DIGITAL INNOVATORS
A strong presence on all devices
"TELEVISION IS ADAPTING BETTER TO TECHNOLOGICAL CHANGE THAN ANY OTHER MEDIA BUSINESS."

The Economist

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A taster of RTL Group’s online portfolio
“Television is adapting better to technological change than any other media business,” said The Economist in a special report on the strength of TV in 2010. Two years later, a report from consulting group Deloitte even called the symbiotic relationship between technology and TV “a beautiful friendship,” with TV being one of the most pervasive of digital products.

Yes, it’s true: TV is already an all-digital business with very strong fundamentals. New technology has improved the TV viewing experience. Today’s TV sets are bigger, thinner and – thanks to HD – sharper than ever before. And they continue to take centre stage in people’s living rooms.

People are watching more TV than ever before in Europe. Since 2000, the average viewing time increased by 25 minutes to 228 minutes in 2011 – per day and person. And on top of linear
TV, more and more people are watching on new devices and platforms. RTL Group’s own estimates suggest overall TV consumption will continue to grow. By 2015 we believe non-linear viewing could represent 10 per cent of total viewing time in Western Europe.

**TV is the true social medium: social networks such as Facebook and Twitter stimulate interest in watching live television, making commercial time potentially more valuable.**

Based on these strengths, RTL Group has many growth opportunities in the digital media world. Over the past years, we have successfully built and expanded our video-on-demand services. Driven by our big entertainment shows and strong brands, our network of websites and catch-up TV services generated 2.4 billion video views in 2012. In addition, the Youtube channels from FremantleMedia have registered more than 4.4 billion hits, making them global entertainment destinations.

The majority of our on-demand services, such as RTL Now and M6 Replay, are free to the consumer, financed through advertising — as with our main TV operations. But the rapid development of new technologies also means we can adapt the way we sell advertising on these new platforms. Undoubtedly, the 30-second commercial will remain indispensable, for it reaches mass audiences. But we will also develop new, complementary forms of advertising targeted at individual viewers. This is a long-term aspiration, but we’re confident that technology will increasingly allow it. In parallel, we are already exploring other sources of revenue from on-demand, such as transaction and subscription-funded services.

To date, RTL Group has launched over 220 mobile apps, with many of them offering ‘second screen’ features. Using these, our audience can discover more about the shows, comment on a current live programme, answer polls, and see what their friends are watching and liking. All these apps and features increase our viewers’ engagement with our programmes — and demonstrate our ability to permanently innovate.

**In short: the viewers are the big winners in the digital revolution. As variety multiplies they can watch whatever they want, wherever they want, however they want. And RTL Group’s content and brands will be present wherever our audiences look for quality entertainment.**

Anke Schäferkordt and Guillaume de Posch
Co-CEOs of RTL Group
The consumer is in the driver’s seat. In this world where technology changes every second, and where people watch video on a multitude of devices and platforms, it is our duty to ensure our content is accessible to all. We need a common understanding to better guide our efforts in transforming our business in this new world, which, in fact, is not so new any more. From the onset of the internet in the nineties, the media industry has been faced with rapidly changing, sometimes disruptive, business models. To me, digital transformation needs a completely new mind-set. Technology is at the centre of our organisation and our society. Programmers are becoming creatives. They allow storytelling ideas to translate on to multiple screens. In programming, there’s a growing need for ‘multiscreen thinkers’, not just digital natives. People who have technology and multiscreen in their DNA. Together we can inspire innovative content and the sales propositions it brings.

Arno Otto’s point of view on multi-screens, grabbing viewers’ attention and how new media enhances the TV experience.

TV has developed into a relatively uncomplicated process. Channels broadcast their programmes, interrupted by commercial breaks from which they make their living. However, the media landscape has changed rapidly in recent years and the pace of change is getting ever faster. By making the programme portfolio available on the internet, companies are finding new audiences and opening up new revenue streams. This has led to a new competitive arena where a growing number of companies, and even consumers, provide online or mobile video, and can reach viewers all over the globe. It is no longer just TV that decides when and where we watch video content. Consumers are seduced by different screens and we have moved into a phase where it’s all about getting the most ‘eye time’. Any time, anywhere, and on any given device.

