

#76 - MARCH 13TH 2016

SPECIAL EDITION

The
RADIO
letter

Radiodays
Europe

PARIS
13-15 March 2016



EXCLUSIVE

**BRUNO GUILLON:
CAN YOU LAUGH ABOUT
ABSOLUTELY ANYTHING
ON THE RADIO?**



FUTURE

It's time to lose our transmitter mindset

COACHING

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woman in radio**



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#76 - MARCH 13TH 2016

La Lettre Pro
RADIO
& medias

#76 - MARCH 13TH 2016



The
RADIO
letter

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FRENCH FLAVOUR TO RADIODAYS EUROPE

As a partner to the event, the team of **La Lettre Pro de la Radio** will welcome you to its stand, in the colours of Radiodays Europe, on 13, 14 and 15 March. The stand will be equipped with a **MultiCAM system**, making it possible to produce video interviews with the big names of international radio, which will then immediately be put online on our site. ■

RADIODAYS IN THE MOST BEAUTIFUL CITY IN THE WORLD



For the first time in its young history, Radiodays Europe is making a stop in France and has chosen the Palais des Congrès in Paris to fashion the shape of radio in the future. "Creating the Future" will in fact be the central theme of the 3 days featuring some of the big names of radio arriving from the four corners of the earth. An inspired and inspiring Radiodays show!

Barcelona, Berlin, Dublin, Milan... and this year, Paris. The annual Radiodays Europe show will be taking place in France from 13 to 15 March. Anders Held (who is organising the show along with Rolf Brandrud) assures us, "Everything is going well", although the team don't hide the fact that they experienced some moments of doubt after the attacks in Paris and over any indirect effect this might have on the show. "We went through some moments of hesitation and questions following the terrorist attacks in Paris... We also want to show that Paris is a city that is continuing with life as normal and that it's still standing. So I'd like all of the French radio stations to grasp this opportunity to come and greet their European colleagues and those from around the world, to work to make these Radiodays 2016 the best. Coming to Paris is also an act of solidarity," Anders Held notes.

Will the Palais des Congrès be big enough to accommodate all the visitors? "We think so. It's a very large space and we'll have 4 different sessions running in parallel over two days and a professional exhibition area". We should point out that Radiodays Europe really demands this, with 1,300 participants from 60 different countries and 120 speakers addressing 55 sessions and workshops... Anders Held takes advantage of the opportunity to note that it is "the biggest international conference in the world of radio".

In radio, every good professional knows that you don't wait for the future to knock at the studio door. You go and seek it out and you look ahead to the radio of tomorrow. This will in fact be the theme of these French Radiodays

Europe: "There will be many topics tackling the subject of the latest advances, and new developments linked to the radio and concerning digital platforms, but also about new, creative formats, about journalism, music research and advertising on the radio. There is a culture of sharing on the radio that is impressive", says Anders Held, a key witness to the evolution of radio.

Like every other year, Radiodays Europe is relying on the participation of a number of big names in radio to help in staging and presenting this new show: "Kyle and Jackie, the Australian stars of a morning show broadcast on Kiiss 1065, Elvis Duran from Z100 in New York. There will be a number of leading figures such as Helen Boaden from the BBC and Travis Baxter from the Bauer Group in the UK, as well as leaders coming specially from the Netherlands, Germany, Sweden, the USA, Canada and Belgium. Other very interesting speakers like Dennis Clark and Valerie Geller and the Australian advertising guru, Ralph van Dijk, will also be there".

FRENCH FLAVOUR TO RADIODAYS EUROPE

Several public figures from French radio will also be there, of course: Mathieu Gallet (Radio France), Bruno Guillon (Fun Radio), Daniel Cohn-Bendit, Gwendoline Debono (Europe 1) and Marie-Christine Saragosse (France Médias Monde)... and this year Radiodays Europe will be providing a simultaneous English/French translation: "Yes, thanks to Les Médias Francophones Publics [Public French-language Media] we will be offering simultaneous translations in French all the way through the conference and this will help considerably in guaranteeing an optimal experience for participants who either don't understand English or only understand it poorly."

Anders Held emphasises: "Nowhere else will you find such great combined knowledge and news about radio as at Radiodays Europe. You'll draw inspiration from the advice and tips of directors of successful programmes and those of producers and public figures... new ways of working in the digital sphere, new ideas for developing a radio's business". As we've already mentioned to you: this Radiodays Europe show in Paris is definitely inspired and inspiring!



TALK

Can you laugh about anything on the radio?

By François Quairel @fquairel



The 4 radio show hosts talked about the path that led them here and their role: "giving their listeners a good laugh". © Serge Surpin

FOUR GREAT STARS OF MUSIC RADIO CAME TOGETHER FOR THE CLOSING DEBATE AT THE SALON DE LA RADIO IN PARIS: CAUET (NRJ), MANU LEVY (NRJ), BRUNO GUILLON (FUN RADIO) AND PASCAL GIGOT (RIRE ET CHANSONS) DEBATED THE TOPIC OF LAUGHTER ON THE RADIO.

