

EBU

OPERATING EUROVISION AND EURORADIO

PEER-TO-PEER REVIEW ON PSM VALUES

APRIL 2018



To live out our core values requires constant efforts in organizations with very different backgrounds, histories and possibilities.

But we want to live up to our commitments, knowing that our values can be realized only by appropriate actions and behaviour.

Through our union's fundamental principle of solidarity, we shall help each other to realize our common pledge.

We shall monitor our progress permanently in a spirit of honest and open reflection.

Extract from EBU publication: "Empowering Society - A declaration on the core values of public service media", October 2012

PEER-TO-PEER REVIEW ON PSM VALUES

PEER REVIEW CONDUCTED BY:

Corinne Destoop
Senior Manager,
Financial Planning &
Analysis,
EBU, Switzerland

Tom McGuire
Head of Radio 1,
RTÉ, Ireland

Ulla Svensson
Head of Format
Development,
SR, Sweden

Nathalie Labourdette
Review Secretary, Head
of EBU Academy,
EBU, Switzerland

The following report assesses the management practices of the Etablissement de Radiodiffusion Socioculturelle du Grand-Duché de Luxembourg (ERSL) and the quality of the content it provides, according to the public service values defined by the EBU in 2012 in Strasbourg. The report is based on the self-assessment performed by ERSL combined with the on-site review carried out in Luxembourg by an international peer group on 24-25 January 2018.

The objectives of this report are to:

1. Provide ERSL with a statement on its current situation, highlighting best practices as well as areas for improvement;
2. Provide ERSL with recommendations and suggestions to help the media organization adapt to the challenges it faces and shape its strategy for the period 2018-2022;
3. Provide other media organizations with tools to improve their internal processes, develop best practices and challenge their own understanding of public service values.

This report reflects the peers' observations, opinions and suggestions further to their analysis of ERSL's self-assessment and their on-site review. It starts with general comments. This is followed by an overview of ERSL's performance in line with the six public service values (universality, independence, excellence, diversity, accountability and innovation). It highlights best practices (actions, ideas, activities, programmes) that could serve as a model for other EBU Members.

This report is divided into six chapters, each corresponding to the one of the six public service values defined by the EBU: universality, independence, excellence, diversity, accountability and innovation.

It focuses on key issues related to each public service value, with the aim of providing EBU Members with a comparative toolkit. For each public service value, the report describes the current situation and, where relevant, stresses the best practices implemented by ERSL along with suggestions for improvement.

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EMPOWERING SOCIETY DECLARATION ON THE CORE VALUES OF PUBLIC SERVICE MEDIA

UNIVERSALITY

We aim to reach and offer our content to all segments of society, with no one excluded. Everyone, everywhere. We strongly underline the importance of sharing and expressing a plurality of views and ideas. We strive to create a public sphere, in which all citizens can form their own opinions and ideas. We are aiming for inclusion and social cohesion. We are multi-platform, sharing our content in all kinds of ways. We are accessible for everyone, without thresholds. We enable our audiences, and each individual, to engage and participate in a democratic society.

INDEPENDENCE

We want to be trusted programme-makers, trustworthy in all fictional and non-fictional programming, in all genres and formats, from news to entertainment, from science to sport, from culture to education. We make our choices only in the interest of our audiences. We strive to be completely impartial and independent from political, commercial and other influences and ideologies. Free to challenge the powerful, test prevailing assumptions, and contribute to an informed citizenship. We want to be autonomous in all aspects within our remit such as programming, editorial decision-making, staffing. Our commitment to independence needs to be underpinned by safeguards in law, and our commitment to the

safety of journalists needs to be underpinned in all our actions.

EXCELLENCE

We act with high standards of integrity and professionalism and quality; we strive to create benchmarks within the media industries. We foster our talent and train our staff. We want to empower, enable and enrich our audiences. We want our work to result in maximum participation and involvement. We understand that our audiences are also participators in our activities, and even at times contributors of news and programming.

This is what we are. This is what we promise.

DIVERSITY

Our audiences consist of a diverse range of interest groups: differing generations, cultures, religions, majorities as well as minorities. So we strive to be diverse and pluralistic in the genres we are programming, the views we are expressing, and the people who work with us. We support and seek to give voice to a plurality of competing views – from those with different backgrounds, histories and stories. Conscious of the creative enrichment that can derive from co-existing diversities, we want to help build a more inclusive, less fragmented society.

ACCOUNTABILITY

We want to be open. We listen to our audiences and engage in a permanent and meaningful debate. We publish our editorial guidelines. We explain. We correct our mistakes. We strive to report on our policies, budgets, editorial choices. We are transparent and subject to constant public scrutiny. We want our audiences to understand the workings of our media organizations. We strive to be efficient and managed according to the principles of good governance.

INNOVATION

We want to enrich the media environment of the countries and regions we work in. We strive to be a driving force of innovation and creativity. We aim at new formats, new technologies, new ways of connectivity with our audiences. We want to attract, retain and train our staff so that they can participate in and shape the digital future, serving our public.

PART 1

REPORT

FOREWORD

ERSL is so far the smallest public service media organization (PSM) that has applied for the Peer-to-Peer Review process. ERS� operates a radio station (Radio 100.7) and a website that, combined, reach 27,900 people (5.4% of Luxembourg population). Altogether ERS� has 44 employees and around 30 freelance contributors. Most of the content offer is in Luxembourgish.

In spite of its small size, ERS� faces the same challenges as other PSM organizations. As competition increases amid the exponential rise in (national and foreign) media platforms, PSM will only be able to survive if they are competitive, different (in a positive way), trustable and, to a certain extent, sustainable:

- Competitive: provide content that is of interest, attractive, modern, able to catch all kinds of audiences across generations (but without being a “catch-all” media organization; we are talking about targeted content for targeted audiences);
- Different: convey the public service values of universality and “common good”, be representative of the national culture and diversity, contribute to democracy and having an informed citizenry;
- Trustable: offer fair and balanced content – especially news and current affairs programmes, independent from commercial and/or political bias and pressures, supported by strong professional (and journalistic) ethics;
- Sustainable: retain and increase audiences, offer quality services, have sound financial management in order to keep support from both the state and the citizens behind the PSM concept and, ultimately, PSM funding.



KEY FIGURES FOR



Budget

EUR **6.1**
million

Reach vs. national
population

5.4 %
(27,900 inhabitants)

Staff

44

Number of
channels

1
(radio)

In-house production

News **90 %**

Cultural news **70-75 %**

Topical long formats **40-50 %** Long-format feuilleton **25 %**

Classical music **75 %** non-classical music **40 %**

Proportion of total income
from sponsorship

<2 %

Proportion of
independent producers
vs. total producers

N/A

Number of professional
journalists

30

Online consumption in proportion
to total TV consumption

N/A

Programmes on internet in proportion to
total programmes

Live streaming **100 %**

Time-shifted approx. **90 %**

Social media

(number of followers vs. overall reach)

Facebook **8,000**

Twitter. **90**

UNIVERSALITY



I WAS ATTRACTED BY
THE CREATIVE ASPECT
WHEN I JOINED THE
STATION. I WAS ALREADY
A REGULAR LISTENER.

Jean-Paul Hoffmann
ERSL General Manager

SUMMARY

Radio 100.7 is ERSL's main platform. It focuses on news, music and culture. Part of its public service remit is to reflect and support the Luxembourg language, culture and identity, as well as to giving a voice to social and cultural not-for-profit organizations. Radio 100.7 is the fifth radio station in Luxembourg by audience with a reach of 5.4%.

ERSL has also developed a website that so far mirrors the content broadcast by Radio 100.7 – as opposed to a platform with its own identity and content. After 25 years of existence, ERSL stands at a crossroads in its development: it can go on focusing on the radio station and offering catch-all programmes that meet the requirements of its remit, with the risk of not renewing its audience; or it can develop a true brand or signature – one that includes all platforms and guides programming choices, based on a better knowledge of the audience's needs and expectations.

AUDIENCE REACH

CURRENT SITUATION

Technically speaking, Radio 100.7 (ERSL's main platform) covers 85% of the Luxembourg territory and 95% of its population. However, Radio 100.7 only reaches 7.8% of the Luxembourg citizens and 5.4% of the total population (2017 figures). By comparison RTL, the leading radio station in Luxembourg, reaches 37% of the population.

ERSL competes with RTL on news and current affairs. For the rest of their offers, ERSL and RTL used to be complementary, with ERSL more oriented toward social issues and culture than its commercial competitor, because of its public service remit. Nonetheless, RTL has been developing its cultural offer and is increasingly competing with ERSL in this area. ERSL still differentiates itself from all other radio stations in Luxembourg by broadcasting classical music and focusing on the composition of music (non-classical and contemporary).

ERSL operates two platforms: Radio 100.7 (radio station) and a website. Both broadcast or publish in Luxembourgish, with a few exceptions. The website has little content of its own, mainly mirroring the content broadcast on the radio station. ERSL does not have an integrated vision and strategy for its two platforms: there is no cross-media content (some radio content is transformed for web use, but is not the same), no fully integrated newsroom and no brand thinking.

ERSL does not have an "audience research" culture or tools in place to get to know its audiences and their profiles. As a result, the content offer targets broad categories (such as "youth") instead of specific audiences.

ERSL has introduced several changes in its programming in the last three to four years, such as shortened formats, ½ hour music formats, a new show targeting youth (*Generator*) and a new website. This reflects a determination to renew part of the content offer and adapt formats to modern ways of consuming media, regarding which attention spans are short and users flip between content.