The consumer is in the driver’s seat. In this world where technology changes every second, and where people watch video on a multitude of devices and platforms, it is our duty to ensure our content is accessible to all. We need a common understanding to better guide our efforts in transforming our business in this new world, which, in fact, is not so new any more. From the onset of the internet in the nineties, the media industry has been faced with rapidly changing, sometimes disruptive, business models. To me, digital transformation needs a completely new mind-set. Technology is at the centre of our organisation and our society. Programmers are becoming creatives. They allow storytelling ideas to translate on to multiple screens. In programming, there’s a growing need for ‘multiscreen thinkers’, not just digital natives. People who have technology and multiscreen in their DNA. Together we can inspire innovative content and the sales propositions it brings.
Innovation is key in the race for the viewer’s attention; what I call ‘eye time’. We need to reach consumers, regardless of which screen they view content on. We must continue to innovate in our storytelling abilities, through new platforms and new screens. I believe fundamentally that video’s winning streak will continue. It will surpass text and image in the battle for eye time, thanks to the number of screens and devices that can play video. There will be more ‘time-of-day’ and ‘device-to-play’ opportunities to view your favourite piece of video. Borders will blur and the media ecosystem will become more dynamic, but traditional ‘value chains’ will be harder to define.

Another interesting aspect of the digital transformation is the definitions we use. We should not define new developments by old definitions. A mobile phone is no longer a phone. It’s a handheld computer that also happens to function as a phone. This is also known as the ‘horseless carriage syndrome’. When the car was invented, we called it the horseless carriage. What’s in a name, you might ask? But I believe these incorrect definitions can actually slow real innovation down. If we keep seeing new technology as something old redefined, we will never be able to put it to full use. In this perspective, we should not isolate digital as a one-off magical phenomenon. Internet technology is, or soon will be, fuelling all content consumption. Digital is becoming part of everything we do. It empowers consumers and allows them to ‘browse’ an infinite supply of content. Consumers don’t need to know about the technology that enables this. They just need to enjoy what it brings them: great content.
“We call it digital, some call it new, but in the end, we keep on doing what we’re good at: entertaining people.”

So, for us, the consumers and other players in the digital video ecosystem, transformation is in full swing. I feel confident that at RTL Nederland we are midway in an interesting phase. I feel less confident about other stakeholders in the video ecosystem. One example is legislation. Legislators don’t seem to have so much ability to ‘keep it simple, stupid’ – for example, with the cookie legislation. When you go to your local bakery to buy a croissant, and the next day, the girl asks if you want the same again, this is great customer service. But if this happens on the internet, legislators fear the privacy of consumers is in jeopardy. They take their mission to protect us too far. But it also sheds an interesting light on our industry. We not only need to ‘keep it simple, stupid’, we need to be responsible. So let’s keep on giving the consumer great service, but let’s not smother them with commercial offers every time they try to have fun or relax in the digital world.

We have to stop trying to position technology as new, we need to ‘keep it simple, stupid’ instead. Consumers and advertisers don’t want new. They want clever solutions to everyday needs. And our mission is to deliver these, regardless of the technology necessary. We call it digital, some call it new, but in the end, we keep on doing what we’re good at: entertaining people, anywhere and at any time. But not with just anything. We do it with the best video content on offer. That’s our pride, our craft – and eventually, that’s what is responsible for our success.

ARNO OTTO

joined RTL Nederland in March 2009 as Managing Director Digital Media. Under his helm, the company launched its on-demand and catch-up service, RTL XL and a series of award-winning apps. It also acquired Buienradar, one of the Netherlands’ most-visited websites, and Videostrip, the country’s leading online video advertising network. Otto watches very little TV in the traditional sense, but plenty of videos on his mobile devices.
RTL Group’s online network comprises more than 200 websites, reaching an average 60 million unique users a month – and counting 36 million Facebook fans.

In France 31.9 per cent of individuals aged 15 and over have already watched live TV or catch-up TV on a computer, 8.1 per cent on a smartphone and 3.5 per cent on a tablet.

In the first half of 2012, mobile video views of RTL Group’s content tripled year-on-year, increasing from 43 million to 131 million.

