notably by putting its council chamber at our disposal!"



Par Jean-Charles Verhaeghe
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*FRANC-LR : Fédération des radios associatives non commerciales du Languedoc-Roussillon

FACT SHEET

TRANSRADIO

Transnational, Transgender, Transmedia, Transversal, Transforming,

Transgressive, Transcultural

Montpellier, France, May 16/19 2012

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La Lettre.Pro RADIO & médias		HYPER TOP 20		HYPERWORLD MARKETING		
				Week 10		
Awareness, Meanscore and Burn out for the most played titles on radio						
Mean-score Ranking	Ranking change*	Artist	Title	Awareness (%)	Mean-Score / Title's Familiarity de 1 à 100	Burn out (%)
1	↗	Bruno Mars	Locked out of heaven	95	85	17
2	→	Adele	Skyfall	99	83	20
3	↗	Asaf Avidan, The Mojos, Wankelmut	One day / reckoning song (remix)	90	81	17
4	↗	P!NK	Try	95	80	12
5	↗	Rihanna	Stay	83	80	9
6	↘	Emeli Sande	Read all about it, Pt.III	98	80	16
7	↗	Calvin Harris	Feel so close	88	78	12
8	↗	Will.I.Am, Britney Spears	Scream and shout	83	76	14
9	E	Macklemore, Ryan Lewis, Wanz	Thrift shop	69	74	5
10	E	The Lumineers	Ho hey	73	74	5
11	↗	Avicii, Nicky Romero	I could be the one (Nicktim)	71	72	6
12	↗	Pitbull, Christina Aguilera	Feel this moment	84	72	9
13	↗	David Guetta, Taped Rai	Just one last time	79	71	11
14	↘	Leslie, Ivryrise	Je te donne	98	71	10
15	↗	Brice Conrad	Oh la	79	71	6
16	↗	Far East Movement, Bingo Players	Get up (rattle)	66	68	9
17	E	BB Brunos	Stereo	81	68	6
18	↗	Saule, Charlie Winston	Dusty men (VF)	80	66	7
19	E	Big Ali, Wati B	WatiBigali	79	66	8
20	↘	Youssoupha, Ayna	On se connait	73	63	10



Nationwide Hyperworld Marketing survey. 20 most played titles on radio, week from February 25th to March 3rd 2013 (source Kantar Media. Panel of 38 Kantar music stations). 227 respondents aged 15 to 49 yo, Metropolitan France, regulars listeners of musical stations. Online survey form March 8th to March 12th 2013.

Nationwide results. *Change versus previous rank.

These results are also availables on others subgroups. Contact : adesaintroman@hyperworld.fr



Exclusive ranking dance/pop



DJ Buzz watched for you the entries in trendy radio playlists !