BEST PRACTICE(S)

In 2016, ERS� introduced a new radio programme targeting youth: *Generator*. This 60-minute programme is broadcast on Saturdays between 6:30pm and 7:30pm. The content is dedicated to young artists and creative types as well as cultural events and activities that may interest young people. The music programming focuses on non-mainstream music.

Every day from 2pm to 3pm, Radio 100.7 broadcasts a live programme dedicated to news on classical music: *Resonanzen*. The presenter uses new CD releases as a support for the programme. It is informative, educational and an effective way of introducing new audiences to classical music.

In both instances, ERS� launched the programmes without knowing much about the audiences it was targeting (see chapter below on *Excellence - Audience Research*) but nonetheless developed an innovative format. It would be useful for ERS� to gather a maximum amount of feedback from the audience on both programmes (through the online platform and social media) in order to measure if each one is on target. This would help garner ideas on how to improve the programmes and increase their reach. In this respect, we suggest that ERS� goes further and transforms, if not both of them, at least *Generator* into an interactive platform linking ERS� with its public. The programme should solicit participation from the audience, both live and afterwards, through social media, for instance.

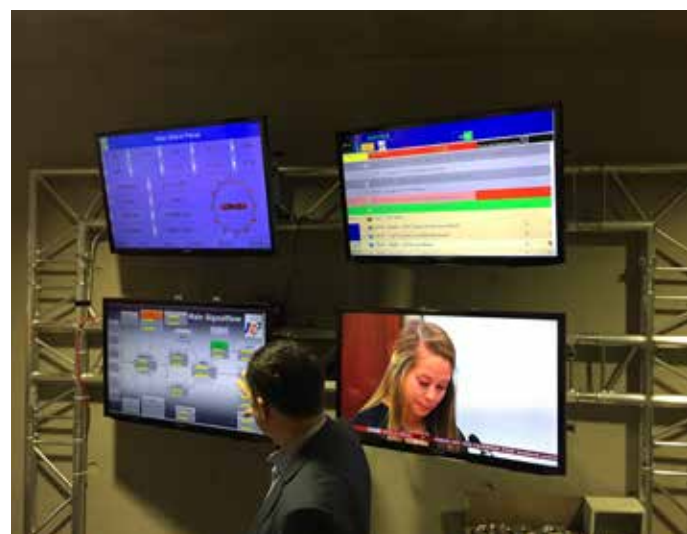
SUGGESTION(S)

- ERS� defined its ambition in 2016 as follows: to be "the most trusted source of information, the most sought-after source of radio entertainment, and the most credible and sought-after source of cultural content". This vision should be the motor that drives everything, from programming and platform development to internal organization, and the base upon which ERS� builds its strategy and objectives for the coming years.

Nonetheless, we feel that this vision is not fully connected to the strategy or the yearly objectives (which are more pragmatic, focusing on keeping up with developments in content and technology). Nor is it sufficiently shared or communicated among staff members or even among Board members. This is important: ERS� needs a clear and shared vision for the future if it wants to increase its audience and build a strong identity or brand, covering both the radio station and the online platform(s). For instance, ERS� could organize internal workshops to share the vision, discuss it with staff and hold group sessions to come up with ideas and suggestions for implementation and further development.

- ERS� needs to think of itself as a multiplatform media organization instead of simply a radio station with a website. This implies having an integrated vision for the two platforms: they are part of the same brand and complementary in their content offer, even though they still have their own identity, target audiences, shared (if possible multimedia) content as well as proprietary content. Staff should be intermixed too and not be tied to a specific platform. This applies to the News team but not exclusively.

- ERS� needs to be more focused instead of trying to be everything to everyone, with the risk of ending up with no audience at all. We suggest that ERS� identifies a few main audience categories (in terms of age, education, interests, ways of consuming media content) and develop its content offer accordingly (see subchapter below on *Audience Research*), even if this means stopping to produce and/or outsourcing certain types of content. ERS� should also adjust its platforms to target different types of audiences on each of them – and it is always possible to develop more platforms in the future for specific purposes (targeted audience or targeted content).
- There is room for ERS� to increase its audience base, as long as this fits with its vision and development strategy. Besides the main elements that we suggest above, there are several other avenues that ERS� could explore. The first one is the introduction of language(s) other than only Luxembourgish, both in radio programmes and in online content (see chapter below on *Diversity*). Another direction would be developing content that attracts a broader public such as sports news (but with a different angle than simply listing sports results) or entertainment programmes (for instance on-air and/or online quizzes on music or another aspect of culture). We also suggest that ERS� develops interactive content in which audiences can participate (see dedicated subchapter on *Interaction with the audience*).
- Last but not least, ERS� needs more visibility if it wants to increase its audience. It should be advertising its (new) offer and, primarily, its identity: what is ERS�'s special signature, how is it different from its competitors? In other words, ERS� needs to develop a brand and communicate about it, targeting not only its existing audience but more so its potential audience, i.e. the Luxembourg population. This would mean combating some clichés (“Radio 100.7 is only for intellectuals”, “Radio 100.7 is the voice of the government”, “it doesn't address foreign residents of Luxembourg,” etc.). But first programming would need to be improved.



ACCESSIBILITY

CURRENT SITUATION

ERSL's content offer does not address impaired audiences for lack of resources (time, dedicated people, money). The hearing-impaired audience can still visit the Radio 100.7 website to get a taste of the programmes by reading the written content.

BEST PRACTICES (S)

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SUGGESTION(S)

ERSL needs to focus its resources on increasing its audience base, and on programmes and content that meet this goal. However, as a public service media organization, ERSL needs to consider impaired audiences.

There are few steps that ERSL could take to improve its offer towards impaired audiences without spending too much time and money. First of all, the news bulletins: as the News team has a script for each of them, it would not cost anything to make this available online (either separately, or embedded in podcasts). The same measure could be applied to any radio content that uses a pre-written draft. There also could be a "zoom" function on the website to help visually impaired users, or an option to change the white background colour, which might be too bright for some users.

SOCIAL COHESION

CURRENT SITUATION

ERSL plays a crucial role in the Luxembourg media landscape by supporting Luxembourg language, culture and identity. ERSL directly contributes to the spreading of national creative works by reporting and debating on literature, theatre, fine arts and music events. ERSL also broadcasts a high number of concerts every year thanks to its collaboration/partnership with the Luxembourg Philharmonic Orchestra, music festivals and others besides. In 2016, for instance, ERSL broadcast 100 concerts (live and recorded) taking place in Luxembourg.

ERSL also offers a platform for social and cultural not-for-profit organizations (associations) within the country so that their voice can be heard nationally, thus providing an opportunity for presenting their mission and gaining visibility. This mainly refers to air-time (as opposed to online content) and translates into three avenues which are to be pursued: interviewing representatives of the social and cultural not-for-profit organizations, reporting about them (topic related) and inviting selected representatives of these organizations to participate in the Radio 100.7 "carte blanche" programme (where they would speak for themselves, not as spokespersons of their organizations).

However, almost all ERSL programmes and content are in Luxembourgish, which reduces the impact of ERSL by automatically excluding half of the population. When ERSL was created, 22% of the Luxembourg population was foreign. In 2017,

50% of inhabitants were foreign and did not necessarily speak or understand Luxembourgish (mostly Portuguese, German, English or French).

BEST PRACTICE(S)

The show “Backstage” focuses on Luxembourg and local (non-classical) bands and their projects.

SUGGESTION(S)

- The changes that ERS� has made in the programming over the last three to four years reflect a determination to develop content that addresses younger generations as well, as opposed to the average public service audience, which tends to be well educated and middle aged and above. We would encourage ERS� to go further in this direction and work on the format and ways of delivering the content according to target audience. This should be part of a broader rethink on what ERS� wants to be, its identity and the message it wants to convey in order to develop a platform and programming strategy that are focused. This is where vision plays a role.
- The fact that the ERS� content offer is almost exclusively in Luxembourgish excludes broad layers of the population and, as such, frustrates social cohesion and diversity. ERS� should doubtless extend its content offer in other languages, mainly in English, both on-air and on its online platform(s) (also see chapter below on *Diversity*).
- Over the years ERS� has developed a unique audio database on Luxembourg culture and history, namely its archives. ERS� has started cataloguing this material. We can only support this project and suggest that ERS� takes advantage of the archives from both a programming perspective (re-use of parts or all of recorded programmes) and an educational perspective (partnerships with schools, art centres, museums, etc.).

INDEPENDENCE



MY PRIORITY IS TRUST.
WE ARE BETTER WHEN
WE MOVE SLOWLY.

Jean-Paul Hoffmann
ERSL General Manager

SUMMARY

ERSL fully depends on the Luxembourg government for its budget, the approval of its non-editorial decisions and the appointment of its Board members. Nevertheless, ERS� offers reliable news content – independent from political or commercial influence – that is supported by high-quality investigative journalism.

ERSL contributes to delivering a critical, informed view on both national and international affairs. However, as a Luxembourg public service broadcaster, ERS� needs to reinforce its local presence and coverage of local news. Additionally, ERS�'s next challenge is to develop its online news offer in order to retain its audience and increase reach.

GOVERNANCE

CURRENT SITUATION

ERSL's Board is composed of nine Directors: one President and eight board members. The government appoints all of them for five-year renewable terms. Four of the eight members directly represent the State. The other four are social and cultural figures from Luxembourg society. The Board of Directors appoints the General Manager. The Finance and the Communication Ministry approve the main decisions taken by ERS� regarding its organization and expenditure. The government approves ERS�'s annual accounts and activity report.