In Germany

36% second screen users post online what they are watching

35% read what friends are watching

21% visit fan pages of the programme or channel

7% comment on the show being broadcast

Source: Second Screen Zero – Die Macht des zweiten Bildschirms, Anywab

21 per cent of Fun Radio’s audience originates from connected devices – a 51 per cent increase compared to 2011.

The station is the number one radio station in France when taking this criterion into account.

Source: Fun Radio/Médiamétrie – Global Radio

Twitter dominates the social activity occurring around broadcast TV, at 80 per cent, compared to 7 per cent for Facebook...

Source: Trendrr/Social TV and The Second Screen, Stowe Boyd, Work Talk Research, March 2012

In Germany

Non-linear TV…

…as a percentage of total TV viewing time in 2012

- 36%
- 35%
- 21%
- 7%

Source: Cross-platform TV viewing time, IHS, December 2012 (includes time-shifting, online long-form/pay VoD)
“Yes, definitely,” says Marc Schröder, Managing Director of RTL Interactive. “Long-form video suits the bigger screen, and much more will come back to it when on-demand is readily available on TV.” What will make these services available to TV is the new generation of ‘connected’ TVs – that is, those with both broadcast and broadband connectivity.

Hybrid Broadcast Broadband TV or HbbTV, is a new industry standard, and a pan-European initiative, providing an open and business-neutral technology platform – a connected TV – that allows consumers to access new and different services from entertainment providers. RTL Group is a Steering Group member of the consortium, which includes other broadcasters and many leading equipment manufacturers. “HbbTV is the first viable non-proprietary solution in the market,” says Marc Schröder, “which is important to us, as having one standard reduces complexity. With mobile, for example, you have to create content for many different standards.”

Convergence has been a mantra in the technology world for many years now. What it meant, in reality, was that one day we might video-chat on a new device like a tablet, watch TV on our computers and shop on our phones. Might it be that we will be watching TV content on, well, our TV sets?
Since 2010, Mediengruppe RTL Deutschland has launched new products based on HbbTV, in a range of product ‘categories’. “The starting point was to come up with a kind of Teletext 2.0,” says Marc Schröder, “borrowing the editorial structure and navigation of the old analogue teletext service.” Now, the three digital teletext services of RTL Television, Vox and N-Television combine the familiar interface of the old teletext, the power of the internet, and high resolution pictures and video clips from those TV channels. “The red button is the most relevant feature for users,” says Marc Schröder, “it’s the link between linear and non-linear TV.” It means, for example, viewers watching the news channel N-Television can explore more about a particular story using the red button accessing N-Television’s online content direct to their TV set.

“The next step,” says Marc Schröder, “was to look at what adjacent content we could bring to HbbTV, and we launched Kochbar, especially for those who view TV in their kitchen.” Vox airs many shows based on cooking, and Kochbar is a community and website with over 380,000 recipes, and synchronised with Vox, provides the recipes used on the TV shows.

“But,” says Marc Schröder, “the real ‘killer app’ for the big screen is obviously video content. Bringing our content back to the TV screen with the additional reach and viewing time that PC offers, but still in broadcast quality.” Since December 2012, the on-demand services RTL Now, Vox Now and Super RTL Now have been part of the HD Plus Replay offer run by satellite operator SES, so viewers can catch up with programmes they missed. “We want to reach viewers everywhere, at all times,” says Marc Schröder. “Audiences are already using our on-demand services on computers, smartphones and tablets. Now we are bringing them back to the TV screen in TV quality.” Another product is Clipfish Music, giving viewers access to 50,000 original music videos on Clipfish.de, but through a TV screen, so viewers can create their own TV music programme – good news since MTV is available only on a pay basis in Germany since 2011.

As for the future? “Look at the numbers,” says Marc Schröder (see panel). “It’s a bit like HD TV, people had the devices before the service became widespread. This is much the same. And RTL is prepared to be the reason people should use their connected TV.”