103.5 KISS FM CHICAGO - USA

Artist	Title	N° of plays*
J. COLE	POWER TRIP	11

CKoi 102.1 Québec - CANADA

Artist	Title	N° of plays*
DEMI LOVATO	HEART ATTACK	64

CKoi 96.9 Montréal - CANADA

Artist	Title	N° of plays*
WILLIAM DESLAURIERS	LUNDI MATIN	30

Energy Bern - SUISSE

Artist	Title	N° of plays*
The Script & Will.I.Am	Hall of Fame	84

Energy Dance - ALLEMAGNE

Artist	Title	N° of plays*
ACE WILDER	DO IT	56

EUROPA PLUS - RUSSIE

Artist	Title	N° of plays*
FAR EAST MOVEMENT & COVER DRIVE	TURN UP THE LOVE	33

EVROPA 2 - REP. TCHEQUE

Artist	Title	N° of plays*
DEBBI	YOU TAKE ME THERE	31

FUN RADIO - FRANCE

Artist	Title	N° of plays*
MACKLEMORE	THRIFT SHOP	93

Hit Radio - MAROC

Artist	Title	N° of plays*
FNAIRE	BENT NASS	17

KIIS FM L.A. - USA

Artist	Title	N° of plays*
LIL WAYNE	HOW TO LOVE	41

Kiss FM UK - ANGLETERRE

Artist	Title	N° of plays*
Rudimental	Waiting All Night	53

Maxima - ESPAGNE

Artist	Title	N° of plays*
RIHANNA, DAVID GUETTA	RIGHT NOW	33

MINISTRY OF SOUND - ANGLETERRE

Artist	Title	N° of plays*
ARTY FEAT CHRIS JAMES	TOGETHER WE ARE	28

RTL 102.5 - ITALIE

Artist	Title	N° of plays*
MARCO MENGONI	L'ESSENZIALE	87

THE BEAT MONTRÉAL - CANADA

Artist	Title	N° of plays*
NELLY	HEY PORSCHE (BEAT INTRO)	34

Z100 NEW YORK - USA

Artist	Title	N° of plays*
PINK	JUST GIVE ME A REASON	48

*Number of time a title has been played in the last 15 days

IMAGING

From Seattle to Berlin via Paris

From the United States to the heart of the Old Continent, Reelworld is gradually establishing a lasting presence in Europe. For a few weeks now, the famous American studio has been officially settled in France and has attracted new clients.

1 - Since the opening of your London Office, what results do you have of this implant ?

Last year was all about listening and understanding. This year we're starting to make things happen and it's already shaping up to be the most successful year for ReelWorld in Europe. We have assembled a strong team of affiliates across Europe that include the talented David Tartar in France which means we have people able to visit stations regularly to truly understand their needs.

2 - Who are your main clients and what kind of products do you mainly propose ?

Our product line breaks into three main areas:- Production Vault, ReelWorld ONE, and Jingles. Production Vault is our constantly updating on-line imaging library that comes in eight formats, ReelWorld ONE is our updating jingle service that comes in both CHR and AC formats, and jingles, well that's everything else! Including our successful packages for Key 103 Manchester, Radio 538 in The Netherlands, and of course a multitude of US stations. It's hard to pick out specific clients but Production Vault is used by over 75 European stations including Kiss UK, NRJ France, and Q Radio.

3 - What would you say about the european market of imaging ?

It's more competitive than it's ever been! I have a lot of respect for what our competitors are up to but we always believe we have the experience and team that can create the highest quality production for the widest range of products and services that's out there. There's also more formats than anywhere else in the world. it really opens up opportunities for creativity.

4 - Products that you propose in Europe are they different from what you propose in the states ?

I believe all the products I've mentioned are relevant in Europe otherwise we wouldn't have so many happy clients. What we're doing more of is fine tuning our offerings to make them even better for specific markets. We know we need to

be more proactive in showing stations what we can do for them. That's why we're assembling vocal teams in places like France, Germany and Scandinavia. And check out our new European focused website which we're launching soon.

5 - Reelworld has recently decided to launch a service in France. What reasons motivated this challenge ?

France is a great market with strong brands and a thriving and passionate radio scene. We've always been part of it in some way but with David's presence we can now give clients an unrivalled service from start to finish. I admire the quality of French programmers.

6 - What do you expect from this market that has already lot of competition ?

Our aim is to grow our market share in every major European territory so we're looking forward to producing some very special and unique branding for France.

7 - Did you already signed some radio stations ? Are you already working on imaging for september ?

Yes, we already have a number of new clients coming on board that I'm sure you'll hear in the coming weeks. We recently launched a new ReelWorld ONE service for the team at Antenne Reunion. I know it's not strictly a French station but to hear that service come to life with French vocals was fantastic. More will follow.

8 - You participate at the RadioDays Europe : why and what do you expect of this participation ?

Radio Days Europe is a great meeting point for European radio programmers and managers. We operate in almost every one of Europe's 50 countries so this conference is a great way for us to meet face to face with existing and future partners. We're also producing a panel session on Monday afternoon at 2pm called 'Staying Number One - Leading the Way in a Competitive Market'. Don't miss it! We have an enormously experienced team so we wanted to show we're more than simply about great jingles. That said, we also want to show off our stuff, so please visit our stand - we're proud of it! •



ANTHONY GAY DIRECTOR OF REELWORLD PRODUCTIONS IN EUROPE



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**REELWORLD@
RADIODAYS 2013**

The Reelworld team will lead a workshop at 14.00 this Monday, entitled "Staying Number One – Leading the way in a competitive market". Participants will be able to get to know the members of the team, to listen to Reelworld's sounds and obtain good advice about brand image. According to Anthony Gay: "RadioDays is a very good way of meeting our future partners face to face." ■



MEETING

A Frenchman in Berlin



FRÉDÉRIC ANTELME HAS BEEN WORKING IN GERMANY FOR MORE THAN 7 YEARS

Frédéric Antelme. After his time spent at NRJ, today he is one of Top Radio's workhorses and at the same time he works for the success of 3 stations which broadcast their programmes in Berlin: Kiss FM, RS2 and Berliner Rundfunk. It's a city where efficiency and endurance are the values which drive the radios in their pursuit of listeners.