The fact that Board members have a five-year mandate gives some stability to the Board, disconnecting it from government terms of office. Additionally, Luxembourg political culture tends to be consensus-driven – something which favours continuity. As a matter of fact, the former General Manager served for more than 10 years. The current General Manager took office in 2013. While we acknowledge the intention of lawmakers to balance the general interest of the community and the specific focus provided by the representatives of socio-cultural organizations, the current system of governance underlies a risk of politicization, which could be a threat to ERS�'s independence.

BEST PRACTICE(S)

The Board of Directors participates in discussions on strategy (including not only budget but also content and platform development, technology, staffing, etc.) and is aligned with ERS�'s management on vision and priorities for the media organization. This is a key factor for maintaining government financial backing and administrative support.

SUGGESTION(S)

In theory, the mixed composition of the Board (even number of State and civil society representatives) ensures a wide-ranging representation of the Luxembourg community and its interests. Nonetheless, the fact that the government appoints all of the members of the Board of Directors underlies the risk of politicization in the Board and might jeopardize ERS�'s independence. Even though the decision does not belong to ERS�, we suggest that ERS� works with its Board and the parliamentary committee for media and broadcasting in order to explore and, where applicable, propose alternative options. The EBU legal department can help in this matter and provide examples on how PSM boards are appointed in other European countries with a similar public service media system.

FUNDING

CURRENT SITUATION

The broadcasting licence agreement between the State and ERS� runs for 10 years. In addition, ERS� has a five-year renewable budget contract with the State. ERS� totally depends on the State for its funding (98.5% of its annual budget). Funding does not come from a special tax or from a license fee, as is the case in several other European countries, but straight out of the State budget.

This system makes ERS� dependent on political decisions for its budget, though the five-year package gives some visibility to ERS� and makes planning possible. In a comparison, ERS�'s yearly budget (EUR 6.1 million) is somewhat higher than the average budget of similar PSM, but this is only a matter of perspective. ERS� is weighed down by salaries (based on the salary grid for State employees) and additional social costs (+15% mandatory social security contributions).

The law prohibits ERS� from obtaining income from advertising, although sponsorship is allowed within specific limits. Sponsorship represents less than 2% of ERS�'s total income.

BEST PRACTICE(S)

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SUGGESTION(S)

- We believe ERS� could use its annual budget more efficiently if it reviewed how this is allocated. That would open the way to developing and running new projects while remaining within the current annual budget of EUR 6.1 million. However, 60% of ERS�'s operating costs (2016) relate to staff, as explained above. This represents a genuine constraint.
- ERS� assesses the general cost of each show (fees, technical support, additional expenses, etc.) and takes this cost into account in its programming decisions. However, there is no day-to-day monitoring of costs for each programme. By implementing a detailed analytical ("activity-based costing") accounting system (even if "only" in Excel, which is feasible given the size of the organization), ERS� would have detailed knowledge of costs and could continuously monitor the cost of its programmes and activities. This would give ERS� firm control over production costs and provide a precise benchmark for assessing programmes and purchasing external content. This would also

enable management to review and refine the budget allocation (see point above).

- We recommend that ERS� finds ways of diversifying income - within legal limits. For instance, ERS� could extend sponsorship to other existing programmes or even fund new programmes with the help of a specific sponsor. Online platforms offer opportunities for advertising that the radio programmes do not have: ERS� should work on this. ERS� could also think about how to obtain additional income from archives (by licensing some of the audio tracks or recorded music, for example).
- Attracting sponsors and advertisers depends on both audience reach and the public image of ERS�. The more ERS� is focused around a vision and brand (as a unique selling proposition - see subchapter above on Reach) and the more its offer is clearly presented and developed (radio station and online platform), the more it will be able to reach out to new sponsors and advertisers. ERS� would benefit from the advice of an industry expert in that respect.

EDITORIAL DECISION-MAKING

CURRENT SITUATION

The General Manager is legally liable for all news published, but the Editor-in-Chief is internally responsible for all news produced. The News team works according to an editorial charter (*Redaktionskonzept*) and rules, including the Journalist Code of Ethics. No journalist working for ERS� has ever been prosecuted for any news content produced.

ERS�'s Newsroom accounts for most of the company's staff (22 out of the 44 employees and most of the freelancers and interns) and produces 90% of all broadcast news and current affairs content. Altogether, the team is responsible for 18 daily live news bulletins and is expected to contribute to additional news items for the website.

The News team is mostly composed of young, motivated journalists who deliberately chose to work for Radio 100.7 on account of its independence and in-depth treatment of stories.

According to direct feedback from ERS� employees, partner organizations and audiences, ERS�'s news content is more credible and accurate than the news of its direct competitors [even though precise statistics on the reliability of news are lacking for Luxembourg]

BEST PRACTICE(S)

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SUGGESTION(S)

- ERS� gives priority to on-air news and does its best to keep the website up to date on news, adding content whenever the team have time to do so. This is not a workable long-term strategy. Its audience is used to receiving news in almost real-time on their phones (through dedicated apps with breaking-news

alerts) and on the Internet. ERS� needs to develop a “digital first” strategy, where any breaking news is immediately reported online without waiting for the next on-air live bulletin.

- Aside from breaking news, at least equal priority should be given to on-air and online news in terms of quality and published content. ERS� should develop a fully integrated newsroom and publish news content on both platforms at the same time (record video at same time as audio when interviewing or covering events; when preparing articles for on-air broadcast, immediately publish the on-line version, perhaps including additional information, etc.). ERS� should also develop more specific news content for the online platform. It has room for more development, including news in other languages, which would attract other types of audience.
- The above suggestions would mean reorganizing the News team, the workload distribution and the news offering. For instance, the News team could prepare fewer or shorter live news bulletins each day (18 is rather a lot) and dedicate the time saved to online news content and development.

CONTRIBUTION TO AN “INFORMED CITIZENSHIP”

CURRENT SITUATION

ERSL is “a significant contributor to media plurality in Luxembourg”, according to its self-assessment report, as opposed to other news publishers, which are party-oriented. At the moment, ERS� journalists are praised for their critical interviewing technique and their reporting on current affairs and political issues.

ERSL supports investigative journalism (within its budget limitation) in which it has produced some tangible results. The ERS� team, for instance, was instrumental in breaking a story on the secret service that ultimately led to the demise of the ruling government coalition.

BEST PRACTICE(S)

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SUGGESTION(S)

- ERS� offers news on national and international affairs. It does not focus on local news, but its news content is in Luxembourgish. ERS� should be more local, which means talking about local villages, places and people. It means being less in the studio and more out and about. This sense of ownership is crucial: ERS� has to sport its Luxembourg identity and that entails covering local breaking news in order to outplay the competition. Additionally, ERS� could do more traffic bulletins, review their schedule and format, or maybe offer them in English as well to address the non-Luxembourg citizens who work in the country and who are also commuters. From the same perspective, ERS� should offer more news content in English (and possibly French) so that it can become THE news reference in the country.

- Considerable value is placed on investigative journalism, which is one of Radio 100.7 strengths. As such, it should be further developed. ERS� could achieve this by reorganizing the team and reducing the length of some news bulletins (12 minutes is rather long for radio). ERS� should set a target, for instance three to four investigative stories a year.
- Both for multimedia and local reporting, ERS� journalists should get used to working more with dedicated applications that turn their smartphones into portable recording studios.



EXCELLENCE



HERE WE CARE FOR
WHAT WE DO.

Pierre Reyland, journalist



SUMMARY

ERSL produces in-house programmes of high technical and editorial quality. Nonetheless, it has some adjustments to make in its structure and workflow in order to guarantee the consistency of its editorial quality and the full integration of its on-air and online platforms.

There is also a discrepancy in the quality of the general content offer that goes beyond the fact that ERSL relies on external content that does not always meet the same requirements. This is clearly an issue that ERSL needs to address if it wants to grow its audience. ERSL content would also have a higher impact if it were to develop an “audience culture” and thus be able to offer targeted content to targeted audiences.

ERSL’s staff members are for the most part professional and highly motivated, which of course is an asset. ERSL needs to maintain this commitment by offering career prospects and learning curves to its team members, including the freelancers and, to a lesser extent, the interns as well.

QUALITY OF ORGANIZATION AND IMPROVEMENT PROCESS

CURRENT SITUATION

ERSL is a small structure that functions with 44 employees, 30 freelancers and numerous interns. The team is mostly dedicated to content (mainly news and music) production. The administrative part is minimal and these duties are mainly fulfilled by the General Manager.

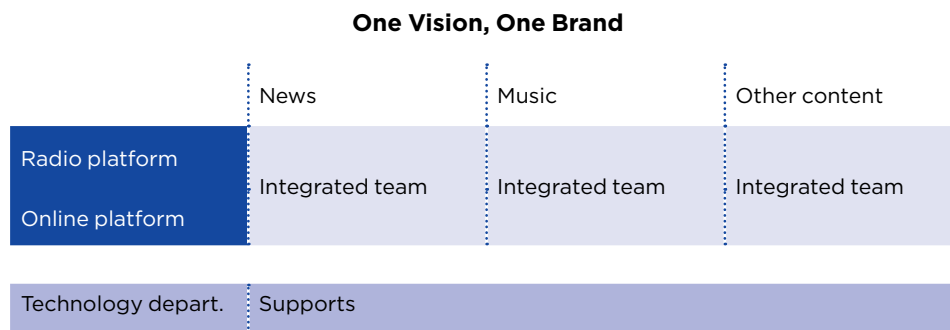
ERSL has rules in place for finance and administration as well as defined workflows for content production and for commissioning productions. ERSL’s organization chart is simple and structured around programme production: newsroom / music / other content / technology.