In Germany, 16.5 per cent of households already have internet-ready TV. However, only 9.4 per cent of households have them connected to the internet. And connected TV is used regularly in only 2 per cent of households. But, 30 per cent of TV sets sold in 2012 were internet-ready.
ENRICHING PROGRAMMES WITH A NEW DIMENSION

In the digital era, watching television is no longer solely about sitting watching a TV set. Today, viewers can become more deeply engaged with TV programmes, using the internet and social networks. As digital forerunners in France, M6 Web is part of this evolution, and has developed many tools aimed at enhancing viewer’s televisual experience.

At the end of 2012, M6 Web made social TV a reality with ‘Devant ma TV’, a second-screen service that’s become part of its catch-up TV platform. Managing Director of M6 Web, Valéry Gerfaud, explains: “Multitasking while watching TV is undoubtedly on the rise, so we can either just let it happen, or take a more proactive approach. For example, we provide viewers with exclusive additional information, and develop interactive features such as surveys or voting. That’s ‘Devant ma TV’ in a nutshell: enriching the programme with a new content dimension.”

Christian Bombrun, Deputy Managing Director of M6 Web, adds: “Users like the interactive tools and social functions. They can watch a show on TV and follow the social events linked to it on a mobile, comment on the programmes in real-time, chat with friends on Facebook or Twitter, share content and recommend programmes.”
The next step, eagerly awaited by television professionals, is for the second screen to influence the main screen. According to Gerfaud: “This has a lot of potential, and could also generate revenue. Nevertheless, we can only create new advertising opportunities by primarily offering quality content to our viewers.” ‘Devant ma TV’ also enhances mobility. With their media synced, a viewer can start watching a programme on TV, pause and pick it up later on their smartphone from exactly the moment they stopped watching, and finish watching it even later on their tablet.

“When Megaupload was shut down, views on our Replay service increased.”

CHRISTIAN BOMBRUN, DEPUTY MANAGING DIRECTOR OF M6 WEB

M6 Web enriches TV in other ways, too. Each show is available on catch-up and has its own website, and most have a Facebook page as well. Over six million people have ‘liked’ one of Groupe M6’s Facebook pages. “Some shows have more fans than the channel itself – Scènes de Ménages has two million Facebook fans compared to the channel’s one million,” says Bombrun. “There are several social interactions with shows – viewers can become a fan on Facebook, follow its presenters on Twitter, or comment on the show live on Twitter. Talent and reality shows are the most active on Twitter, whereas Facebook is more popular with shows where viewers’ attachment is very strong and long term, such as Scènes de Ménages.” Soon, enriched advertising will make its debut on the platform. According to Gerfaud: “We can synchronise an interactive advert on the second screen exactly with what’s happening on the main screen.” Bombrun adds: “With this option, adverts become interactive in all modes of viewing.” Groupe M6 launched the first complete online video package in France in October 2009, with some content free and some paid for. In 2012 alone, free content from M6 Replay and W9 Replay, along with backstage videos (M6 Bonus) and news
Can’t afford to miss:
the M6 app is present on every second I-Phone in France

from MSN Actu, represented 600 million videos streamed. “These are our anti-piracy tools,” says Gerfaud. “When Mega-upload was shut down, views on our Replay service increased,” adds Bombrun. According to Médiamétrie, the number of online video viewers grew by 17.2 per cent from July 2011 to July 2012. In addition, 76 per cent of internet users in France watched video content when online – a figure that’s constantly increasing. M6 Web doesn’t see any danger for live TV however. Gerfaud explains: “The time spent on Replay is only about 3 or 4 per cent of that spent watching M6, but we know this will grow in the future. We will avoid cannibalisation if we continue to value non-linear consumption as much as linear, both for viewers and advertisers.”

**BACK TO THE TV SCREEN**
In 2012, 55 per cent of Groupe M6’s Video on Demand (VoD) was viewed on TV, 30 per cent on PC and 15 per cent on tablet – a five percentage point decrease for PC in favour of TV compared to the previous year.

**HIGHLY POPULAR**
The M6 I-Phone and I-Pad app, which offers access to live and catch-up TV, has been downloaded over four million times. With a total of 5 million I-Phones and 1.5 million I-Pads in France, M6 claims to be present on 1 of 2 I-Phones and 2 of 3 I-Pads.