MAINTAINING A CERTAIN HUMOUR

At NRJ, Broadcasting Director Gaël Sanquer showed his faith in his teams, says Manu Levy: "We all did what felt right. Gaël said to me 'Do what you feel is right'. We arrived in the morning and half of the team were in shock. We switched on the microphone. Nobody felt like cracking jokes. Then we took calls from people and in the end we put out a programme about love." At Fun Radio, Bruno Guillon was keen to throw out any kind of censorship: "That would have looked like a kind of victory for the people who did this. They're fighting against everything that we're defending. We didn't hold back from joking about things, we tried to maintain a certain humour, because that's what listeners come to us for!" Human decency was at the heart of thinking for Cauet and his team: "We're there to do our job. It's for the news people to deal with the news. We're there to give the listeners a good laugh – and if there's a moment when you need to put a brake on it, then you do. Even though I hope it will be as far off as possible, you know there will be other attacks around the world."

A CIVIC ROLE

The presenter of the NRJ evening shows also feels that the hosts of music radio shows have a civic role to play: "I didn't think twice about voicing my point of view during the programmes that followed, because with our personalities we can attempt to change people's ideas!" It's a civic role, but also a public service role that has not escaped the public, according to Bruno Guillon: "For the first time after a wave of events like the attacks, when you look at the audiences, people didn't rush to the news radios and also tended to stick with the music stations' humorous morning shows."

PARALLEL PATHS

Manu Levy, 45, has presented "Manu dans le 6/9" [Manu in the 6/9 slot] on NRJ every morning since Autumn 2011. He began his career in 1991 at Fun Radio, where he was the director of Arthur. He also spent time at Europe 1, Europe 1, Skyrock and Europe 2, consecutively.

Sébastien Cauet, known as Cauet, 44, has been the host of "C'Cauet", an entertainment and phone-in programme on NRJ at 1900 every evening, since 2010. He began his career at M40, before becoming Arthur's assistant on Fun Radio. He later moved on to Skyrock, NRJ, Rire & Chansons and Europe 2. He went on to present Fun Radio's Morning Show, then Virgin Radio's.

Bruno Guillon, 45, has presented "Bruno dans la radio" on Fun Radio every morning since 2011. He joined NRJ in 1996 and was to spend a decade there. He then went to Virgin Radio before being hired by the Fun Radio management. He also presents the summer season programmes on the group's other radio station, RTL.

Pascal Gigot, 50, has been the host of "La Tranche de Gigot", on Rire & Chansons, every morning since autumn 2015. After posts at RMC, Nostalgie and MFM radios, he became known to the wider public as the assistant and writer on Festival Roblès, on NRJ, from 1994 to 2001. ■

Has the context created following the attacks of January and November 2015 changed the way entertainment programmes are produced on the radio? "No", reply the great stars of the FM music shows, together in unison. The state of shock led to some rather out of the ordinary programmes in the immediate aftermath of the tragic events. Cauet, Manu, Bruno and Pascal Gigot look back on these events from the music radio point of view.

"I think you have to go on joking about, otherwise it's like giving in to them." Fun Radio morning show host Bruno Guillon's comment has everyone agreeing with him. It's true that in the immediate aftermath of the wave of attacks in the Paris region in 2015, while the news radio stations mobilised and did their job, the radio entertainment programme teams were faced with questions. Once the period of stunned shock was over: "We all have mates who were affected, directly or indirectly", explains Pascal Gigot, who hosts the 6/9 show on Rire & Chansons. The NRJ Group's comedy and entertainment station was faced with the most existential questions, as Pascal Gigot explains: "We were the radio that questioned itself the most. By definition we're there to make people laugh! So, we slowed down the joking around. We didn't shut off the tap, we worked around it to be able to keep the laughter going. It's still important to say 'we're not going to shut up shop'. Listeners called in and we broadcast sketches."



Brand differently

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IMAGING

Brandy, the haute couture of branding

By François Quairel  @fquairel

BRANDY, THE BRUSSELS-BASED STUDIO, OFFERS ITS BRANDING PACKAGES TO RADIOS AROUND THE WORLD. ALL LANGUAGES, ALL COUNTRIES, BUT ALWAYS A BESPOKE SERVICE: THE TEAM IS VERY RESPONSIVE TO SPECIFIC NEEDS, ALLOWING THEM TO PROVIDE "HAUTE COUTURE" JINGLES.

From its Brussels studios Brandy's team supplies the radios of Europe and the whole world with their branding and jingles: high-end positioning sought by radios that want to mark themselves out from their competitors by using original and exclusive creations. After 12 years in business Brandy describes itself as the haute-couture producer of jingles.

"As I travel across France, I hear the same sound logos everywhere - 3, 4, 5 notes -whichever station it is!" Diederick Decraene, the head of Brandy in Brussels can't resist keeping an ear open when a radio is turned on within his field of hearing! It's a permanent professional foible... As head of the Belgian studio, he wants to stamp the Brandy trademark on

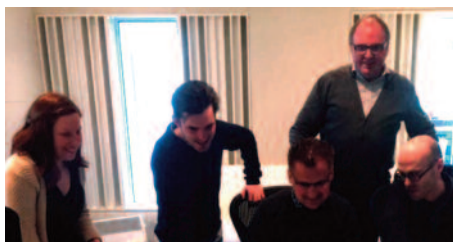
even for radios of the CHR (Contemporary Hit Radio) type. We try to design a different core". Competitive intelligence is also an important tool in drawing up specifications: "We consistently endeavour to be different. That's why we always ask our clients for the names of their competitors and possibly excerpts of the branding. It's a practice that allows a very specific sound logo to be created". This briefing stage is very important: "We also have to take the tastes of the director of programming into consideration!"

