



# UPPSALA UNIVERSITET

*Department of Informatics and Media,  
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**Music radio stations from the “On Air” to the Online:**  
Identifying media logics in the content and formats of Radio FIP on its  
digital platforms

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## **Abstract:**

Internet and digital media have profoundly reorganised the radio landscape by giving birth to new formats and patterns of radio listening. Today, traditional radio actors systematically use online platforms to diffuse their programs and communicate with their audience. This master thesis offers a case study and examines how Radio FIP, a French music station of public service, uses its digital devices to diffuse its program and produce content online. On the basis of existing researches on radio and radio diffusion online, and with the help of the concepts of format, media logics and hybrid media system, the author of this paper defines two logics of traditional radio and radio online used as reference in order to analyse the influence of media logics on the station's material and formats online.

Observation of Radio FIP's website and social media pages on Facebook and Twitter showed a clear influence of radio online logics in the visual and informative extra content, the additional audio offers through online webradio streams, the promotion of non linear and asynchronous formats of radio listening's and the incorporation of networked media frames. At the same time, logics of traditional radio prove to be also very significant with the pre-eminence and promotion of the station's on air broadcast on digital devices and the reproduction of traditional radio patterns of temporality, music prescription and vertical communication on social media platforms. The coexistence of the two logics in Radio FIP online platforms characterises the station's digital apparatus as a hybrid media space, and opens up new research trails for better understanding what influence the content formats of radio stations diffusing online.

**Keywords:** Radio – Digital Media – Formats – Media Logics – Radio Logics - Radio Listening – Broadcast – Music - Program – Social Media.

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## Introduction

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*“What a joy being able to put a face on the beautiful voice of lady Jane!”*

Jane Villenet is a long-time established hostess of Radio FIP, one of the most emblematic “Fipette”, as we use to call here the female animators whose seductive voices embody the mood and smooth colour of this forty-six years old French music station. For Radio FIP’s audience, Jane is best known as being the week days’ voice of the “Club Jazz à FIP”, a one-hour daily Jazz program that proposes a journey through the most recent or old imperishable classics of Jazz recording around the world. But for me who had the chance to work inside Radio FIP’s web team during three months, Jane was also this distinguished lady who came every day in our office to greet us, who always paid attention to the work we were doing and with whom I remember having nice and engaging conversations. On that grey and chilly day of late December, in the Parisian building standing next to the river that hosts the station’s offices, I proposed Jane to have a look on the social media coverage I realised for her Jazz program of the previous week. In this pre-Christmas period, Jane was exceptionally hosting the “Club Jazz à FIP” in tandem with Hugh Coltman, a charming British (but very Francophile) singer who I actually didn’t know before but was quite famous among blues and Jazz fans, at least from what I learnt. For this special occasion I decided to take pictures of the two hosts in the studio throughout the week in order to make a photo gallery of this particular Christmas’s Jazz week and I published the nicest clichés of Jane and Hugh on the Facebook and Twitter pages of radio FIP for promoting the broadcast. As we were watching people reaction’s online with Jane, we were happy to see that a lot of listeners were praising the opportunity to see the real face of one of their beloved hostess. Under one photo of Jane and Hugh published on Facebook, a particularly “liked” comment made by one online listener even stated: *“What a joy being able to put a face on the beautiful voice of lady Jane!”*<sup>1</sup>.

Radio throughout the twentieth century has distinguished itself from other media as being a “blind” medium focusing essentially on the sound. This distinctiveness, considered by many as a major strength of the radio-phonic medium, appeals the listener’s creative imagination to build his own images. The pure auditory link that bounds a listener and a speaker often turns