**ON ALL SYSTEMS**
M6 will soon release Android and Windows 8 apps.
On-demand and second screen services from the leading European entertainment network
RTL GROUP ON-DEMAND

RTL Group’s video-on-demand services started over six years ago, with free catch-up viewings of recent shows available on PC via the internet. Today, the free service is generally ad-financed and extended to more of the archive. But it’s also available, through apps, on smartphones and tablets, and also back on the TV through connected TVs, gaming devices, and cable and satellite providers. The ad-funded services are complemented by subscription and pay-per-view models offering premium content or pre-broadcast access.

MEDIENGRUPPE RTL DEUTSCHLAND: NOW FAMILY

The Now family of catch-up services provided 601 million video views of the respective channels’ outputs in 2012. The service has now expanded to include RTL II Now, RTL Nitro Now and N-TV Now. And with the launch of the RTL Television app for I-Phone and I-Pod Touch in July 2010, the channel’s entire programming is available, live, 24/7, from anywhere. It was the first German channel app to offer 24-hour live TV.

GROUPE M6: REPLAY AND PASS M6

M6 Replay, the catch-up service, and its sister W9 Replay, are available on both computer and television via virtually all cable, IPTV and satellite packages in France. M6 Replay has a 24 per cent market share of users of catch-up TV. Downloads of the M6 Replay app for smartphones and tablets are also very popular for the catch-up service, while there is a subscription service for archived shows, and the unique Pass M6 service offers US drama series just 24 hours after they’ve been screened in the US.
RTL NEDERLAND: RTL XL

The RTL XL service combines RTL Nederland’s on-demand archive with its catch-up service, offering consumers one destination for its online video services. Launched in September 2011, the RTL XL app has now generated 665,000 downloads for I-OS and Android devices.

RTL BELGIUM: RTL À L’INFINI

RTL à l’infini is an on-demand subscription site offering the best of RTL-TVI, Club RTL and Plug RTL. It’s now offering viewers who subscribe through cable operators a catalogue of films that includes ten new titles every week. Each film is available for 48-hours – simply by pressing the red button on the remote control.

In the first half of 2012, RTL Nederland’s online video views were up by 26 per cent...

RTL KLUB: RTL MOST

RTL Most is the first catch-up TV service in Hungary. Viewers can watch all domestic programmes online shortly after they air, including Hungary’s most popular series, Barátok közt.

…to 233 million. The mobile app for RTL XL generated 28.6 million video views
RTL HRVATSKA: RTL SADA

In Croatia, RTL Hrvatska has launched a new catch-up TV service for its local formats, called RTL Sada, plus smartphone apps.

RTL LËTZEBUERG: RTL REPLAY

RTL Lëtzebuerg was very advanced, launching RTL Replay ten years ago. All the company’s TV and radio content is available live and on demand on its website, but also on smartphone and tablet apps, podcast and IPTV, and will soon be via HbbTV.

GRUPO ANTENA 3: MODO SALÓN

Modo Salón at Antena3.com serves all new platforms with catch-up services for all programmes broadcast by Antena 3, for one week after broadcast. In addition, there is original content, which users can share and recommend on social networks.

Rapid growth:
Total online video views for RTL Group (in billions)

2009 2010 2011 2012
1.0 1.4 1.9 2.4
+140%
In Germany, the free RTL Inside app for smartphones and I-Pads gives users video clips, news and information on selected programmes currently being aired on RTL Television. The service is also available on PCs and offers options for communicating about shows through its Check in function, which lets viewers communicate and interact with friends on social media while the show is on air. The app has been downloaded more than one million times to date, with one million videos viewed monthly through the service.

In France, Groupe M6 added second screen services to new versions of their pioneering catch-up service, Replay. Called ‘Devant
ma TV’ (In Front Of My TV), it’s the first in France to offer viewers apps for multiscreen links to what they are watching. It offers additional content at key programme moments, so viewers can use websites, interact with other viewers, play games, leave comments and much more.

Check in: ‘Devant ma TV’ offers additional content for M6’s hit programmes and many opportunities to interact with other viewers.

The Dutch Kijkes app makes TV more social. Viewers let their friends know what they are watching, and vice versa, then share their thoughts on social media, either among themselves or on official streams. It also includes a comprehensive TV guide and alerts for programme start times. The Thuiscoach (house coach) app lets The Voice of Holland viewers play at home and coach the candidates while watching the RTL 4 programme. It has been downloaded over 650,000 times since its launch.