BEST PRACTICE(S) /

SUGGESTION(S)

- The General Manager seems to have too many roles to fulfil at once and thus not enough time to work on strategy (including innovation). ERSL should think about changing its organization structure by delegating most of the General Manager’s administrative tasks to other members of the staff.

- ERSL has organized its internal structure around content production, which is how things should be: content comes first. Even so, ERSL is no longer simply a radio station but a two-platform media organization. The internal structure should reflect this reality and be totally devoted to the production of content for both platforms, including original content for each of them. This means having one vision, one brand and fully integrated teams working for both on-air and online content production (see chart below).



QUALITY OF CONTENT

CURRENT SITUATION

ERSL has criteria and rules in place relating to content quality, both for news (*Redaktionskonzept*) and other content. ERSL also has a process to check the quality of content before it is broadcast, whether the content is crafted in-house or externally produced. ERSL tries to apply the quality check systematically. However, it may happen – mainly for lack of time – that a programme goes on-air without having been checked, which occasionally results in the broadcasting of content that does not meet ERSL's quality standards.

While news content is almost totally internally produced (90%), as is classical music programming (75%) and half of the non-classical music offer, external producers are mostly in charge of the rest of the content (between 50% and 75% depending on genre and format)¹.

¹ During weekdays, the split between in-house and externally produced programmes is as follows:

- Night programme (01.00-06.00) in-house produced.
- Early morning show (06.00-09.00): created and presented by in-house presenters; news and current affairs provided by ERSL staff with 10-20% of external input.
- Mid-morning show (09.00-12.00): created and presented by in-house presenters; news and current affairs provided by ERSL staff with around 25 minutes of features and cultural reporting provided by external producers.
- Midday show (12.00-13.30): created and presented by in-house presenters; news and current affairs mainly provided by ERSL staff (partly re-using content from the morning show).
- Non-classical music (13.00-14.00): 3 out of 5 shows per week externally produced.
- Classical music (14.00-15.00): all shows internally produced but with external input.
- Non-classical music (15.00-16.00): all shows produced by external producers (freelance) but using ERSL technical support.
- Late-afternoon show (16.00-18.30): created and presented by in-house presenters; news and current affairs provided by ERSL staff.
- English-language programme (18.30-19.30): all shows produced by external producers (freelance) but using ERSL technical support.

This can result in discrepancies in content quality. It also impacts the overall perception of Radio 100.7 because of an uneven offering and inconsistent messages.

The issue is more than simply a question of content quality. It is actually connected with ERS�'s programming strategy (see chapter below on *Diversity – Programming*) and overall vision for its platforms.

BEST PRACTICE(S) /

SUGGESTION(S)

- ERS� should tighten up and more clearly define the criteria regarding the expected level of quality from external producers. Expectations should be more detailed. Generally, ERS� needs to create clear, documented quality criteria for its (non-news) content and make sure that every producer receives a copy (attached to the external-producer contract for instance). ERS� needs to develop clear, documented specifications for each content type/programme (length, detailed type of content, values conveyed, etc.) and systematically check before broadcasting that the final content meets quality requirements and specifications. In the case of external producers, the final payment could be tied to compliance with both quality criteria and content specifications.
- Whenever programmes produced externally have not been checked or do not meet ERS� standards, we recommend replaying high-grade past programmes so that there is no drop in quality. Additionally, if ERS� would broaden its content in English (or even French or German), it could expand the number of potential external producers, which in turn would allow ERS� to be more selective and impose higher requirements.
- ERS� needs to establish editorial control over all the programmes and content which it broadcasts or publishes on its platforms (radio as well as web and other online platforms). An internal producer should be responsible for the quality of each item of content (which includes: matching ERS� identity, meeting all ERS� content requirements as well as passing the quality test before broadcast or publication). It should not be possible to publish content without the green light from the producer in charge.
- The above suggestion is also valid for the News team. The team of journalists and additional Newsroom collaborators produces 18 news bulletins a day as well as other news content, either for the radio or for the online platform. Even though ERS� news is considered as quality news, the amount of content produced and the amount of people involved underlie a risk for quality and editorial consistency, at all levels (grammar, spelling, copyrights on images and sounds used, wrong references, incomplete source checks, etc.). Designated editors should be responsible for approving each news item that is published. Some media organizations have a collective system for checking content,

1 (continued)

- Non-classical music (19.30-20.00): 3 out of 5 shows per week externally produced.
- Music, classical and non-classical (20.00-01.00): half in-house and half externally produced (over the course of one month there are around 25 hours of external programming and 22 hours of original internal programming, the rest being repeats).

Non-classic music programming on Saturdays is almost evenly split between in-house and external productions; on Sundays, in-house programmes predominate.

where every newsroom member can see any piece on news prior to publishing. This is a good way to share the information and improve the quality and consistency of content, but it only works if somebody is formally responsible for giving the final green light. Additionally, newsroom members should take further advantage of online tools and software for checking spelling and grammar, digital newsgathering sources, etc.

AUDIENCE RESEARCH AND AUDIENCE SATISFACTION

CURRENT SITUATION

ERSL does not have detailed data on its listeners. Nor does it have the tools in place to know its audiences in depth. The only regular figures come from a broad survey that twice a year assesses the audience of all media available in Luxembourg (print, radio, television, online, etc.). There exists some technical data relating to the website and use of ERS� streams, but they are not used efficiently from the perspective of content and audience development. As a result, ERS� cannot properly target its content offer and programming and instead tries to propose a broad spectrum of programmes in the hope of catching all types of audience.

BEST PRACTICE(S)

/

SUGGESTION(S)

- In spite of its limited resources, ERS� still needs to get to know its audiences better (existing as well as potential) so that it can offer content that targets specific audiences (including people who do not understand Luxembourgish). This would be extremely helpful for programming purposes as the same content scheduled in another time slot may have differentiated audience results.
- ERS� cannot afford to pay an external service provider to continuously assess its audience and audience profile, but it can use its existing tools to gather and analyse more data on its audience. For instance, it could monitor online traffic (number of single visitors, at what time of the day and night, what kind of content, etc.) and use the website to do fast, to-the-point surveys. It could also monitor “likes” and “comments” on ERS� social media and ask specific questions to its followers on social media. It would also be possible to test new formats and content through focus groups, or create a group of volunteers who accept to give weekly feedback on a specific content. For example, the Dutch news television programme EenVandaag has created a community of 50,000 people to help shape its programming. Every week over 20,000 people participate in broad surveys on current topics. With this opinion panel, EenVandaag gives a voice to a large and often silent majority, providing its journalists with insights that no other competitor has (see <https://eenvandaag.avrotros.nl/panels/opiniepanel/>). ERS� could also try to partner with other (small) Luxembourg media organizations to share the cost of regularly gathering quantitative audience data, or even team up with the local university to obtain specific qualitative analysis.

- ERSL also needs to understand how different audiences consume media content. While older audiences are still traditional radio listeners, other audiences tend to use “on demand” services – they do not have the habit or the time to listen to scheduled on-air programmes. They want to consume media content fast, when they can or want to, on devices other than traditional ones. All these data on audiences are vital for ERSL so that it might adapt its content and platform offering as well as its formats and programming.
- As ERSL does not have any audience research teams or processes, the PR person is the interface between ERSL and the outside world. As such, PR may be able to collect data of interest on audience satisfaction and expectations. There needs to be a process in place to ensure that such data are transmitted to the General Manager and the relevant managers, then used for programming and discussions on content development.

TECHNICAL QUALITY OF CONTENT AND RELIABILITY OF DELIVERY

CURRENT SITUATION

ERSL does not own its broadcasting infrastructure. Instead it uses a dedicated service provider (BCE). The quality of the service is good, and the population coverage is 95% (85% of the territory). ERSL broadcasts on two frequencies and has several levels of redundancy for both as well as a contingency player (automated switch in case of problems) to ensure the reliability of its broadcasting service.

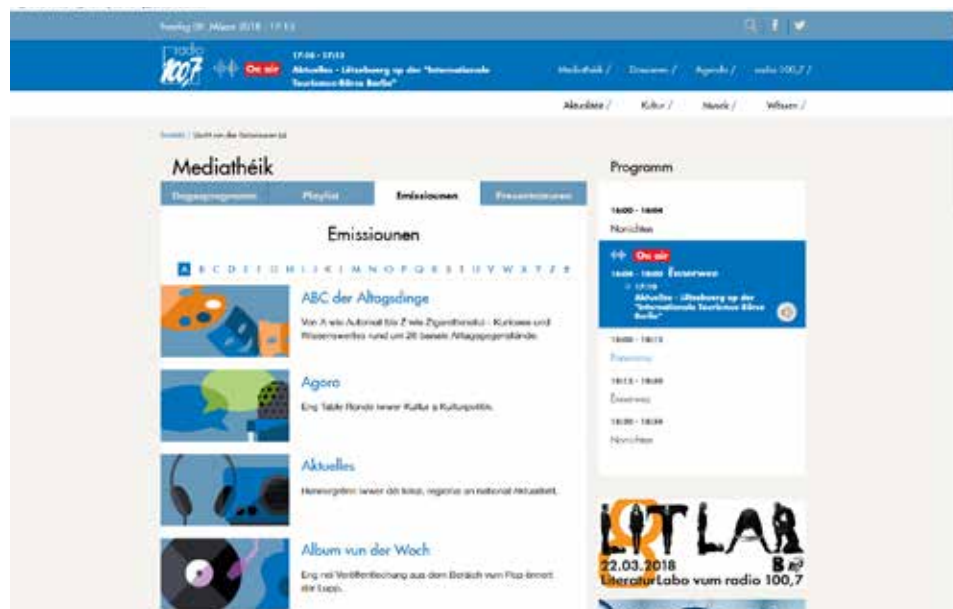
ERSL benefits from modern, high-tech studios and technical facilities that have been designed according to the needs of the team in order to optimize content production. As a result, in-house audio programmes are of high technical quality. That is not always the case for the externally commissioned content that Radio 100.7 broadcasts.