BRANDING IN 12 LANGUAGES

Depending on the budget, **existing structures may also be reused:** *"We naturally redesign carefully even when taking a pre-used package as a basis. For example, we won't try to add 4 syllables to a name that has 3 of them".* Brandy can also boast of being completely multilingual: **with more than 80 stations as clients in the course of 12 years**, the studio has designed branding in about 12 languages: *"with Dutch and German containing particularly difficult sounds to sing!"*

"Our goal is to achieve modern sounds and music, which demands a great deal of post-production work" •

"Our goal is to achieve modern sounds and music, which demands a great deal of post-production work"



THE BRANDY TEAM

Based in Brussels, **Brandy's team are made up of six people** working with Diederik Decraene and artistic director Tom Van der Biest. While negotiations and briefings with clients are carried out mainly via Skype or Facetime, **the production phase takes place in the Belgian capital**, where Brandy has exceptional facilities, allowing impeccable sound quality to be provided. *"It's very easy to come to Brussels, for both musicians and singers"*, Diederik Decraene explains. Producers also work from around the world **to adapt to the language of the radio and its culture** to the highest possible degree. ■

the very closed market of the branding studios. And he has a very specific vision of what good branding ought to be like: *"It should be different for each radio station. If someone is listening to a station it should not be just like the next one along!"* This starting point/initial premise **is a familiar one for the programme directors who approach Brandy:** *"First we discuss the strategy and the sound, and we talk about cost later. That's the way we work. Of course, we try to meet the budget, but based on experience our clients prefer to reduce the quantity and maintain the quality, and the made-to-measure aspect"*, he explains.

MUSICALITY ET MODERNITY

Artistically speaking, the musicality of the branding **is a priority adopted by Brandy's artistic teams:** *"We avoid impact noises, explosions and overly loud sound effects. Our goal is to achieve modern sounds and music, which demands a great deal of post-production work".* So what is it that makes Brandy so different? *"It's our vocal sound. We take solo voices that are really singing and not shouting,*



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STRATEGY

Our listeners are the product



Denis Florent is a radio guru and international speaker.

By Denis Florent  @denisflorent

The extremely fast digitalization of our world hits the radio industry from all sides. Kids consume digital music files and digital music feeds. Streamers program music via complex algorithms based on big data. The online digital advertising world is based on hyper targeting and microseconds auctions sales. How can we compete?

The answer is shockingly simple: **we can't.** Or at least we can't as long as we remain broadcasters **instead of acting as digital content hubs.**

Just like it's the case in every fading industry (think wax candles right after Edison invented

"To think our jobs differently, we need to be able to invent new revenue streams"



the lightbulb), we can look and say 'it's still ok'. And guess what? It will 'still be ok' for some more years. Maybe until you retire. **But what about the vision? The grand scheme of things?**

WHAT MAKES US SURVIVE?

Contentwise, a simple fact is saving the whole industry: **people still discover new music and get to love new songs mostly via radio!** And on the other end of the digital chain, streamers like Spotify or Deezer have **not yet cracked the way to make their consumers love new songs.** If they finally achieve this, they will kill music radio

for good ; or better even : **they will become music radio.**

Moneywise, our industry is so old - more than a century old ! - that its efficiency to sell products is not really seriously questioned by anybody. **Radio sells. Or at least it used to.** Everyone knows. But does it sell as efficiently and as precisely as - for example - a Facebook ad does? Of course not. Our targeting is basic, old style. **And we handle interruption the best we can...** which means... quite badly!

Our revenues will decrease. A bit. Then more. Then dramatically.

To think our jobs differently, **we need to be able to invent new revenue streams.** When I see how difficult it is to convince radio operators to simply use different distribution channels... (hello DAB+, hello IP), I can picture the mountain we'll have to climb before we convince saleshouses to think new ways to make money with radio.

Digital natives are still too young **to have yet become radio groups GM or CEO.** When they reach that point, they will discover with large astonished eyes an industry that has not really changed since Marconi... And they will ask us : "Why?"

Just like an old CEO of Universal once said when he was asked about why they reacted so badly to Napster when it appeared on the net, we'll say "Because we didn't know... we didn't know who to talk to, we didn't know what to trust, we didn't know the vocabulary it involved."

Our world is turning all digital. The music we broadcast is played from digital sources. Our voice tracks are digitally recorded and played. We produce digitally. **But we have not changed ONE thing in our way of thinking our job, our mission, our core business.** We still think "broad"cast. **One to all.** Descending. Teaching and giving lessons. We have not yet understood that **the new world is democratic in a post-representative way.** We have not yet taken our new job seriously: redistributor of user-generated data. **We still think our content is the product.**

We have not yet learned to **consider our listeners as our main product.**



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INTERVIEW

The man 3 million french people woke up to

FUELLED BY RADIO AND BY THE NEWS, THE MOST LISTENED-TO MAN IN FRANCE IS CONSOLIDATING HIS POSITION AS FRANCE INTER MORNING SHOW ANCHORMAN. AND WHAT ABOUT THE FUTURE?