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<sup>1</sup> Appendix 1

radio into a substantial object of fantasy. On radio FIP for instance, the decidedly sensual tone that is adopted by all the hostesses when they talk through the microphone actually lead some auditors to believe that there is only one unique female speaker on the air, while in the reality “FIP’s voice” (as some listeners like to name it using the singular) is personified by more than ten different hostesses. However, today we no longer only “listen to” radio, we also “watch” radio using our computer, our smartphone or another screen device. The most popular FM radio stations have moved digital and now diffuse their program online. The visual dimension that used to be absent in traditional broadcast is now a central element of the communication of traditional radio stations on internet. This development somehow challenges radio’s core identity. Some individual may fear that showing the face of a radio animator for example could break the myth of the blind audio broadcast and rip off the picture listeners have in their head. But a lot of radio fans are also welcoming such innovations, as our opening example illustrated. Online listeners probably value equally editorials, articles, album reviews, music videos, photo galleries and others kind of non purely audio content that radio stations may provide online in order to accompany the listening activity. Creating, editing and diffusing this type of content on Radio FIP’s website and social media pages was my work during the three months I spent at the station between November 2016 and February 2017. As I was contributing to the radio’s digital interface, I had to write reviews, news articles, take photos and videos of the guested artists and communicate on the social media platforms run by radio FIP. In other words, I found myself participating at my very little own scale in the ongoing evolution of this media. The wide array of tasks I was responsible for would maybe not be considered as a radio work strictly saying, but it probably enjoined more people to listen to FIP (at least I hope so). It also certainly affected the listening experience of one part of the radio station’s audience that is the online listeners. In our opening example, this user witnesses that he is now able to listen to his favourite Jazz program with the face of Jane Villenet in his mind thanks to some posts on Facebook, which represents a quite significant input to his radio listening activity.

This situation is obviously not typical of Radio FIP; it is the result of a global evolution of the sound medium toward multi-media presence, as explained by Gago (2008) or François (2016). The digital revolution has raised fears of the death of analogue FM radio, but despite these concerns traditional radio stations are still vivid in France. We have actually never listened as much to radio as today: 80% of the French population listen to a radio program on a daily basis,

and a growing part of more than 6 million people is now listening to it on a digital support<sup>2</sup>. Rather than disappearing, existing radio stations integrate the digital environment. Radio station's digital devices provide a wide array of additional features such as visuals, texts, videos, news articles, reviews or hypertext links. The online interface even offers new listening functions by archiving former broadcast programs and allowing users to select the replay of the radio content they want to hear. In the online environment, radio listening actually turns into a different activity, with new technological supports, new forms of content, news codes and new listening behaviours. While I was witnessing this development from the inside of one particular station, I become interested in radio content and formats online, how they may relate to the main program on air, and how these different elements were contributing to the creation of a new form of radio "listening" experience.

## **Aim and Research Questions:**

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Since internet has opened up the diffusion of audio program to a great variety of actors, certain radio can without any air frequency, and sometimes without any professional help, create programs for online listeners (Méandel and Musiani, 2014). Existing FM radio stations themselves use digital media platforms extensively in order to diffuse their program, produce new forms of content and communicate with their audience online. This deep reorganisation of the field has triggered intense debates about the nature of radio and the future perspective of existence this sound medium. If listeners consume radio programs online through a visual interface, what is the distinctive feature of the radio media? If anyone can potentially make their own radio program online, what is the function of traditional radio actors? If people can listen to music by opening YouTube, Spotify or Deezer, what is the future of music radio stations?

These reflexions make radio a particularly interesting subject to investigate currently. However, my purpose in this paper is not to discuss the role of radio, or to investigate the future evolution of this media, but rather to analyse how existing radio stations uses digital devices to diffuse their program and produce content. In a broader sense, I want to contribute here to the

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<sup>2</sup> Numbers provided by 126 000 Radio / Global Radio survey by Médiamétrie for the period of September/October 2016 on a cumulated audience of people of more 13 y.o, Monday – Friday / 5am – 12pm.



understanding of how radio stations adapt to the online environment. There are different ways that could be envisioned to study this question. One could look at the production and making process of a radio station's online material. One could focus on the receiver's side and analyse radio audiences' reaction and behaviours online. I chose however to undertake a different approach. I decide here to take the perspective of one radio station and to focus on the content published on its digital platforms, meaning the material visible online, regardless of its nature or format. In this setting, a more specific aim will be to show how an existing radio station adapts media logics in its own digital material. I will do so with a case study of Radio FIP by describing the station's online formats and ask the following research questions:

- **What formats of content are published in Radio FIP's online platforms? (RQ1)**
  
- **What logics or combination of logics influence the formats of Radio FIP online? (RQ2)**

To answer these questions I propose to conduct a content analysis of Radio FIP's online material and to use the concepts of "media format" used by Altheide and Snow (1979), the concept of "overlapping media logics" presented by Klinger and Svensson (2015) and the concept of hybrid media defined by Andrew Chadwick (2013). These theories will be presented in a later section of this paper. Yet, before focusing on the case of Radio FIP, I will describe briefly the particular context of the French radio landscape, which constitute the background of my empirical setting, and present Radio FIP more specifically in order to provide a better understanding of the current implications. Then in a second chapter, I will state first what is intended by radio and radio listening in an account of the academic studies on this topic.

## **Chapter 1: Background to the empirical setting:**

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### *1.1. The radio media Landscape in France*

In 2017, radio still stands as the most widespread media according to UNESCO (World Radio Day, 2017). There are more than 2.4 billion radio receivers worldwide according to the Central Intelligence Agency (2013). Moreover, radio is considered as one of the most reachable mass

medium with an estimated 75% of household having access to a radio in developing countries (UNESCO, 2012). The technique of radio diffusion has a long lasting existence. It was discovered in the late nineteenth century, after the works on wireless telegraphy performed by Heinrich Hertz in 1887 and Guiseppe Marconi, who became the first to experiment the transmission of signals over long distances from 1896 (Jost et al., 2009). In 1906, the Canadian Reginald Fessenden realised what is considered to be the first radio program by recording speech and music (Jost et al., 2009). Radio then began to develop itself as a mass media during the interwar period. In November 2nd 1920, the Pittsburgh's radio station KDKA announced the election of Warren G Harding at the US presidency, which is considered to be the first large scale broadcast in live (Delli Carpini, 1993). In France, the history of radio appears to be quite peculiar. Between the private ownership model of American stations and the state monopoly of the British Broadcast Company (later renamed British Broadcast Corporation) created in 1922, France has adopted a mixed model for radio diffusion during the 1920's. The question has opposed the tenants of a public ownership for radio diffusion under the authority of the Ministry of Post, Telegraphs and Telephones, and the advocates of a liberal model (Ulmann-Mauriat, 1999). "Radio Tour Eiffel", administrated by the State, was the first station to emerge in 1921. One year later, "Radiola" became the first private ownership frequency to diffuse its program. In the absence of any legislation regarding transmission's licences, both public and private stations were created during the decade until a compromise was voted in 1928 and officially authorised private radio stations under the government's permission. In practice however, radio in the 1920's in France was still a hobby for a few enthusiasts rather than a popular activity (eéadel, 1994). Radio programs then consisted mainly of news bulletin and music. However, after 1928 other forms of broadcast began to arise, such as cultural programs or radio drama. In both public and private antennas, listeners' associations had a certain influence on the local radio's production during the interwar period. However, at the end of world war II, and mainly because of the use of this medium for Nazi propaganda, the entire radio landscape was nationalized with a state monopoly declared on march 23 in 1945. In 1963, the French Office of Radio Diffusion-Television (ORTF) was created to manage the audio-visual production of the country. This organism was dissolved in 1974 to give birth to 7 public organizations in the audio-visual field, including "Radio France", whose mission when created in January 1<sup>st</sup> 1975 is to conceive, program and diffusion of radio program under the economic and financial supervision of the State (CSA, 2001). This monopoly however became challenged during the sixties and the seventies by the so called "free radios" of private ownership that emitted from the neighbouring countries, and by the amateurs "pirate radios"