Radio 100.7, Studio 1 (Image: ERSL, <https://img.100komma7.lu/uploads/media/default/0001/60/8523327d3fdd1e6af480e15df8fffa7107379e00.jpeg>)

BEST PRACTICE(S)

- ERSL's main building is new. It was designed to foster efficiency and meet the workforce's needs in all respects. Prior to construction, staff members participated in brainstorming groups, including an ergonomics group, and had the option of submitting their own suggestions. The building also meets energy saving requirements.
- Radio 100.7 offers unique content free of charge. Internet users can find all the available programmes in replay mode (i.e. content that is not bound by external copyright) in a well-organized "Mediatheik".



SUGGESTION(S)

- ERSL should take full advantage of its online platform(s) and available technology to offer more "on-demand" content (replays, podcasts, etc.) and customized ways of accessing its content (live content broadcast online and on social media platforms, apps, use of YouTube to capture younger audiences, etc.). This implies improving the speed of ERSL streams.
- As we have said, ERSL has excellent studios and produces content that is of a high technical quality. It is unfortunate that all the listeners cannot benefit from it. This is because ERSL has only two frequencies, which is not enough to ensure the same quality of reception everywhere in the country. ERSL has a territorial coverage of 85% according to lower quality standards. This falls to 70% if measured according to EBU standards. We do not have sufficient technical information to recommend a solution. We can only suggest exploring and assessing the cost and feasibility of options for improving technical coverage such as applying for an additional FM frequency, working with the broadcasting company to increase the capability of its transmitters and investing in digital radio.

STAFF MOTIVATION AND CAPACITY BUILDING

CURRENT SITUATION

ERSL does not have a HR dedicated person. The General Manager is in charge of all matters relating to staff – and some of his staff-related decisions are subject to the approval of the State. Since he was appointed in 2013, ERSL's General Manager has already introduced many changes to professionalize management within the organization, which has included human resources. Most recently, the General Manager has focused on skills and experience, which mainly translates into a reinforcement of training (in-house and external), a more structured hiring process and management by objectives.

In its small structure, ERSL employs two different categories of people who share office space and work together to produce content: employees (44) and freelancers (approximately 30). Even though staff are committed and express pride in working for ERSL, the level of professionalism and training is not the same for all. Nor are the benefits and career possibilities – although there is no formal career path due to the small size of ERSL and the relative flatness of its organization chart. ERSL additionally hosts around 35 interns a year, mainly in the Newsroom. This is part of a long-term strategy designed to create a pipeline of future media professionals that ERSL can potentially use as a talent pool.

ERSL uses training to develop internal skills and stay competitive. The focus is on direct needs for on-air content (speaker and journalist trainings) as well as on training for online development.

BEST PRACTICE(S)

ERSL applies management by objectives: staff members have annual objectives to attain and their annual appraisal is based on how close they have come to meeting those objectives. That then translates into a year-end bonus (between 80% to 120% of one month's salary).

SUGGESTION(S)

- ERSL should introduce some degree of internal mobility to afford career opportunities to staff (employees and freelancers) and to develop flexibility, creativity as well as the exchanging of ideas and best practices. So far there is only a small degree of crossover between departments and cooperation has been insufficient. The development of integrated platforms and cross-media content would help in that respect.
- Even though ERSL's organization is rather flat, with only a few management positions, ERSL needs to help people grow within the organization and raise their level of talent. It is important to keep motivation intact and retain skills within the organization. Structural changes such as the introduction of more producers to ensure editorial supervision over all content (internal and external) could be one way of fostering internal promotion. We suggest that ERSL appoints a managing editor in charge of News and Programming and create two senior producer roles². From a longer-term perspective, ERSL

² The producer is responsible for final content and gives the green light for its broadcast or publication. This person also checks the quality of each item of content under his/her responsibility. By quality we mean: matching ERSL identity, meeting all ERSL content requirements, respecting the predefined specifications of the programme/content as well as passing the quality test before broadcast or publication.

should think about a basic career path for its staff members in addition to a general learning curve. Staff needs and their progress could be assessed during the annual appraisal.

- We suggest that ERS� bases hiring and training strategy on the skills which it needs for implementing its (future) platform and content development. This first implies having a clear vision for the future of the organization (see chapter above on *Universality - Reach*) and on how this will translate in terms of content offer and programming. ERS� will ultimately need specific multilingual and multiplatform skills but in a planned way that matches the requirements of the equipment and technology used as well as fitting with content development (genre, format, etc.).
- ERS� welcomes numerous interns every year – almost as many as the number of permanent employees. As stated above, this is part of a long-term strategy to create a pool of potential talent. In order to make this strategy efficient, we suggest that ERS� introduces a formal process to manage interns that would include in-house training, formalized supervision (each intern would be under the responsibility of a producer) and a learning curve to follow. This investment would require time and supervision from ERS� management. For this reason, ERS� should prefer long internships (three months and above) as opposed to shorter-term placements that could be as brief as one week.



DIVERSITY



WE TEND TO LIVE IN A
BUBBLE.

Jean-Paul Hoffmann, General Manager,
ERSL

SUMMARY

ERSL offers a variety of programmes that covers the spectrum of its remit, and addresses different types of audiences. However, the content offer does not reflect the diversity of the Luxembourg population as it automatically excludes the 50% of foreigners who live in the country and who do not necessarily speak the Luxembourg language. In addition to the language issue, ERS� team members are highly educated and develop content that corresponds to their own centres of interest but not necessarily to the expectations of their broader audiences. As a result, ERS� appears to be a cultural niche in the Luxembourg radio landscape. To extend its audience reach, ERS� needs to develop a content and programming strategy that reflects its vision and mission but also speaks to the person in the street. In that respect, ERS� should focus on diversity (in terms of targeted audience, topics considered and accessibility) and developing interaction with the Luxembourg population.

PROGRAMMING

CURRENT SITUATION

Radio 100.7 is a general-interest radio station with a cultural orientation. It offers news content, classical and modern music, programmes on literature and arts, and dedicated airtime for social and cultural organizations. At first sight, Radio 100.7 and its extended offer (which includes the website) seem to perfectly embody diversity.

However, ERS�'s offer suffers from a lack of consistency – not only in terms of content quality but also in terms of “signature” (identity). The offer is at the same time too broad and too specific. The main focus is clearly on news and current affairs (of the 44 employees, 30 have a press ID) and on music. Currently, Radio 100.7 broadcasts on average 4.5 hours a day of news, current affairs and features, and 17 hours of music and entertainment. All other programme types combined represent 2 hours a day. The remaining 30 minutes is promotional time³. The website more or less mirrors the Radio 100.7 offering, with few additional items of content.

The Luxembourg population includes 50% of foreign residents. Luxembourgish, French, German, English and Portuguese are the main languages spoken. Luxembourg is a multicultural country. However, ERS� is not focused on diversity: diversity is not part of its thinking on programming (ERS� does not even measure the diversity of its offer). The content offer only targets foreign residents marginally. Neither does it reflect the social and cultural realities of Luxembourg's population.

³ Figures inferred from Radio 100.7 annual programming structure that states: news and current affairs 1,643 hours, music 6,209 hours (incl. 2,443 of classical music), promotional time 178 hours, other programmes 730, making a total of 8,740 hours (365 days, 24 hours).

BEST PRACTICE(S)

Radio 100.7 broadcasts a one-hour programme in English on weekdays. The programme contains news and music and targets the foreign population of Luxembourg. This marks a first step toward multilingual content.

ERSL should advertise more about it so that non-nationals hear about the programme. ERSL should also find a way to obtain feedback about the programme (by asking questions about it on its website and social media pages, for instance) to check whether it reaches its targeted audience and to garner ideas on how to improve it.