Viewers let their friends know what they’re watching, and vice versa.

In Belgium, RTL-TVI, Club RTL and Plug RTL are now available on tablets and smartphones through second screen apps. Viewers can interact with their favourite programmes and access special fan content, such as contestant biographies, quizzes, competitions, and chatrooms and link with social networks.

Participate: quizzes, competitions, chatrooms are just three of the services available on RTL Belgium’s second screen apps.
In a pre-digital world, FremantleMedia turned creative ideas into successful shows that reached viewers on just one screen – the television. In today’s digital landscape, the company transforms its content into outstanding and inspiring entertainment brands, both on and beyond the TV screen, touching many different audiences across a multitude of media platforms.

FremantleMedia is capitalising on the new digital world in many ways, and currently focuses its digital activity into three key strands:

- **EXTEND**

Extending successful programme brands online:

- An online presence can create many new opportunities for a successful TV show. In the UK, both the *X Factor* and *Got Talent* Youtube channels have chalked up well over a billion hits, making them global rather than national sensations. At the same time they create new revenue streams – clips of the UK *X Factor* viewed in Germany are monetised, for instance. Nowadays, there is a distinct change in approach – developing social media strategies and planning digital extensions are actually part and parcel of the initial TV format. Initially the company was looking to monetise shows on online platforms, whereas now, increasingly, digital platforms are becoming a way to acquire new audiences.
**Family Feud**, the long-running American game show is a good example. In 2010, with a new host, an entertaining comedian, clips posted on Youtube often went viral, recruiting an entirely new, young male audience. In parallel, the company launched a game version of the show on Facebook and I-Pad (and now on the Android platform). As well as being profitable and successful ventures in their own right, the games have increased TV ratings among the show’s heartland, older, female audience – in effect making money while attracting and retaining audiences.

**Global popularity:**
The Youtube channel for *X Factor* in the UK has generated more than one billion video views

**New players, new customers:**
FremantleMedia signed deals with digital platforms such as Hulu, Netflix and Love Film

FremantleMedia’s Enterprises arm is a well-positioned and net-worked global distributor, and makes a strong partner for new media content producers looking to distribute across online, mobile and linear platforms. FremantleMedia Enterprises now has the international distribution rights for Hulu, the US online video service, which is now producing its own original content. Similarly, new studios launching expressly as multi-platform producers, such as Vuguru, are looking to FremantleMedia Enterprises’ distribution expertise. This is the expansion of the distribution
The third leg of FremantleMedia’s new media activity is to create new content distributed exclusively through online platforms such as Youtube. This differs from the extension of TV formats to Youtube, in that the company is generating completely original content for an entirely online audience. This creates more opportunities for consumers to benefit from programming delivered over the internet. FremantleMedia’s content creators can adapt their skills to different platforms, but also develop their knowledge and expertise in other areas such as marketing, as there is no broadcaster. ‘The Pet Collective’, launched in May 2012, was the company’s first ever Youtube-only channel. It started with over seven different original short-form series offering more than 20 hours of tips, stories and entertainment revolving around pets. FremantleMedia company Radical Media then launched ‘THNKR’ on Youtube in July, joined in November by two original content channels from FremantleMedia’s German subsidiary UFA: ‘eNtR’ (urban lifestyle) and ‘Trigger’ (crime).

FremantleMedia is the highest-rated TV producer on Youtube. It has 90 channels spreading across 18 countries, and its content attracts an average 100 views per second.
THRIVING IN THE DIGITAL REVOLUTION

First television, then the internet. In the face of such competition, radio was supposed to be dead by now – at least according to many internet visionaries and consultants. A true survivor, the medium has always adapted. In the digital era, radio even allies itself with the internet and can be consumed via podcasts, catch-up, apps and videos. We take a look at how radio pros pers in the internet age with Tristan Jurgensen, Managing Director of RTL Radio’s digital subsidiary RTL Net.