that were diffusing without legal authorization. In order to organize the radio landscape, private radios were declared legal in 1981 and an independent institution was created to allocate the different radio frequencies. This authority, the Audio-visual Superior Council (CSA), is still today the guardian of the radio diffusion and has the power to allow and forbid the emission of signal on the air. According to the CSA, there are presently around 900 private radios and 7 public radios that are allowed to emit on the air in France. From an economic perspective, the private radios stations can be gathered in five main groups: RTL, Lagardère, NRJ, Next radio and Orbus (RadioScope, 2017). The state owned “Radio France” group, which comprises the seven public service radio stations<sup>3</sup> accounts for a bit more than 25% of the on air listening<sup>4</sup>. Since 1933, public service radio stations are mostly financed by an audio visual fee called “redevance” and collected today on the TV devices’ sells. In France, the CSA supervises the online radio diffusion as well by delivering authorization to radio actors on internet.

Radio diffusion online appeared in November 1994 when the start-up “Starwave” first broadcasted a live-concert of a band named *Sky Cries Mary* exclusively on internet. The experience was reissued one week later with a live performance of the *Rolling Stones* (Méadel and Musiani, 2014). The same year in November, the American radio WXYC based in Chapel Hill became the first radio to announce the parallel diffusion of its FM program online. In France however, radio-phonics diffusion online didn’t start to reach an audience before 1999 (Gago, 2004). With the development of online players, audio software and data uploading, FM radio stations were able to create websites and to host an audio diffusion of their program online, along with scriptural elements, in order to widen their audience’s area. Quite limited initially, these websites became progressively more and more complex as they incorporate technical evolutions such as the “streaming”, a mode of delivering which allows for a live or time shifted read of programs, or the “podcast”, which consists of reading downloaded content on a fixed or mobile reader (Gago, 2008). Online listening in this sense can be similar to on air listening, but it can also differ sensibly given the different functions that radio’s websites may embed. They can include visual content such as text, pictures or video, propose the download or replay of past broadcast programs, or even offer audio programs specifically designed for internet, such as thematic webradio. In France, the practice of online listening has progressed constantly over the last years. According to a survey released in December 2016, 6,1 million of

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<sup>3</sup> France Inter, France Info, France Bleu, France Musique, France Culture, FIP and Mouv’.

<sup>4</sup> <http://www.radiofrance.fr/espace-pro/espace-presse/communiqués-de-presse/2017/01/mediametrie-novembre-decembre-2016-radio>.

Frenchmen (11,4% of the whole population) listen to radio through a digital device on a daily basis, the majority with a mobile phone (3 million)<sup>5</sup>.

## *1.2. Radio FIP and its digital transition*

The acronym FIP originally stand for “France Inter Paris” and used to refer to the music program of France Inter, a “generalist”<sup>6</sup> public service station of Radio France group. Radio FIP became an independent public service station with a frequency of its own in 1971. The main function of FIP is to offer a continuous music flow that brings to the spotlight a very wide range of music styles, clearly distinguishing it from other French music broadcasters. Praised for this eclectic approach, Radio FIP is followed by a relatively small albeit loyal audience of 269 000 daily on air listeners in the region of Paris<sup>7</sup>. The musical stream of the radio is only interrupted by news, meteorologist bulletins, and sporadic short comments made by the hostesses. The weekly music program of radio FIP’s broadcast is divided into different time slots, each one attributed to a different programmer of the station. The programmers’ staff is represented by six permanents and a few more intermittent employees whose job is to select music and realise individually three-hours-long music programs that people will hear on the air. These “music slice” are meant to form a coherent selection of musical pieces, highlighting various genres and creating appropriate transitions between songs, whether by connecting lookalike artists, liking similar music ambiances, making the outro of a track coincide with the beginning of the next one, or even use a similar theme in a sequel of songs. It is not impossible on radio FIP’s air for instance to hear Sean Connery’s voice on a rare cover version of the Beatles’ hit “In my Life” right after having listened to “Live and let die”, the theme of the eponym 1973’s James Bond movie composed by Paul McCartney. These intentional connexions that go beyond the mere classification into different music styles made the signature of radio FIP. It gives a red thread to the music playlist while still allowing the listener to run across diverse music genres. It also produces very personal selection since every music program is entirely realised by one human. In this sense, radio FIP follows a rather different rationale than the American model of the “hit parade” or “Top 40” (Sterling and O’Dell, 2010), or the logic of algorithmic recommendation of online music services such as Deezer and Spotify.