By Liza Kroh  @lizakroh

Although his audience are still listening to him in their pyjamas, he always turns up in front of the microphone impeccably presented. Six years after taking up the 7-9 am slot at France Inter, Patrick Cohen has become France's top morning show host, ahead of Yves Calvi, Jean-Jacques Bourdin and Thomas Sotto. Since the start of his career in local radio, the journalist has never spent much time far from the microphone or from the air waves. Interview with a diehard news enthusiast.

He's just back from London, after a morning away at the Ecuadoran embassy interviewing Julian Assange, the founder of WikiLeaks. A



Radio France / CHRISTOPHE ABRAMOWITZ

After several years at RTL, Patrick Cohen became host of the public service morning show

"After the morning show, I could do something completely different"

figures that we just don't see any more today."

A FAN OF THE NEWS

They acclaim his grasp of the issues, his general knowledge **and his feel for the news**. Although he's been on TV every evening, in *C à Vous* on France 5, since 2011, this journalist **remains a fan of the radio**, the two sides to the post: *"In the wee small hours of the night, I listen to les Informés on France Info, before moving on to Bourdin, on arriving at the news desk. If I'm not yet asleep during siesta time, I listen to Jean-Michel Apathie and Maxime Switek on Europe 1 at midday and the 1300 headlines with Claire Servajean on Inter."*

He also admits to listening to the competition in his field, notably Thomas Sotto, **whose work capacity he admires**. In addition to the news, he relaxes by listening to the repeat of *Les Grandes Gueules* and Charline Vanhoenacker's *Si tu écoutes j'annule tout*, **which he catches at 0755 every day for the morning review**.

Each season the eternal question arises once again: **and what if it's the last?** *"It will have to happen one day"*, he replies, unperturbed. *"I could do something completely different, go abroad... I'm not ruling anything out."* In the meantime Patrick Cohen **still has a number of big challenges ahead**, including perhaps the crucial one: **coverage of the presidential election, his third for France Inter.** •

PROFILE

1962: born in Paris.

1980s: *Fréquence Nord, RFO Guyane and RFI.*

1994: joins the **RTL** news team, hosts the programme *Les auditeurs ont la parole*.

2005-2006: hosts **RTL's** morning show from 7 to 8 am.

2007: arrives at **France Inter** as editor in chief of the morning slot and presenter of the 8 am news bulletin.

2008-2009: moves to **Europe 1** for *Europe 1 Soir* with Marie Drucker and *Le Grand Rendez-vous*, and replaces Marc-Olivier Fogiel in the morning slot.

2010: returns to **France Inter** to host the 7/9 slot

2011: joins the *C à Vous* team on **France 5**, hosted by Alessandra Sublet, then Anne-Sophie Lapix. ■

few hours before the show goes out an AFP dispatch announces that a UN working group views the activist's arrest as illegal. This is something **that overturns the road map for the meeting**. *"I had a thousand questions to put to him, my own and listeners'... I would have loved to have more time, certainly."* It's the kind of dealing with the unexpected that Patrick Cohen has come to expect on a daily basis during the past six years of hosting France Inter's 7/9 slot, **which became France's top morning show last year** (according to Médiamétrie figures). A graduate of Lille's School of Journalism (a product of its 59th year), since his training the man they call "PatCo" **has never stopped wielding the microphone**: Fréquence Nord radio station, an overseas stop at RFO Guyane before going to RTL, where he was to be on air from rue Bayard for 13 years. It was at this station that he met one of his radio "mentors", Jacques Esnous, who is now RTL's head of news: *"He's someone I was able to watch from close up who made quite an impression on me: his warm and friendly manner on air, along with a very sharp approach to the news. At that time RTL was crushing all of the competition. You might have up to four million listeners at 7am, the kind of*



CONTENT

It's time to lose our transmitter mindset

By James Cridland @JamesCridland



James Cridland is a radio futurologist - a writer, speaker and consultant helping media companies understand what's next. He runs a weekly newsletter at james.cridland.net

As a potter working with clay, you've always wanted to run your own store. Over a few years, you slowly make enough pieces. You work hard on the store design, and you get some friends over to make the place look great. You get the lighting just right for your work. And, finally, you open the store. It remains open for a whole day - and at closing time you smash up all your stuff and sweep it into a big plastic bag, shove it in the dustbin, and go home, dreaming of the day when you'll have a shop again.

Clearly, this is the work of a madman. Why would you take so much care over something, then make it unavailable almost as soon as you've made it?

That's how radio works, every single day. We make stuff. We broadcast it, once, on our big shiny transmitter. **And then we delete the audio file and make something else.** This is what I call "the transmitter mindset", and it **makes no sense.**

October 2014 saw the launch of the podcast *Serial*, which ran until Christmas. **Series 1 was**

Baron Bragg of Wigton. **Yet this programme exists.** It's called *In Our Time* - and has achieved **27 million downloads** so far, as well as being broadcast at 9.00am on Thursdays on BBC Radio 4. **It's definitely a programme you have to be in the mood for:** which is why it works so well on-demand.

The transmitter mindset is bad for quality. We believe, wrongly, that live radio is the most important thing. So some of us fluff our way through bits of live radio and do things that could have been done better with a bit of pre-production. Every time you hear a guest's phone line go down, a messy unclear junction, or a guest cut off to hit an arbitrary travel bulletin, you've heard radio that could be improved if it wasn't for the belief that feeding the transmitter is the most important thing.