Frédéric Antelme arrived in Germany in 2005. At the time, this radio professional was working for NRJ, which had sent him across the Rhine to develop the stations of the brand. A few return trips later, Frédéric Antelme ended up by settling in Berlin: "A great capital, a very creative city, culturally vibrant, with a wealth of start-ups, which causes it to be described as Europe's Silicon Valley," Frédéric Antelme explains. So, Frédéric Antelme has been in Germany for 7 years now. NRJ Europe's former promotions director now works for Top Radio (RegioCast). He is responsible for the promotion of Kiss FM (Rhythmic Dance, for the 14-29 age group), RS2 (Adult Contemporary, for the 30-49 age group) and Berliner Rundfunk (Oldies, for the over 50s). Since arriving at Top Radio in 2010, Frédéric Antelme has redesigned all of the visual aspects of the 3 stations, enhanced the digital sphere and promoted the brands on the social networks. Beyond the border, a German radio's success is built on its relevance in the eyes of a town or a region...

400 GEOGRAPHICALLY-RESTRICTED STATIONS

"German radios are very different from French radios," Frédéric Antelme notes. Unlike France, there are no "national" radio stations in Germany. The German radio broadcasting landscape simply revolves around influential local stations broadcasting their programmes across small geographic areas like the länder. Some of the most famous are: Antenne Bayern in Munich, Radio Hamburg, 1LIVE in Cologne, and RS2 and Kiss FM in Berlin. "The competition is fought at a local level," says Frédéric Antelme. Germany has a total of some 400 stations, regulated not from Berlin, but in this case too, locally. "It's a fundamental difference," Frédéric Antelme points out. A dif-

ference which obviously has an impact on the way the radio operates and attracts listeners. There are no big networks either: only Energy has 6 stations around the country, a godsend when it comes to carrying out joint campaigns on the six stations at the same time. In the digital sphere, DAB+, launched last year, is only just in its infancy: "With the arrival of DAB+ and the power of the Internet, a radio such as Kiss FM is now beginning to develop at a national level. We've carried out local promotional campaigns, in Bremen, for example, and are rolling out a frequency-free brand on the net."

GIVING PRIORITY TO OPERATIONS DESIGNED TO DAZZLE

Another difference is that the radios invest heavily in on-air events. "They're not afraid to spend large amounts of money on staging games and challenges to cause a buzz." They call these "Major Promotions". "In Germany a campaign on the radio can go on for months. It's not unusual for a station to give away a car per day over a long period of time. It's for the person who comes up with the most original idea, the one that will get talked about." As a result, the promotions department doesn't think twice about employing considerable means to achieve this. Whereas in France radio station campaigns are often linked to music stars, this doesn't tend to be the case so much in Germany. Our neighbours prefer to opt for campaigns which unify people more. "More sensational. These challenges always have one thing in common – they must be both original and memorable," Frédéric Antelme emphasises.

Backing up words with actions, the Frenchman knows what he's talking about: "This week we launched a game that is unique to RS2. The station is giving away iPad per hour until April – and on Kiss FM we're going to try to beat the world record for the longest radio show in the world with 5 days of non-stop broadcasting." In June, Kiss FM will also broadcast the famous "Kiss Cup", a blend of football and music in which the teams, made up of stars and the radio's presenters, will compete against each other in a match. •



#35 - MARCH 15TH 2013

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DIGITAL

DAB and associated content



EXAMPLE OF VISUAL CONTENT FOR A DEBATE BETWEEN 3 SPEAKERS IN WHICH THE PICTURE OF THE CURRENT SPEAKER IS HIGHLIGHTED

As a champion of radio, for its pluralism, its spontaneity, its anonymity and the fact that it's free of charge, the Vizion'R company is convinced of the urgent need to digitise the radio broadcast medium by making optimum use of associated content.