SUGGESTION(S)

- ERSL needs to rethink its offer and develop a programming strategy (including formats, genres, schedules) based on its vision (see chapter above on *Universality – Reach*) and the audiences it targets. Diversity should be part of the discussion and reflected in the offer in a way that is consistent with ERSL's global vision, brand and platform identity.
- ERSL needs to be more focused in its content offer and programming: there are too many programmes (in number and in genre) and the scheduling is too complicated, with too many clusters. A telling example of this lack of continuity is the Radio 100.7 morning show: there is a presenter in charge of the show, but somebody else is in charge of the interview slot that takes place in the middle. As a result, the show lacks leadership and continuity, and the audience loses the momentum. ERSL should use the possibilities offered by its two platforms (and potentially more if needed) to devote more time and energy to diversity while also being more specific. Radio 100.7 could concentrate on what it is good at, whereas the online platform could have a broader offer – as long as both platforms have their own identity and are consistent within their own offering and with ERSL's overall vision.
- ERSL can also harness the formats both to simplify programming and to make it more attractive. ERSL could produce more fast-moving talk shows, for instance, and increase the length of some of its successful music programmes. ERSL could also concentrate its niche programmes. This could entail improving their focus and quality and broadcasting them once a week (as opposed to short programmes every day).
- Music represents an important part of ERSL programmes, both in terms of dedicated team and on-air time. The creation of a new position in the company two years ago, with the hiring of a coordinator for contemporary music, shows ERSL's determination in wanting to rejuvenate its music offer and attract younger and broader audiences. ERSL now offers greater prominence to contemporary music and to Luxembourg music producers and artists. Luxembourg artists represent 4.5% of the yearly musical programming (280 hours in 2016), which is rather high taking into consideration the fact that Luxembourg is a small country. We would encourage ERSL to continue re-orienting its music offering, using audience research to better match music and audiences. According to time of day and type of programme, playlists should focus on a specific audience and offer targeted music content accordingly.
- ERSL should review how it interacts with its not-for-profit partner organizations. Times have changed since ERSL's remit was drafted. Nowadays, all these organizations have their own window (website, social media) where they can broadcast their own programmes if they want to. ERSL should rethink the way it gives them a voice, and develop more innovative ways of supporting and including them in some of its programmes, under the editorial responsibility of ERSL producers

- Last but not least, we recommend that ERS� develops content in different languages, both on-air and online, in order to be more representative of the country's diversity (and multilingualism). ERS� could take small steps at first such as broadcasting short news bulletins and online news in English, interviewing guests in their native language whenever possible (French or English), or introducing a bilingual radio programme (for instance the morning show) with two co-hosts, each of which speaks a different language. At the next stage, after having analysed the reaction of audiences, ERS� could go further and develop specific bilingual (or even multilingual) formats and content. We suggest that ERS� look at other public service radio stations for inspiration. The Swedish experience shows that bilingual radio programmes, when they find the right recipe, can attract audiences.

INTERACTION WITH THE AUDIENCE

CURRENT SITUATION

ERSL suffers from a lack of interaction with its audience – at all levels. There is hardly any possibility for the listeners to directly participate in a radio programme or interact with a member of the ERSL team. Dialogue on social media is patchy. The audience has the possibility of “liking” content or reacting to it on the social media platform operated by ERSL, but there is limited follow-up from the ERSL team.

BEST PRACTICE(S)

In 2015, ERSL launched a competition for original radio plays: authors and creative professionals from Luxembourg and its surrounding region are allowed to participate and can submit their work in Luxembourgish, German, French or English. The winner receives a prize of €3,500 and Radio 100.7 produces and broadcasts the winning play. There is one contest a year, each time around a different theme

Bernd Marcel Gonner wins radio 2017 radio fiction award 100.7



This is a creative way of engaging with audiences. It nonetheless targets only a small fraction of the listeners, i.e. those who are educated and capable of writing radio plays. Based on a similar principle, ERS� could launch other competitions for its audience. For instance, it could target younger audiences by holding a contest where they have to produce a three-minute programme on their smartphone about something representative of Luxembourg culture. The best 3, 5 or 10 could then be published on ERS�'s online platform and on social media..

SUGGESTION(S)

- We suggest that ERS� develops a structured approach to interaction with its audiences that includes all platforms and social media, and goes beyond one-way reactions (such as "likes" on the Facebook page) to foster genuine dialogue so that a personal bond can be developed between ERS� and its audience. This would also allow ERS� to get to know its audiences better and constantly assess the relevance of its content offer – by analysing spontaneous reactions (likes and comments on social media platforms and website) as well as directly asking for audience contributions in order to develop content (suggestion box, participation in opinion surveys and focus groups, requests for testimonials in relation to investigative journalism cases, etc.).
- Radio 100.7 should focus on live programmes (and make fewer and better packaged taped formats). This is still the best way to generate a relationship of proximity with audiences. The language is more fluent and colloquial too, as opposed to pre-recorded content. Live formats allow the audience invite itself into the programmes and be part of the discussion (by phone, live comments or questions on social media, but also by attending programmes in person, e.g. in studios or remote broadcasts from town halls, for instance). This works for all types of programmes, including musical offerings.
- We have already suggested that ERS� journalists should be more locally oriented and be out and about more often. This is true for all programmes. Radio 100.7 should record more programmes outside its studios and interact with the public. Introducing webcams in its studios would also help ERS� generate interaction – but only if the audience takes an active part in the programme and appears on the video stream.
- Last but not least, ERS� needs to be more active on its social media platforms and use them as tools for encouraging interaction.

ORGANIZATION

CURRENT SITUATION

ERS�'s team does not reflect the social and cultural diversity of Luxembourg. Most of team members are highly educated (to university level) and Luxembourg nationals. There are few employees of foreign origin or who do not hold a Luxembourg passport. In terms of gender ratio, ERS� is almost perfectly balanced (21 women out of the 44 permanent staff members in December 2017).

Even though ERS� does not have formal rules in this respect, the producers try to invite in experts who are representative of political and gender diversity – with the inherent limitation arising from the smallness of Luxembourg's population and the exclusive use of Luxembourg language.

BEST PRACTICE(S)

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SUGGESTION(S)

It is time for ERS� to transform its content offer and become more focused as well as reflect more the diversity of the country (see subchapter above on *Programming*). This not only implies working from a different perspective to target new audiences and innovate with formats. It also means diversifying the social and cultural background of ERS�'s team and working with new external producers who are representative of Luxembourg's diversity.

Adding one or more languages to the content offer would automatically require introducing more diversity amongst staff and programme guests/experts. To attract younger audiences, ERS� will also need to hire young talent that speaks the language of millennials and uses their communication tools.



ACCOUNTABILITY

A man in a dark suit and white shirt is sitting at a desk, holding a black telephone receiver to his ear. He is wearing a watch on his left wrist. The background is a bright, out-of-focus office environment with a window.

”

WE ARE SERVICE
ORIENTED.
WE SHOULD NOT
MIX SPEED WITH
PRECIPITATION.

Pascal Tesch, CIO

SUMMARY

ERSL more than meets its legal obligations in terms of reporting, self-regulation and asset protection. However, we suggest that ERSL communicates more with its stakeholders (mainly the public) on its projects, achievements, use of the budget and platform development. On the one hand, this would increase ERSL's level of transparency; on the other, it would contribute to increasing ERSL's visibility and developing a brand image.

TRANSPARENCY

CURRENT SITUATION

ERSL publishes its simplified annual activity report and basic financial figures online, as well as some information on corporate governance.

BEST PRACTICE(S)

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SUGGESTION(S)

- Transparency is mainly about the (right) level of information ERSL gives to its stakeholders so that they can scrutinize how it works and manages public money. In that respect ERSL should post not only general data on its budget but also more detailed information on how it spends this money (proportion devoted to content production, content purchasing, staff expenses, etc.).
- ERSL should also communicate on how the organization meets the additional quantitative objectives assigned by the government when attributing ERSL its budget. This would show ERSL's commitment and accountability to its stakeholders.
- A monthly online newsletter could be an excellent two-way communication channel for ERSL management to inform both its staff, including freelancers and interns, and its audience on what is happening at the company with regard to finances, organization, content and platforms.

REPORTING

CURRENT SITUATION

Once a year, as per legal requirements, ERSL provides the government with an activity report, a financial report and the auditor's report.

From an internal perspective, the General Manager reviews ERSL's revenue and costs relative to the budget on a monthly base.

BEST PRACTICE(S)

ERSL is legally bound to report to the government and to the government only (annual accounts and activity report). However, ERS� voluntarily tries to meet the parliamentary committee for media and broadcasting once a year.

SUGGESTION(S)

ERSL's activity report focuses on Radio 100.7. It also needs to include data and achievements relating to the online platform. This is all the more important since ERS� is undergoing a transformation to become a true multimedia/multiplatform organization.

SELF-REGULATION

CURRENT SITUATION

ERSL does have a process in place to handle audience complaints. If the complaint relates to a factual error, the relevant department will take care of it and supply the appropriate answer. If the complaint is of editorial or ethical nature, the person with editorial responsibility and the General Manager will deal with it. Complaints are very rare.

ERSL is one of the Luxembourg-based broadcasters and, as such, is under the supervision of the *Autorité luxembourgeoise indépendante de l'audiovisuel* (ALIA). ALIA is an independent body that ensures that broadcasters are complying with the law on audiovisual content (especially relating to the protection of children and the respect of human dignity/non-discrimination) and advertising. ALIA does not act as an ombudsman as it does not offer a mediation service. All breaches of the law are duly sanctioned.

BEST PRACTICE(S)

ERSL is willing to improve its organization and offer. ERS� has volunteered to be part of this Peer-to-Peer review. Prior to this, ERS� participated to an informal benchmark involving other European broadcasters that offer programmes in a language spoken by a minority (German-speaking Belgium, German-speaking Italy and Romansh-speaking Switzerland).

SUGGESTION(S)

- ERS� should formalize (write) and complement its process on audience complaints. The development of online content and social media (neither of which come under ALIA's remit), on top of the important share of external content in ERS�'s broadcast programmes, may generate more complaints or questions from audiences. The process should make it clear who is in charge according to type of complaint, who is part of the decision process, who bears the final responsibility for the answer, what the timeframe is for the answer and so forth.
- We suggest that ERS� informs its stakeholders (government, cultural and social associations and the public) about its voluntary participation in the Peer-to-Peer review, and shares with them the core findings of the associated report.

ASSET PROTECTION

CURRENT SITUATION

ERSL duly ensures that work conditions, equipment and the working environment are safe and in line with industry standards.

ERSL is a small organization. It does not have the resources (i.e. the time, the money or the people) to check if somebody uses its content without authorization, especially online content. This is also part of the reasons why ERSL wants to transfer the management and protection of its archives to the National Audiovisual Centre.

The contract between ERSL and its employees defines and settles intellectual property issues on in-house content production. In the case of external content, ERSL mostly buys broadcasting rights (number of broadcasts in a defined period of time).