The transmitter mindset short-changes listeners: because we believe the transmitter

"We believe, wrongly, that live radio is the most important thing."

THREE APPS WITHOUT THE TRANSMITTER MINDSET

"NPR One", from the US public broadcaster, takes news reports from NPR and local stations and presents them in a automated, personalised on-demand stream for audiences.

"Capital Xtra", the UK commercial radio station, allows listeners to skip and rearrange songs, while still hearing the presenter links.

"player.fm" offers a non-stop 'channel' made from your podcast choices, or podcasts that the service thinks you might like. ■

a runaway success: at the end of the series, it had achieved **40 million downloads.** It did fantastically well. But then, something strange happened: **people continued to download it.** By the end of January, it had been downloaded **68 million times.** It's now achieved, according to some, over **100 million downloads.**

In radio, we have an overwhelming need to "feed the transmitter" - preferably with live material. But *Serial* is just one example of **why that transmitter mindset is old-fashioned and dangerous to radio's future.**

For one thing, the transmitter mindset is bad for breadth of content. **We focus too much on what listeners might be in the mood for** at 9.00am, rather than on great content. Nobody probably thinks listeners at that time want a dense piece of academic, philosophical musings, covering items like the Maya civilisation, presented by a man officially called

needs to be fed with all-new material. Yet with modern radio research, we can know that only 12% of listeners at 4.15pm, for example, **would have heard the interview we broadcast** at 6.35am. For most of the audience, this is brand new content that they probably want to hear. Over weekends, this is an even better opportunity. **New content for most of the audience, and cheap, too.**

And the transmitter mindset is bad for archiving. Because we make most of our radio live, we have to work hard to archive it: leading to rushed award entries, poorly repurposed podcasts, and **added complication for online re-use.**

While transmitters are still wonderful and important, the primacy of "live" has to take second-place **to the primacy of great content.** I believe the transmitter mindset **has no place in the future of radio.** •



IMAGE

Bel RTL: an innovative radio-vision strategy



The RTL Belgium Group's Bel RTL and Radio Contact have chosen a French company to broadcast their radio-vision programmes.

Bel RTL is a subsidiary of RTL Belgium, part of the RTL Group, owned by the German press group Bertelsmann. Bel RTL, a pioneer in the field of filmed radio since 2009, took a new step in innovation in September 2015 by broadcasting its programmes in radio-vision, incorporating a process created by the young French business, MultiCam Systems.

Bel RTL is a long way ahead when it comes to radio pictures: "Since 1999, Bel RTL's programmes have been broadcast over the test card, on RTL and TVI television channel, belonging to the same RTL Belgium Group. In France, it was a different strategy. RTL and M6, both of which belong to the RTL Group, do not share a line, while in Belgium 20% of people say they listen to the radio on TVI", Eric Adelbrecht explains. "Technological development was therefore very important for Bel RTL", says Eric Adelbrecht. So, from September 2015 on, Bel RTL's programmes were broadcast using automated voice-operated HD cameras on a new channel called "Bel RTL en Radiovision", available 24 hours a day, and in February 2016 it was Radio Contact's turn.

TEAM SYNERGY

Work on the radiovision project occupied a large section of the teams supervised by Technical and IT Director Thierry Piette.

RTL Belgium's technical teams had to take as their starting point one fundamental principle: adding a video dimension to the radio **without distorting the original radio product** and without asking the radio producer to undertake **any additional work specifically for the purpose of TV.**

The heart of the system, Radiovision automation, **was actually devised and developed by RTL Belgium's own internal teams:** developers, graphic designers and video engineers. This automated system monitors all of the tools working to create radio **and detects the smallest of their actions or movements:** the radio broadcasting tool, **the Netia software and the sound mixer.**

Depending on the event detected a series of "video" actions is set in motion, operating

video servers or graphic machines, for example. This means that by simply selecting music from the Netia software **this will result in a video transition playback**, showing the corresponding music video clip and graphics displaying the performer and the title of the music being played.

Based on the same principle, the action of turning a microphone on at the mixing board **will activate the transition enabling the studio cameras to be displayed.** So the playback of regional radio advertising is **replaced with a TV advertising screen.**

The video stream will also be enhanced with pictures and written information relevant to the current broadcast, which will be carried out automatically too, along with a jingle identifying the programme or the station schedule, also automatically synchronised.

This means that **interactivity with listeners is also possible on video**, via social networks, and many tweets and photos can be displayed automatically.

The presenters and journalists speaking on air **are shown mainly by using HD cameras in the studios.** This feature, which is entirely automatic, has been implemented employing the expertise of the French company, MultiCam Systems and its radio software.

MULTICAM SYSTEMS, BESPOKE RADIO VISION

"MultiCam, with project manager Arnaud Anchelegue, expanded its system, which was originally based on 4 cameras, because we wanted more: they were able to incorporate a small matrix making it possible to support 12 sources. The same approach was used with the sound detection system, which went from 6 to 12 microphones", John Huybrechs explains.