In the era of digital convergence and the explosion of multi-media systems, it seems clear that radios need to be supported so that they are able to manage and make **best use of their associated content**. This means producing associated content, which can be pictures or video, but also text, graphic elements, animations and also **interactive services**. For some time now it has been growing increasingly common to add a video together with the sound. Often it's to do with the plans of the presenter, the guest, the studio, and sometimes video clips in the case of music. Even though this shift by the radio towards a form of "radio TV" may appear attractive at first sight, you still have to be aware of the risks involved in pointing the radio of the future in the direction of a kind of "sub-TV" production.

THE RADIO OF THE FUTURE? MORE THAN JUST A FORM OF TV

Unlike TV generally, which is watched in a **somewhat passive way at home**, radio is of course listened to on the move (car, phone...). Consequently, use of the radio **seems to be incompatible with the consumption of video content** encountered in the world of TV. However, the appropriate use of associated content to produce a **rich visual element** seems to be essential to add complementary content to an audio programme without distorting **the very essence** of the radio medium. "At this time it's possible to take the production and management of associated content further. By carefully coordinating the visual content with the audio programme, the visual editorial dynamic is matched to the audio: posting a picture illustrating news in brief, the photo and biography of a guest who is featured on air, a guide to future programmes, the weather map, listeners' reactions during a debate... this is all information available to the listener, without distorting the spirit of radio", Vizion'R CEO **Marc Brelot** emphasises.



MORE HUMAN RADIO

The human dimension should also be taken into consideration in the associated content management systems. In fact, human reaction and involvement, whether it be that of presenters, directors or listeners (sending photos, emails, text messages, tweets, clicking on a service...) are live events or data which should be optimised **to enrich the visual content**.

"The arrival of digital radio, whether DAB+, DMB, or a hybrid (such as Radio DNS) fits perfectly with this thinking on making optimum use of associated content to offer listeners relevant content matched up to sound, retaining the very essence of radio," Marc Brelot notes.

Broadcast digital radio will thus **enable radio to modernise** and become the medium of the 21st century. •

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AUDIENCE

ECO-MEDIAS: the virtuous circle of audience

The ECO MEDIAS group is the biggest private press group in Morocco. Two national dailies, a radio network which covers the whole country, investments abroad, monthly special issues, a free one... This group contributes fully to the growth and momentum of the private media in the kingdom.

"It all started 21 years ago with an economic weekly", Nadia Salah, administrator of the group and head of publications, says, smiling. Yes, you read it correctly: Nadia Salah, a woman and senior executive at an independent press group in Morocco. The tone has been set: it's already a great story.

Because in the course of 21 years the little weekly has made good headway: "L'Économiste became a daily in 1998. We then bought a printing works with three rotary presses." An Arabic-language daily, Assabah, was added to this French-language daily. "Whereas with L'Économiste we are targeting Moroccan economic circles and decision-makers, Assabah is intended to be a big popular daily. Its editorial policy is based on sports, political and general news."

The two papers are doing well, even very well. Every day Assabah is printed up in **68,000 copies on weekdays** and **70,000 copies at the weekend**. Issues of L'Économiste number 30,000 to 32,000 copies per day. "For Assabah, the economic model is based on sales of the paper. Advertising doesn't yet permit us to survive in this market. It's different for L'Économiste. Advertising is its main source of finance."

So, standing up for a free, independent press in Morocco is possible. But **it's not necessarily easy every day**. "In any case, it's easier than they say from outside," Nadia Salah notes. The legal framework is not yet very precise. Press law is quite restrictive and doesn't always facilitate the operation of an **investigative press and press comment**. "With Assabah, we prefer to stick to the strictly factual. With L'Économiste, we are constantly being attacked! But so far we have won all of our cases." Freedom of expression and an independent press are gradually gaining ground in Morocco at a pace of big steps forward and small steps back.