BEST PRACTICE(S)

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SUGGESTION(S)

- Physical security is only enforced at the building entrance, which requires a badge. Security could probably be improved by activating the badge requirement at the every entrance to each floor (both main stairs and emergency staircase) or at least when entering the studios.
- ERSL should define clear internal and contractual rules on intellectual property with regard to online content (whether produced in-house or otherwise).

INNOVATION



I AM NOT IN FAVOUR OF
TECHNOLOGY-DRIVEN
CONTENT.

Pascal Tesch, CIO



SUMMARY

ERSL does not have a culture of innovation. Instead it operates a traditional idea of content production and programming. ERSL's main focus is still on radio programmes – at the expense of the online platform. As a result, the changes introduced by ERSL in the last few years have resulted more from a “need to keep up” mentality than from a clear development strategy based on a specific innovation-driven vision.

ERSL has the technology in place to be more innovative with its platforms and formats. It is up to the top management to foster a new internal culture that is more creative and supported by a clear vision of where ERSL is heading.

GENERAL

CURRENT SITUATION

ERSL encourages its staff (including freelancers and interns) to contribute new ideas and suggestions for improvement. This has resulted in healthy feedback, especially relating to content and formats.

However, ERSL's programming strategy and platform development are more a reflection of efforts so as “not to be left behind” than the result of an innovation-driven strategy. There is no time, budget or people dedicated to innovation.

BEST PRACTICE(S)

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SUGGESTION(S)

Having limited resources does not mean that ERSL cannot be proactive in terms of innovation. The team leaders (programme, news, music, Director General, technology) could hold a quarterly meeting dedicated to innovation, for which the main preparation homework would be to monitor what competitors and similar PSM within EBU are doing and developing (in all respects: platforms, apps, content, formats, IT, etc.).

We recommend that ERSL should continue sampling ideas from staff and trial those suggestions that have potential. A good way of proceeding in such circumstances would be to define a group of two or three people from different departments (to allow for different points of view and expertise) who will work on an idea (as a project on top of their regular tasks) and then test it in live conditions.

Innovation has to become part of ERSL's strategy.

CONTENT

CURRENT SITUATION

ERSL presents a traditional programme offer in terms of format and concept. Even the website is not used as a platform in its own right but as a window for Radio 100.7 content.

BEST PRACTICE(S)

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SUGGESTION(S)

The content offer needs to push back the boundaries and be more innovative. This means trying new formats, developing web and multimedia content, testing new schedules, involving the audience in programmes, using social media as broadcasting platforms and more besides. The first step is for ERSL to get to know its audiences better (see section on Excellence – Audience Research) so that it can innovate in relation to a targeted audience, its centres of interest, the platform(s) it uses and the way it consumes media content. Subsequently, ERSL can trial new content and formats on various platforms and see what works.

For instance, SRF (Switzerland) last year launched a new concept called "acoustic news", based on the fact that younger generations do not listen to, watch or read news in the same way as their parents. Instead of waiting for the next radio bulletin, they pick up the headlines on their smartphone. This means that news on the radio has to be different to attract them. Bearing that in mind, SRF introduced a new format that gives more details than the online version as well as some contextual explanations to help understand a news item. The language is more colloquial, and there are "sounds" in the background (relating to the topic), used to paint a sonic picture linked to the one created by images. This is only an example but it could still inspire ERSL. Radio 100.7 could customize some news content according to its targeted audience (for instance news targeting young people immediately before or after the programme Generator).

ERSL would gain in creativity by developing more cooperation between its departments and producers. Trans-platform and trans-genre projects could be used to enable news, music and other content producers to work together, for example in celebration of an important national event.

TECHNICAL INNOVATION

CURRENT SITUATION

ERSL uses modern technology and equipment, which is an asset, as it can develop new formats and platforms.

In 2016/17, ERSL gave its journalists an application that simplifies and improves mobile reporting from the field.

The technology department is currently working on a content application for mobile phones.

BEST PRACTICE(S)

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SUGGESTION(S)

- Any technological development only makes sense if it fits with ERS�'s overall vision, mission and strategy, if it reinforces the brand and if it contributes to serving target audiences better. In other words, developing a platform or an application because competitors have one is a worthless endeavour. A platform/application needs to target a specific audience and deliver a certain type of content in accordance with targeted audiences.
- ERS� needs to make sure that it not only has the technology but also the internal IT skills to develop what it decides to implement. This will impact both hiring policy and training strategy.
- Visual radio would be a plus in terms of audience reach and would be quite easy to implement thanks to the already high quality of the existing studios. ERS� would only need to invest in streaming enabled cameras. Visual radio would also allow ERS� to innovate in terms of formats and produce dedicated multimedia content.

EXPLORING NEW PERSPECTIVES AND TERRITORIES

CURRENT SITUATION

ERSL is trying to broaden partnerships with concert organizers to expand its musical programming.

BEST PRACTICE(S)

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SUGGESTION(S)

ERSL could explore new partnerships in order to diversify its content offer (not only with regard to music) and increase audience reach. This could include partnerships with independent young producers from Luxembourg and its region (not only in Luxembourgish but also in other languages spoken in the area), with commercial media companies (when it makes sense, e.g. for covering special events) or with universities. In the later case, ERS� could take matters a step further and ask its partner universities to put forward innovative pilot programmes. This could even be conducted as a competition, with the best ones or even the winning programme actually produced and broadcast under ERS� editorial supervision.

ERSL could also try extending its sponsor base to fund the development of new content through sponsorship.

PART 2

EXECUTIVE SUMMARY

ERSL's management is aware of the challenges faced by the organization and has a relatively accurate view of its strengths and weaknesses.

The quality of journalism and the dedication of staff is a particular asset. The team assigns priority to content (as opposed to internal organization or image) and holds its public service mission in high esteem. ERS� also has modern, high-tech and reliable equipment and studios.

VISION AND STRATEGY

Even though ERS�'s top management has developed a vision for the organization that is more than simply fulfilling ERS�'s public service mission, we are under the impression that its development strategy is more reactive than pro-active – the website itself seems more like a need-to-do exercise than the result of an integrated multiplatform vision.

ERSL should take advantage of everything it has achieved over the past five years to review, redefine (where necessary) and share its vision – within the organization and outside as well. This seems to be the right moment as ERS� will soon be defining its strategy and objectives for the next five years. In this respect, we would suggest that ERS� stresses in its vision the fact that it represents the identity of Luxembourg in all its cultural diversity. We also strongly suggest that ERS� should include a multimedia and integrated perspective, whereby two (or more) platforms are part of the same brand (in the sense of a recognizable signature), have common content as well as identity and content of their own.

Strategy comes after vision and sets out how to attain the vision, taking into account every angle: objectives, milestones and budget. After defining strategy, ERS� can adapt its content offer accordingly and then define which skills its staff members need to develop.

CONTENT

REACH AND AUDIENCE STRUCTURE

ERSL operates two platforms, Radio 100.7 and its mirror-website www.100komma7.lu. Their content offer focuses on news, music and culture, and places a special emphasis on events taking place in Luxembourg.

Radio 100.7 reaches 7.8% of the Luxembourg citizens, but only 5.4% of the total population, if we include residents. This is rather low compared to other European PSM – except that ERS� only has one radio station, which reduces its visibility and

weakens its position in terms of branding (and combined penetration rate). ERS� needs a strategy to increase its audience. The first step is to get to know existing and potential audiences better so that it can adapt the content offer and programming accordingly. So far, ERS� does not have an “audience culture”, nor a structured process in place to gather or analyse data on audiences and their profiles. As a result, the content offer targets broad categories instead of specific audiences. The risk is that by trying to be everything to everyone, ERS� ends up with nobody.

The fact that ERS� broadcasts and publishes content exclusively in Luxembourgish (except for one hour a day in English on weekdays) is a real hurdle in a country where 50% of the population is foreign and may not speak Luxembourgish. We cannot emphasize strongly enough that ERS� should explore bilingual/multilingual radio programming and develop some of its content offer in English – at least on its online platform.

Visibility matters, too. To increase its audience reach, ERS� needs the Luxembourg people to know that its offer exists. Communication (beyond self-advertisement that only addresses the existing audience) is key in this respect. Communication should be aligned with the vision and advertise the brand as opposed to individual content, at least until the brand becomes more of a household name.

CONTENT OFFER AND PROGRAMMING

News, current affairs and music are central to the ERS�’s offer as measured by the resources dedicated and on-air time. ERS� also broadcasts other types of content, mainly focusing on culture and arts. The overall impression is that ERS�’s offer lacks consistency: the programming is both too broad and too specific at the same time. There is also a discrepancy in quality and “identity” between various items of content which makes it more difficult to establish a consistent ERS� brand. A significant portion of ERS�’s programmes is externally produced, which is one reason for the discrepancy but by no means not the only one. The question of consistency is more than simply one of production method. It also encompasses vision and strategy concerning content and programming and the directives on content that ERS� management gives to its producers.

ERS� needs to rethink its content offer and programming based on its vision and mission, and on the needs and expectations of its (existing and potential) audiences so that it can offer targeted content to targeted audience. This will, in turn, increase its reach. ERS� must adapt its offer not only to its different audiences but also to the way each of them consumes media content. While older audiences are still traditional radio listeners, younger audiences tend to use “on demand” services – they are not used to or do not have the time to listen to scheduled on-air programmes. What they want is to consume media content fast, when they can or want to, on devices other than traditional ones. In this respect the development of online platforms and services is fundamental for ERS� to ensure its sustainability. The development of online platform(s) requires a vision and a strategy. It cannot be a catalogue of radio-programmes that is made available online. ERS� needs to integrate all its platforms, develop cross-media content and train all staff in multimedia skills.