Is the ‘everywhere, any time, on every device’ claim also true for radio? Is that how radio ‘survived’ the advent of the internet? I actually believe radio is extremely modern and always has been. Its main USP, even today, is its mobility. You can listen to it anywhere – at home, at work, in the car. A quarter of Fun Radio’s daily audience now listens through a connected device, and for RTL Radio and RTL 2 the figure is over 10 per cent. Our strategy is to cater to everyone, and thus be on as many devices and operating systems (OS) as possible. Radio is also an instantaneous medium with the ability to react quickly. We can process and distribute information rapidly, giving us a headstart over other media. Radio has adapted easily to the digital world, embracing all of its possibilities.

TRISTAN JURGENSEN,
MANAGING DIRECTOR OF RTL NET
It’s a known fact that catch-up TV increases the consumption of television. Do you think catch-up radio boosts audience and increases loyalty? Yes absolutely. Radio generates 15 to 20 million monthly downloads in France – and the figure is rising. The number of RTL Radio downloads stands at 4.3 million monthly, making it one of the most digitally dynamic and advanced stations. People use catch-up or podcasts often for practical reasons, but also because, for many, it is the only way to listen to RTL Radio, as our FM coverage isn’t nationwide.

RTL Radio was the first general-interest station in France to launch I-Phone and I-Pad apps. What can you tell us about the apps? We launched the I-Phone app in June 2009 and the I-Pad app two years later. To date they have been downloaded over 900,000 times. Besides using the live player and the catch-up service, users can read articles and access videos and video blogs. The top three services are the live player, the catch-up service with its ‘favourites’ feature, and the news section. Here, we paired each article with audio – something exclusive to RTL Radio. We released a new version of the I-Pad app in October 2012. Just ten days after its release it was ranked as the number one free app in the App Store’s ‘News’ category.

What differentiates your apps from the competition? Our news alerts reach users faster. What makes radio unique in this competitive world of news is its ability to bring information to the public rapidly, with few constraints, compared to television, for example. We also tried to make the interface as user-friendly as possible. The combination of articles with audio and sometimes video enables an all-round experience. Today, thanks to the internet, radio can be listened to, but also read and watched. In the digital era the line between image and sound is very thin. In the space of a year we’ve tripled our video offer.

What types of shows are among the most downloaded? We’ve identified three aspects: pleasure, collection and catch-up. Humorous shows are what listeners prefer and fall into the pleasure category. They are downloaded purely for entertainment. Another favourite is criminal show *L’heure du crime*, and people collect episodes in the same way they might collect a set of books. And finally, in order to keep up to date with the latest news, listeners download the current affairs shows if they happen to have missed them in the morning. General-interest stations like RTL Radio are the most podcastable, unlike music stations such as Fun Radio and RTL 2, which are limited partly due to copyright issues.

Fun Radio is a very strong brand on social networks, today. How did you achieve this? The station’s General Director, Jérôme Fouqueray was a forerunner in the field. Establishing Fun Radio’s presence on social media at a very early stage, clearly contributed to its lead. He first ventured on social net-
works out of pure pleasure but then it became a necessity. This was something he saw coming. Besides, the station targets young listeners, who are known for being a very social media friendly group.

“How do Fun Radio and RTL Radio capitalise on their online success? What are the possibilities offered to advertisers? Social media is a very helpful tool when used properly. Our rule is to not advertise on social networks – it’s counterproductive. We’re also very careful with the amount of posts. We have other options for advertisers. For instance, three years ago we pioneered the insertion of pre-roll audio advertising spots on podcasted or streamed content. The spot can also be coupled with a display ad which appears when the ad starts, offering users more information or a link to the advertiser’s website, for example. Although just an option, the majority of advertisers choose to combine both to increase reach. This type of advertising – called audio 2.0 advertising – is quite profitable for us. However, should video advertising generate more revenues tomorrow we would follow the trend and switch over.

“A quarter of Fun Radio’s daily audience now listens through a connected device.”