THE CASABLANCA-BASED ECO-MEDIAS GROUP, WHICH OWNS ATLANTIC RADIO, IS THE BIGGEST PRIVATE PRESS GROUP IN MOROCCO, WITH 300 JOURNALISTS.



NADIA SALAH IS ADMINISTRATOR AND DIRECTOR OF PUBLICATIONS OF THE ECO-MEDIAS GROUP

Now the Eco-Médias group is providing work for **300 people**. It has just opened a branch in Burkina Faso: an investment of **4 million euros for a weekly edition of L'Économiste**. "We also produce a monthly, 'Les Documents de L'Économiste', a special issue dealing with a topic in depth every month, with contributions from experts." The group also produces a free monthly publication and practical guides, and has its own training school. "We are being carried along on the crest of a wave! The media are becoming increasingly professional in Morocco, but the staff are still lacking in qualifications. So our school is vital for us to build a pool of expertise. It's a necessary investment!". •



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TO BE ON THAT PAGE
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FUTURE

Building a Moroccan radio model!



FRANCK MATHIAU RUNS ATLANTIC RADIO STATION, ONE OF THE BIGGEST GENERALISTS IN MOROCCO.

Franck Mathiau is one of those French personalities who is contributing to Moroccan radio's momentum. The deregulation of the airwaves there is very recent, listening practices and habits have barely begun to be formed, and Franck is one of the pioneers of this medium which has still to create a real place for itself in people's hearts. Franck, who is Atlantic Radio's programme director, seeks and tests out 100% Moroccan formulas every day. Profile.

Relaxed and smiling, Franck wakes the Moroccans with his **Big Morning Show** on **Atlantic Radio** every morning from 0600 to 0930. His role combines aspects of the job of an anchorman and that of a broad generalist in equal measure, with the flow of a music network host: it's an innovative blend specially tailored by Franck for the Moroccan public. "You can't just copy some French model here. It wouldn't make any sense!" This radio personality in his 40s, with an extensive CV, knows what he's talking about. He's been devotedly serving the country since the late '80s, having plied his trade as a radio executive working for brands such as RMC, RFI, Radio France... and many others. "When I was asked to become part of the Atlantic Radio adventure in 2007, it was clear to me that this meant coming to settle there, to live and work there." Not to indulge in tourism, or to play at "American consultants".

The deregulation of the Moroccan airwaves is still very recent. It only dates back to 2006. "Here they didn't have the deregulated radio of the '80s, cobbled together by amateurs, as we did in France. The radio was built right from its first few steps by professional groups with the means to invest." And this is the case with the **ECO-MEDIAS** group which, with its two publications, the French-language *l'Economiste* and the Arabic-language *Assabah*, is the **biggest private press group in Morocco** (See page beside). This group, based in Casablanca - one of the great bastions of Morocco's economic intelligentsia - had the ideal profile to become one of Moroccan broadcasting's first investors.

BIRTH OF A TRUE PROFESSIONAL RADIO ENVIRONMENT

"Three or four years ago, radio was a great work in progress. Everything had still to be done. Any practices had still to be established, and there was no professional radio environment: all of it had yet to be constructed. It's currently in progress: the teams, the posts, the specialists are in the process of developing at the same pace as the audiences are being established. But this whole eco-system has to be devised to create a purely Moroccan model."

So the idea is not to copy and paste an existing model: it's much more inspiring than that, because it's about completely **inventing a supply and demand**. So - yes to drawing inspiration from what works elsewhere; no to duplicating it.

"At the moment, there are 17 authorised radio programmes in Morocco. The supply is still limited by the advertising market, which itself is still developing. Moroccan advertisers are not very familiar with radio and this developing market is still struggling to support everyone."

Atlantic Radio, through its bonds with the Eco-Médias group, immediately established itself as a big generalist network which might be compared to Europe 1: it is aimed at those in the upper socio-professional category - generally town-dwellers - employing a schedule broadly based on news and entertainment. "I would say that Atlantic's format could be compared to a blend of Europe 1 and Europe 2 from the Marc Garcia era," says Franck Mathiau.