"When it came to carrying out the work, we made quite a number of recommendations to them, which they were able to incorporate in their artificial intelligence system. We appreciated their capacity for adapting to our requests," he added.

www.belrtl.be
www.rtlbelgium.be •

STRATEGY

RTL Belgium has a **serious digital development strategy**, combined with a perfect synergy between technical teams. It seizes technological opportunities, as with the very recent broadcast in radio-vision of the programmes of its Bel RTL and Radio Contact stations, **using an innovative process.** This might well come to be a **driving force for a change over to DAB** in Wallonia, southern Belgium. ■



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21 JUIN PRODUCTIONS HAS EARNED ITSELF A PLACE IN THE CIRCLE OF THE BIG EUROPEAN BRANDING STUDIOS, WITH ITS OWN VERY FRENCH IDENTITY. AFTER SPECIALIZING MAINLY IN BRANDING FOR RADIOS WITH A MORE ADULT FORMAT, THE STUDIO IS NOW SETTING ITS SIGHTS ON THE MORE YOUTH-ORIENTATED RADIO STATIONS.

By François Quairel  @fquairel

21 Juin Productions has made a name for itself in the production of French-style jingles. Chosen by several adults-targeted national networks, the teams emphasise their location and their French-style products from their headquarters in Paris. It's a strategy that's been crowned with success as two new producers have come to join the team to develop more youth-orientated music formats.

"Cock-a-doodle-do!!" If there was ever a sound that could symbolise 21 Juin Productions, it would indeed be the crowing of our very dear cockerel, the symbol of French pride! It's a made-in-France trademark that's displayed prominently on the studio's internet site. 21 Juin, named after the first day of summer, but above all after the Music Festival, has come a long way. Eight years ago French production of sung jingles was all about just one



From left to right: Philippe Zech, Raphael Nauleau, Eric Renard, Julien Cavard

Along came Chérie FM, which wanted to update its entire package of sung jingles, and then the studio clinched its biggest deal, with France Bleu. Radio France's network of 44 local stations chose 21 Juin to rework the whole of its brand image: "We recreated everything, right down to the melody of the sung jingles", Eric Renard explains.

TARGETING THE CHR / HOT AC STATIONS

A new era is opening up for the studio today, according to Renard: "The competitive environment has changed. The pressure on the stations and on those placing the orders too, but we're working a bit more on station marketing, which is a positive thing!" Offering a tailored service is still the maxim of 21 Juin Productions. "We don't do packages, we only do original compositions", notes the company head, who reels off the list of client stations: Bel RTL, RTL, Top Music, Magnum, Sanef 107.7, Latina and even two Moroccan radio stations: 2M and Parenthèse. They're mainly radio stations for adults, but 2016 will be the year of new artistic offerings for CHR / Hot AC radio stations: "After taking on two new younger producers, we're going to be targeting more youth-orientated stations with a new range, notably for regional radio stations". You can find them at RadioDaysEurope! •

"The competitive environment has changed. The pressure on the radio stations and on those placing the orders too"

producer: Costa brothers and their company, Freeway Music. Their products were to be heard everywhere, from Club Dorothée to Chérie FM and France Bleu. "We wanted to introduce a new sound and offer something different. We wanted to offer branding packages that were a bit less 'baroque', with work on the playbacks and making less use of a drum machine", explains one of the founders, Eric Renard.

To begin with the studio specialised in producing advertising spots and jingles/theme tunes for the programmes and presenters. "We had the opportunity to work on the image branding for RTL2 and we forged ahead", Eric Renard recalls.

THE BRAND IMAGE STUDIO FOR FRANCE BLEU

With this first contract with the RTL Group's pop rock music station under their belt, the 21 Juin teams went in search of new stations.

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COACHING

The most influential woman in radio

VALERIE GELLER, ONE OF THE BEST KNOWN RADIO CONSULTANTS, IS BRINGING OUT HER BOOK *PUISSANCE RADIO* (BEYOND POWERFUL RADIO) IN FRENCH. A "BIBLE FOR RADIO" WHICH HAS ALREADY SOLD A MILLION COPIES WORLDWIDE.

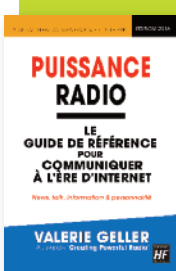
By François Quairel @fquairel

Valerie Geller evangelises the world of radio with her counsel. This American former journalist, producer and programme director can claim to have worked in almost 500 radio stations in 31 countries. This month she is bringing out her best-seller "Puissance Radio" (Beyond Powerful Radio) in French on the occasion of RadioDays Europe in Paris, where she is due to host a much-anticipated conference session. We meet her.