RTL Radio and Fun Radio in Figures

**RTL**

4.7 million podcasts downloaded in October 2012 – best score ever (up from 2 million at the end of 2009, when Médiamétrie first started registering downloads)

900,000 app downloads

2.5 million unique visitors monthly for RTL.fr on average

RTL Radio is also present in the connected-TV sector through operator SFR

1,395,000 Facebook fans

464,000 Twitter followers

2.5 million app downloads

1 million unique visitors for Funradio.fr in October 2012 – its best ever score
RTL GROUP’S ONLINE PORTFOLIO

ALSO BY RTL GROUP

RTL Group operates more than 200 websites. As one might expect, each TV channel has its own site providing news, programme grids and information, plus catch-up and on-demand services. There are also extensions of these channel brands, into areas such as mobile phone services. Then there are thematic websites based on popular shows or categories such as cooking or home improvements. Finally, using the Group’s digital skills, technology, marketing and reach, there are entirely new business ventures. Here’s a taster.

**WEATHER**

*Buienradar.nl* is a weather website, which has recently increased its radar coverage beyond the Netherlands to provide faster and more accurate forecasts. It was the most visited website in the Netherlands in August 2012, reaching over 7 million people.

*Wetter.de* is an award-winning weather website that provides frequently updated weather news, reports and videos. Visitors can also use the bioweather feature, which includes pollen and ozone counts. The free-to-download mobile app delivers faster access to forecasts.

**DATING**

*Tiilt.fr* is an online dating site where customers can register for free and find their soulmate by making friends through social networking. Users can instantly update their status, mood or availability, and post comments.

*Pepper.nl* is a dating website developed with the help of thousands of single people. Customers can create their own profiles by uploading pictures, movies and music. Other features include Chat Pepper and Just Coffee, where singles can ask each other on a date.
**GAMING**

*Gamechannel.de* is a social gaming website offering high-quality, multiplayer online games in all the main genres. The games work entirely in the web browser with no need for additional downloads or software.

*Jeuxvideo.fr* is a webzine dedicated to video games for PCs and games consoles. Customers can read product reviews, view the top 50 recommendations, get gaming tips and compare game prices.

**E-COMMERCE**

*Mistergooddeal.com* is France’s number one website for household goods and appliances. It offers customers the choice of over 120,000 products, including leading brands at best prices. The site now also offers mobile phones through its partnership with The Phone House.

*Gutscheine.de* helps customers save money by offering one of Germany’s largest online selections of discounts, vouchers and coupons, including the best local deals. There are also lots of discounts on leading brands.

*Achetezfacile.com* trawls thousands of websites including France’s top shopping sites to find the best prices around. The website has gained the coveted ‘Charte Comparateurs’ seal of approval for shopping comparison sites, from Fevad, the home shopping industry’s representative organisation.

*Miinto.nl* gives small boutique fashion shops in the Netherlands a platform to offer their products online, allowing them to compete cost-effectively with the larger fashion brand websites.

*Monalbumphoto.fr* is one of the leading players in the photo books market, offering customers the ability to create their own professional-standard printed photo album.

*Couverts.nl* is an online portal for restaurants large and small all over the Netherlands, giving food-lovers up-to-the-minute information on availability, menus, offers, location and contact details, as well as the facility to make reservations in real time. Customers can also post reviews and join a loyalty programme.
Frauenzimmer.de aims to provide “everything women need”. It covers a range of subjects from news and entertainment, to recipes and cooking. Special features include a virtual handbag you can take anywhere, and the latest hairstyle trends.

Kinderstube.de is aimed at parents and those hoping to start a family. It gives information on pregnancy, birth, child development and child rearing, and has a shopping area and community forum. It was created by the much-loved women’s website Frauenzimmer.de in response to customer demand.

Deco.fr is the number one home decoration and DIY website in France, and is based on the popular D&CO television programme. Visitors can get tips and advice, follow the latest trends and watch video tutorials to help with their DIY projects.

Toggo.de is Germany’s largest website for children, with free content such as games and videos, based on the popular children’s TV brand of the Super RTL channel. It offers entertainment, information and communication for 7 to 13-year-olds, with a Toggolino site for younger children.

Wer-kennt-wen.de is one of the largest German social networking site, boasting over 9.5 million members. It now even has an option for animal-lovers to create profiles for their pets, as well as themselves. It was voted ‘Website of the Year 2012’ in the Communities and Social Networks category by internet market research agency Metrix Lab.

Web audience: average unique users for RTL Group’s online portfolio (in million per month)