Now, let's see, isn't there perhaps an idea there that could be transplanted in any other country? •



CONTACTS

Atlantic Radio

www.atlanticradio.ma

Address (see Eco-Médias Group beside)



By Jean-Charles Verhaeghe
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PERFORMANCES

7 steps for a successful strategy

Peter Waak, the boss of Radio Intelligence, has agreed to reveal to our readers the 7 steps to a successful strategy to increase listener numbers. Radio Intelligence specialises in strategy and research for radios. The team work for radio stations located in 24 countries.

1. IDEAS

– create hypothesis for growth

Engage your team in developing new ideas for growth. Establish an environment of creativity and fun. Find inspiration from leading stations around the world.

2. ANALYSIS

– find the right opportunity

Identify the most attractive growth opportunities in the market, define a detailed TARGET audience and completely understand their needs and expectations.

3. STRATEGY

– do the RIGHT thing!

Develop a STRATEGIC PLAN that makes you different and credible in a RELEVANT way. Understand the key drivers to listen in your format and for mornings. When you have these insights your team can focus on the content that create RESULTS.

4. TACTICS

– do things RIGHT!

Employ TACTICAL research including Auditorium Music and Content Tests, Call Out and Online

Tracking that helps you super-serve your target listener. The tactics should always be based on the Strategic Market Study to increase your relevance and deliver on your promise.

5. COMMUNICATE

– a clear, consistent message!

In today's complex and competitive media market your station needs a UNIQUE position based on a key BENEFIT for the target audience. The Strategic Market Study helps you stay FOCUSED on the message that will generate growth.

6. ENGAGE

– via Digital and Social Media!

You must have an innovative DIGITAL AND SOCIAL MEDIA STRATEGY to be relevant. Understand what content to provide, on what platforms, and when. Have a plan to tie it back to the key channel and how it promotes your brand and generates more revenue.

7. EXECUTE

– stay on track and follow up!

Develop an ACTION PLAN with your team and strategic advisors based on the insights. Your team's involvement guarantees passionate execution. Set clear and measurable GOALS. Check your progress and re-establish your plan at least once a year or whenever the market changes substantially. •



BIO EXPRESS

Peter Waak is the founder and CEO of Radio Intelligence. This consultancy company operates on the 5 continents. After attending the University of Stockholm and the famous Harvard Business School, Peter Waak, as CEO, has also developed several European stations. He has become one of the world's most sought-after strategists and works, in particular, with Mark Ramsey and Sam Zniber.

Contact : <http://radiointelligence.com> ■

PUBLIC

3 questions to ... Annika Nyberg

Annika Nyberg Frankenhaeuser is Director of the EBU (European Broadcasting Union). Having arrived via the post of president of World DAB, Annika Nyberg has an impeccable perspective to be able to assess the condition of state radio in Europe and to broach its future.

LLP - How are state radios faring in Europe?

AN - State radio is doing well generally. The youth sector of the public poses a challenge for us all, but we have some very good examples among the state stations which maintain a very good relationship with these youth sectors of the public. The political and financial pressures are now quite considerable in many countries however.

LLP - What are the advantages of state radios compared to those of the private radios?

AN - The state radios often possess three platforms: radio, TV and Internet. The intelligent use of all of these platforms, each linked to the other, is an advantage. Another particular trait which state radio sta-

tions often possess, regardless of whatever country they represent, is a broad range of talent. For example, really good specialists in the different music genres, and thanks to their archives the state radios form part of a country's cultural heritage.

LLP - How does the future look for European state radios?

AN - I'm very happy to note that during the past few years a growing interest has been seen in state and commercial stations in Europe, of which we can see many examples, as will be the case at RadioDays Eu-



rope. This has also pushed up standards for the whole industry, which is also necessary.

If we can continue to fight for the content, increasingly improving quality, and at the same time cooperate for the greater good of the radio, I believe that radio in Europe has a very rosy future. •

IDEAS

Ideas? Yes, and good ones!

At this latest RadioDays conference, Craig Bruce will suggest 25 ideas in 45 minutes. Along with David G Hall, Lenja Faranguna Papp and Tomas Granryd, this Australian professional will also speak about some concepts to which he holds the secret.

"A good idea in the context of radio is something that your fans want to share with their friends," Craig Bruce notes. "Content is a currency. It's what we exchange to attract the attention of our listeners. This currency increases in value when it's shared by others too, apart from us." And Craig Bruce added that "creating good ideas that can be shared will become vital to the success of radio stations in the future".