ERSL should use the possibilities offered by its two platforms to become more focused. Radio 100.7 could concentrate on what it is good at, whereas the online platform could have a broader offer – as long as both platforms have their own identity and are consistent within their own offering and with ERS�'s overall vision.

NEWS AND EDITORIAL RESPONSIBILITY

ERSL news offer is considered reliable and politically balanced. The News team is highly professional and follows strict and clearly defined editorial rules. Some of the journalists even left competitor media organizations to join ERS� because of the way it handles news. The Editor-in-Chief is internally responsible for all broadcast and edited news content, even though the General Manager is legally liable for this.

Nonetheless, there is room for improvement in order to increase the impact of ERS� news offer:

- The News team mainly provides radio-format content and raw material that the online team then adapts for the website. The News team does not feed the website with dedicated news content on a regular basis. However, a significant part of the audience obtains news first from online platforms (including smartphones) and wants to be informed of events as soon as they happen. Therefore, ERS� should change its news approach to "digital first". This implies changing workflows and structuring the Newsroom differently. The News team should be fully integrated and work for both platforms at the same time. Consideration should be given to reorganizing the team into a small number of larger groups, each under the supervision of a managing editor and in charge of some of the bulletins, other news formats (for radio and online) and one or two investigative stories a year.
- News programmes are mainly in Luxembourgish but focus on national and international news. This is a double gap that ERS� should work on: on the one hand, news should be rooted locally (by mentioning names of village, interviewing local people and fostering interaction with listeners) and deliver practical local information; on the other, part of the news offer should be in English to capture the international audience living in Luxembourg (50% of the population).

ORGANIZATION

GOVERNANCE AND FUNDING

The Luxembourg government appoints the President and the eight members of ERS� Board of Directors. It also approves ERS�'s annual accounts and activity reports and sets the budget on a five-year basis. This automatically makes ERS� politically dependent, with a risk of politization within its Board, even though the spirit of the governance rules is to represent the interests of the community in its broader sense.

The current situation does not seem to affect ERSL's editorial independence negatively. As we mentioned above, ERSL has been praised for the quality of its news and investigative journalism as well as for its balanced reporting before and during elections.

ERSL's financial management is sound and transparent. The fact that the government allocates a five-year budget allows ERSL management to plan and invest in the necessary technology.

Nonetheless, ERSL would gain in independence – at least from a financial point of view – if it could increase the share of own revenue in its budget. This would not be easy to achieve as the law prohibits ERSL from advertising on-air. However, ERSL could develop online advertising – which implies becoming “online first” and turning the website into a genuine online platform with an identity and audience of its own. ERSL should also expand sponsorship arrangements (less than 2% of its income in 2017) in relation to existing programmes and seek sponsors for funding and developing new programmes.

INTERNAL STRUCTURE

ERSL is a small structure, centring on the production of radio programmes. Technology and equipment meet these requirements but could do more if needed. The studios are ultra-modern. From a technical point of view, ERSL has the resources to develop more platforms and multimedia content. However, this might require additional internal skills (through training or recruitment). Additionally, ERSL is no longer simply a radio station but a two-platform media organization. The internal structure should reflect this and be organized around the production of content for both platforms.

Administrative tasks are entrusted to a few managers, with the General Manager having the final say. ERSL does not have any HR-dedicated staff. The General Manager is in charge of staff-related issues on top of all his other tasks. As a result, ERSL lacks of a proper HR strategy in terms of training and staff development (learning curve, possibility of promotion, career path). Such things are important to keep staff motivated, retain and build up internal talent, and achieve ERSL's vision.

CONCLUSION: ONE VISION, ONE BRAND

With 25-year celebrations around the corner, the challenge for the future is to engage with a new generation under the guidance of a strategic plan. This will require a media organization that has a strong vision for its future, which has clearly defined its identity, which knows its audience and which has an evolving schedule that at all times is relevant to listeners. This public service radio station, developed over a quarter of a century, must enhance its offering by embracing multiple platforms and adding new languages and new visual experiences – all within the same vision and brand. Thought must also be given to introducing a new programming structure where staff and content are led by a producer-grade person working in a fully integrated multimedia environment in which all staff members have a career path.



PEERS' BIOGRAPHY



Corinne Destoop

Senior Manager, Financial Planning & Analysis, EBU, Switzerland

After graduating from a French Business School in 1992, Corinne started her professional life holding different Finance and Administrative roles in a French sugar-trading company in Moscow (Russia). In 1999 she moved to Switzerland where she worked for Nestlé Nespresso near Lausanne (Switzerland) as Corporate Management Accountant until 2006. She joined the EBU in Geneva (Switzerland) in October 2006, first as Manager of Financial Services, then as Head of Finance, until she was promoted Senior Manager of Financial Planning and Analysis in 2014. She is now managing a team of 5 financial analysts, and is in charge of management accounting and reporting, of budgeting and planning, and of providing support and advice to all EBU departments in terms of business planning and strategy.



Tom McGuire

Head of Radio 1, RTÉ, Ireland

Tom McGuire began career as a journalist in 1990 with a small independent regional station, where he was employed as a current affairs presenter and as Head of News. In 1993 he joined RTÉ Regional studios as a radio presenter/producer and reporter on the 'Nationwide' television programme. In 1999 he was appointed Current Affairs Editor of RTÉ Radio 1. He served as Regional Editor (2003 -2008). In 2013 he was appointed Head of RTÉ Radio 1.

RTÉ Radio 1 is the main radio channel of Irish public service broadcaster RTÉ and is the direct descendant of Dublin radio station 2RN, which began broadcasting on a regular basis on 1 January 1926. The station is a rare modern example of a mixed radio channel, offering a wide spectrum of programming which is a mainly speech-based mix of News & Current Affairs, Sport, Arts & Culture and Documentaries alongside Music and Entertainment. In 2017 RTÉ Radio 1 was honoured as 'National Radio Station of the Year' and also selected as 'Broadcaster of the Year' at the New York Festivals. Latest listenership figures give the station a national audience share of 22.6% with a national reach of 24%.



Ulla Svensson

Head of Format Development, SR, Sweden

2013- Head of format development at the Swedish Radio
 2016- 2017 Part of the strategic C2S-team at the Swedish Radio
 2009-2012 Head of Strategic recruitment and talent management
 2007-2008 Commissioner of P3, the young channel
 2005-2006 Founder of "Din Gata" – a new young local Channel in Malmö
 2002-2004 Head of news and current affairs, P3 Stockholm
 2000 Awarded "Stora Radiopriset", for being an excellent coach and leader
 1999 – teacher in managing creative groups at the radio bachelor of arts at "Stockholms konstnärliga högskola"



Nathalie Labourdette, Head of EBU Academy, Switzerland

Nathalie joined the EBU to create a professional-to-professional model and international training programmes for Broadcast professionals. EBU Academy, sets the standards for excellence and is a recognized leader in media training business.

Previously, she spent some years in Brussels at the European Commission where she was administrator in the Audiovisual Policy unit. Before, she had been for 10 years a very active producer of documentaries and works of fiction, moved on to film distribution and also produced programmes for Radio Sweden.

Nathalie is secretary to WEM, the EBU Women Executives in the Media (WEM) network.

PEER VISIT OF ERSL

THE PEER REVIEW MEETING OF PSM VALUES
24-25 JANUARY 2018, LUXEMBOURG

REVIEWERS

Corinne Destoop, Senior Manager, Financial Planning & Analysis, EBU, Switzerland

Tom McGuire, Head of Radio 1, RTÉ, Ireland

Ulla Svensson, Head of Format Development, SR, Sweden

EBU SECRETARY

Nathalie Labourdette, Head of EBU Academy, Switzerland

PARTICIPANTS TO THE PEER-TO-PEER REVIEW

Jean-Paul Hoffmann, General Manager

News

Pierre Reyland

Fanny Kinsch

Simon Larosche

Christina Heidt (producer)

Jean-Claude Franck (editor-in-chief)

Yves Stephany (online manager)

Chris Zeien

Claude Biver

Maurice Molitor

Serge Kessler

Music and culture departments

Jean-Claude Franck

Yves Stephany

Guy Engels (classical music)

Fred Medernach (non-classical music)

Technology and platforms

Pascal Tesch, CIO

Dirk Schleder, deputy

Finances

Anne Schroeder

Staff delegation

Carole Schimmer

Coordination committee

Anne Schroeder (public relations)

Claude Mangen (programme coordination)

Pascal Tesch

Dirk Schleder

Jean-Claude Franck

Guy Engels

Fred Medernach

Board of Directors (by telephone)

François Mousel (board member)

Sociocultural organizations:

Jean-Jacques Rommes, Luxembourg Business Federation

Paul Herber, UNICEF

Laura Zuccoli, ASTI (Immigrant Workers Support Association)

Roby Steinmetzer, Luxembourg Federation of Authors and Composers

Olivier Landini, OGB-L (trade union)

Peggy Wurth, Theatre Federation

Marc Hostert, Artistic Circle Luxembourg

Theo Peporté, Catholic Church Luxembourg

Stefan Braum, University of Luxembourg

Steve Heiliger, CGFP (public sector trade union)



EUROPEAN BROADCASTING UNION

L'Ancienne-Route 17A
PO Box 45
1218 Le Grand-Saconnex
Geneva, Switzerland

Tel. +41(0)22 717 21 11
www.ebu.ch