Aircheck: a compulsory process for the presenter or journalist

IN FRENCH



Puissance Radio (Beyond Powerful Radio), le Guide de référence pour communiquer à l'ère d'internet - Valérie Geller
 Disponible aux Éditions HF, 600 pages, 39 €
 À commander sur la boutique www.lalettre.pro/shop

Valerie Geller aux RadioDays Europe à Paris. Conférence "Create Powerful Radio" (en anglais) dimanche 13 mars à 15h30. ■

She may have been called one of the "most influential women in radio" by Radio Ink magazine in 2010 and have received the highest distinction of *The Conclave*, the "Rockwell Lifetime Achievement Award for Broadcasting" in the United States, but Valerie Geller still retains the freshness and energy she had in the early days – as if developing radio stations was written into her genes. "My work is helping radios and TV stations (...) but what I love more than anything is finding and fostering talent", she explains when asked what it is that has motivated her to guide and advise these hundreds of stations over so many years. **She is a highly sought-after lecturer and author** of four successful books,

format, culture or country. If you're someone who is creative, if you work on these ideas, you will develop your audience", she explains. She believes that the human factor above all, **is at the core of the issues facing any radio station manager.** "Successfully recruiting and developing the talent of staff is a real challenge. Many managers forget that a radio is built first and foremost upon its human assets and of course on music, news and its ability to connect to the culture and people." She argues that the principles of powerful radio **are based on three things:** "Speak the truth, make sense and don't ever be boring. When there is no risk taking, no surprises and you're too predictable your radio can become boring."

"Speak the truth, make sense and don't ever be boring!"

PROFILE SNAPSHOT

International media consultant Valerie Geller founded **Geller Media International** and works with some of the leading radio stations and radio broadcast groups in the United States and around the world. She mentors presenters, directors of programming and managers, and puts on "Creating Powerful Radio" workshops. Valerie Geller, who has been working in radio for more than 30 years now, **was head of programming at WABC in New York** and she was on the board of directors of **Associated Press**. She held positions of responsibility, worked as a journalist and **was a radio show presenter at several leading radio stations** in the United States. ■

the latest of which, "Beyond Powerful Radio", is coming out in French under the title, "**Puissance Radio**" (Éditions HF, publisher of La Lettre Pro de la Radio). "It's a bit like a compilation of my first two books, bringing a digital dimension to the internet age. **Aircheck, promotion, recruitment, narrative, the work of writing, marketing techniques...**"

A RADIO IS BUILT ON ITS HUMAN ASSETS

This very practical 600-page book tackles all aspects of good radio management, a sort of "guide to good practice", with many personal accounts and many radio manager case studies. "My methods can be adapted to any

BRINGING TOGETHER AUDIENCE AND CULTURE

The French market also interests Valerie Geller. "Even though each station is different, France has a culture that is rich and unique in radio, an incredible music community and talented journalists." She likes to restate the main principles: "In France, as elsewhere, the work must focus primarily on what links us together. We need to bring the audience and culture together. Human beings are tribal. We need to belong." **So, what are her top tips for a radio station manager?** "Listen to your radio. Content is king. Take risks and stay true to your vision – and above all, get people talking about you!" •

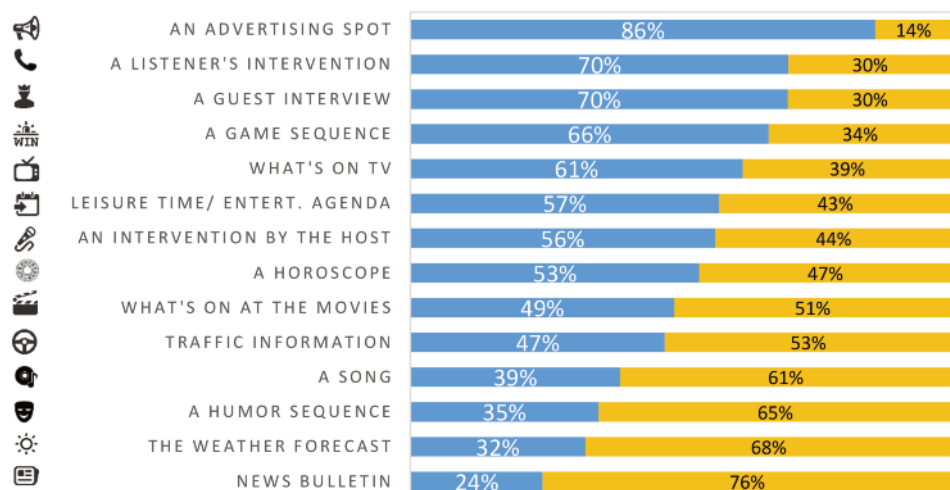


RESEARCH

Why do French radio listeners zap?

MAKES ME ZAP WHEN LISTENING TO THE RADIO...

■ Often / Sometimes ■ Rarely / Never



Technical survey note:

HyperWorld carried out an online survey of 687 individuals representative at a French nationwide level of regular radio listeners, from 15 to 49 years old, to assess the zapping intensity that 14 radio program elements could possibly have for them.

Question: "A radio program is made up of various elements. We have decided to retain 14 of them. For each of them, please tell us how often it makes you zap to another station, or turn off the radio."

Which radio content leads to the greatest zapping risks? HyperWorld, specialized in radio studies, carried out an investigation to try to bring in elements responding to this question that worries all radio managers.