The Australian, who is currently working as content director for Southern Cross Austereo, promises to unveil 25 ideas in 45 minutes, but warns: "It would be difficult to come up with 25 good ideas at a stroke! I'm going to talk about the 'challenge of the black hole', the 'truth booth' and a breakfast-time idea..."

GOOD IDEAS FORM THE CORE OF SUCCESS

There can be no doubt about it: the radios that are successful are also the radios that are getting the right ideas at the right time. "Radio is fighting to attract people's attention and is competing over leisure time in a media landscape that is incredibly competitive and which offers many options. The good ideas that create interest and stimulate conversation are at the heart of the success of tomorrow's radio."

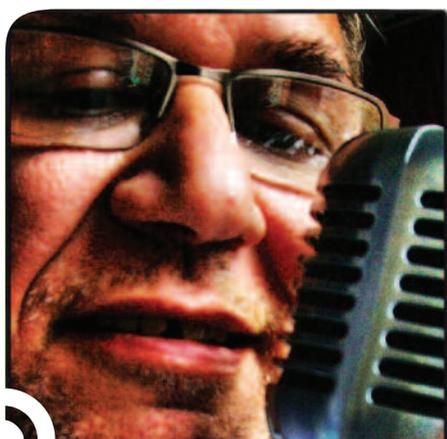
The only reservation being that radio is far from an exact science: "You can never be certain that it will work 100%. That's where preparation and planning, along with intuition, have a role to play. If you think you have something that is unique and is going to generate talk, then have faith in yourself and bring this idea to life," says Craig Bruce.

Craig Bruce also lays claim to some good ideas put into practice: "my greatest success was the creation of The Fugitive – a radio competition that we launched in my home town of Adelaide in 1999, which has been adapted right around the world. It's undoubtedly the best radio tactic I've been associated with, and one which produced concrete results in terms of listeners".



WHEN CAN YOU SEE CRAIG BRUCE?

From 1215 to 1300 on **Tuesday 19 March** at the RadioDays in Berlin, along with David G Hall, Lenja Faranguna Papp and Tomas Granryd. The public will gain the benefit of **25 ideas in 45 minutes**. Free for the conference participants to implement and adapt at their station. ■



CONTACT

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INFO. PLUS

Rémy Jounin, radio consultant answers to The Radio Letter's readers questions. He brings advices and solutions to problems you have in your studio.

Demandez conseil à Rémy Jounin en lui envoyant votre question à rj@lalettre.pro ■

SPEED CONSULTING

After years spent spreading the good word of radio broadcasting beyond the seas, I also like to import **good practices from there**. Look at Freedom radio, on the island of Reunion. Disparaged, maligned, resented, it nevertheless comes out top in the polls – and by a very big margin too. Why and how? Because basically this radio is **full of faults**: chatty, with mass appeal (some say populist and sensationalist) - and I could go on...

But it has its good qualities: warm, empathetic, local, it is the confidante of the people of Reunion, their best friend. You know, **the one that may annoy us a little**, that sometimes rambles, whose gossip entertains us and slightly troubles us, but who will always lend a sympathetic ear to our little problems and our great joys.

Now, **some presenters can be totally insipid**. That hardly matters if they're surrounded by crotchety old aunties that you ask for advice and who take the opportunity to tell you "don't chew your nails!" and give you a tap on the

back of the head (the famous "Madame Aude") – and others completely understand and greet real family tragedies and the small troubles of lost dogs with the same warmth (the warmth of Lilou, the true star of Freedom, for example).

It's thanks to this great empathy that Freedom, **enhanced by a history which blends** with that of the whole of its island, succeeds in holding its position as leader in terms of figures and **its place in people's hearts**, despite ferocious local competition. And even if it is sometimes a bit too much the radio of "he said this, he did that", it's still this station that people turn to for the smallest local event, from snowfall at Tampon to an accident on the ring road. So, **it's the one that has won the trust of the people of Reunion**.

The rest is a matter of **fine-tuning**: moving one feature which is not finding an audience at that time, shortening another because it's too long, except when listeners truly take it to their hearts and **the radio is really easing their loneliness**. •



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