Among the causes of zapping, **advertising comes in way ahead** of all others: there's no reason why the radio should be an exception to this, compared to other medias. Content surrounding advertising breaks **must thus be strong enough to retain listeners.**

If we can believe the results of the HyperWorld study, content which leads to the most zapping is that where **non-radio professionals intervene**: 70% of those polled stated that listener interventions made them zap often or from time to time. And we've got the same unsettling score for guest interviews, even though **radios devote a lot of resources to this.**

Nevertheless, **are professional radio hosts immune to their listeners' zapping?** Of course not: 56% of radio listeners zap from time to time, or even often. **So watch out!** Information, such as news bulletins, traffic info or the weather, **generate little zapping** when listeners believe this to be useful information

(for example: women zap the weather reports less than men, the 15-34-year-old age group zaps traffic information more than the 35-49-year old age group, who more often drive a car. It would nonetheless be wrong to conclude that their presence should be increased: the absence of zapping is **not necessarily synonymous with preference.**

Generally speaking, HyperWorld's study shows that the **15-34-year-old age group zaps more often than 35-49 year olds** and that regular listeners to musical radios zap more often than those who listen to full service radios, the latter having a higher average age. **Music is one of the key factors in listener retention.**

But here we have to be careful: if a mere 39% of those polled declare that a song will cause them to often or sometimes zap, is zapping likely to spike when listeners hear a string of several songs that they don't like? The choice and sequence of songs, **thus must be carefully honed.** Music research, which many radio stations use, **contributes to improving this key programming element.**

Results from talk content and many themed contents are average, and often, even poor: they consequently require the same vigilant care as with music; research firms luckily propose tools to help radios find their way. We have noted, with amusement, that women zap the horoscope and leisure activities less, whereas **men zap less during humorous interludes or traffic info.**

The three "**winning**" genres of HyperWorld's RadioZap study, **the ones generating the least amount of zapping are**: first of all, news bulletins, (only 24% of those polled zap often or from time to time), in second place weather reports, and in third place, humorous interludes (35%), something that doesn't astonish us at all in the country of imitators, Charlie Hebdo, and Rire et Chansons, (a comedy station with 1.5 million daily listeners (1)). •

(1) Source Mediametrie 126,000 November, December 2015



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The smart approach to music scheduling

Par Brice Vidal  @BV_journaliste



The ON AIR team. From left to right, standing: K. Hopkins, A. Wissmeyer, Max Müller. Seated: G. Seidel, E. Ziegler, T. Roth, Matthias Müller, R. Eichhorn. © ON AIR.

ON AIR - FACTS

ON AIR was founded in 1988 and provides and distributes selected software solutions for the broadcast and new media market and offers support and engineering services linked to these technologies. Its flagship product is MusicMaster. The music scheduling software was created in 1983 by Joe Knapp, the President and CEO of A-Ware Inc.. ON AIR works with a network of international partners and professional media outlets. In Europe, it collaborates, amongst others, with: SwissMediaPartners in Switzerland, Top of Mind in the Netherlands and BV MEDIA in Italy. ON AIR's headquarters are located in Berlin. ■

ON AIR, its international distributor, presents it as the most powerful music programming tool on the market: MusicMaster, a very popular software system. The company headed by Rainer Eichhorn and Thomas Roth, which is a premium partner of Radiodays Europe, is confident of being able to convince the world's radio stations and music TV channels that it's the right choice to make. Thomas Roth explains to us why MusicMaster is the programming software you need.

"What makes MusicMaster so exceedingly powerful and attractive to so many users is mostly three things", according to Thomas Roth, senior partner to ON AIR boss Rainer Eichhorn. "First, its flexibility. The database is completely scaleable and customizable to any music format or platform. Just imagine the amount of information that comes with a piece of classical music. This makes MusicMaster unbeatable",

from music scheduling pros around the world.

But MusicMaster's set of features are only one part of the equation. He notes that "personal and dedicated support, fair conditions alongside constant interaction with our users make up the other part. I'd like to invite any Program Director, Head of Music or System/IT Engineer to ask us for a MusicMaster test drive."

There is no complex strategy for increasing market share, adds the Berlin-based manager. ON AIR's marketing plan is based on building solid and reliable relationships. "Since day one we have visited and listened to people everywhere. We go station by station, company by company and country by country. We've grown with our ears and hearts wide open. This is how we met all of our customers, colleagues and partners. We are just part of a network of like-minded people. The products and services we offer are the synergies of the challenges, ideas and motivations, that the people around us share with us. It's about being a reliable, inspiring and fun partner to work with. So, growth does come as a consequence, sooner or later."

MusicMaster has become the leading music scheduling tool in many European countries, whether it is in Radio, Music-TV, Webradio or In-store entertainment. "Ask your colleagues anywhere. Talk to programme managers and all the professionals that have already experienced the benefits of MusicMaster for many years. We would be more than happy to put you in touch with the right person, whether at public, commercial, local, regional or national-broadcaster level." In terms of the French-speaking market, ON AIR works with RTBF, FIP, RTL, Radio Classique, Radio Nostalgie Belgique and Radio Mosaïque in Tunis. RTS (Radio Télévision Suisse) in Lausanne is one of its longstanding clients. They began using MusicMaster over 20 years ago.

To be won over, just go and visit the MusicMaster stand (#42-43) during Radiodays Europe, one of the major events for ON AIR. "It's an important opportunity for meeting and greeting our friends, our partners and clients." ■

"The appeal of MusicMaster can be summed up in three words : flexibility, interactivity and control."

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says the German manager. "Second, it gives you complete freedom of choice! MusicMaster integrates seamlessly with any other system. Imagine the freedom to choose your favorite automation, traffic, billing and research system," he adds. "Third, dedicated tools give Music Directors complete control over a station's music and/or production scheduling. Users feel completely safe and "at home". According to Thomas Roth, this is the feedback ON AIR gets

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