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<sup>5</sup> 126 000 Radio / Global Radio survey by Médiamétrie on a cumulated audience of people of more 13 y.o, Monday – Friday / 5am – 12pm.

<sup>6</sup> In France, the term « generalist » for a radio station designs a radio whose programs focus mostly on information and entertainment. I maintained the French term for lack of exact equivalent in English.

<sup>7</sup> Numbers provided by Médiamétrie 126 000 IDF, April – June 2016 among listeners aged minimum 13 y.o between Monday – Friday, 5:00 am – 12:00 pm.

Quite uniquely also, Radio FIP excludes any kind of commercial advertising. Because of being a public service station, its economic model relies solely on state funding's. This aspect allows us to concentrate essentially on the station's content and to elude pure economic concerns in the present case study.

In the traditional or "hertzian" French radio landscape, as we name the panel of radio stations diffusing on air, FIP is not a big actor. The station reaches only 2.2% of the on air audience in the Paris region<sup>8</sup>. However, FIP underwent an important digital transition and today this radio actually gets most of its listeners online. 75% of Radio FIP's fans listen to it through a digital device, and only 25% listen to the radio over the air through a regular receiver, which makes it a particularly relevant example for studying radio diffusion online. Actually this striking ratio can be explained by the fact that Radio FIP used to be available in most of the French regions, but in the late nineties the station lost progressively its transmitters with the closure of its regional antennas in the year 2000 (Libération, 2000). Today, only the cities of Paris, Strasbourg, Nantes and Bordeaux allocate a FM frequency for Radio FIP. Consequently, for many French listeners the only way to reach the station is through internet. For this reason, radio FIP was one of the first station of Radio France group to launch its website *www.fipradio.fr* in 2001<sup>9</sup>, and to create six thematic music webradio exclusively for the net in January 2016 (Radio France, 2016). Today, FIP stands at the 4th digital radio in France with more than 6 million monthly listening of radio FIP's online simulcast or webradio<sup>10</sup>. The station also benefits from 2 134 000 monthly visits on its website<sup>11</sup> and nearly 100 000 visits on radio FIP's mobile application every month<sup>12</sup>.

Radio FIP's website has several functionalities. Firstly, it offers online users the possibility to listen to the station's simulcast online, or one of the six thematic webradio (one for rock, one for jazz, one for groove music, one for world music, one for reggae and one for new releases). It also proposes other types of content as well, pretty much like a music magazine. Its primary function is to offer content for accompanying the listening activity of the audience online. This can consist of articles, texts, chronicles, pictures or videos. Every page however has to contain

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<sup>8</sup> Numbers provided by the ACPM "Alliance pour les Chiffres de la Presse et des Media" - "Alliance for the numbers in the media and the press", January 2017.

<sup>9</sup> Information provided by the digital responsible of the station.

<sup>10</sup> Numbers provided by the ACPM "Alliance pour les Chiffres de la Presse et des Media" - "Alliance for the numbers in the media and the press", January 2017.

<sup>11</sup> May – June 2016.

<sup>12</sup> <http://www.acpm.fr/Chiffres/Frequentation/Applications-Mobile>

something the visitor can listen to, often a player or a music video. We can say that Radio FIP's website revolves essentially around music, but it is not only about music. Publications of the website are sorted into seven different sections: Actualité (Actuality), Découvrir (Discover), Sortir (Going Out), Emissions, Videos, Podcast and Newsletter. These items, especially "Actuality" (the musical news), "Discover" (the chronicles of albums selected by the radio) and "Emission" (the presentation page for every program) represent editorial elements that are produced by the web team. More details about content of the website and social media platforms will be provided later. But before examining this material, and its relation with the main antenna, I need to define radio as an academic object and refer to some significant academic studies on the topic.

## **Chapter 2: Theoretical background on radio studies**

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### *2.1. Radio: a tentative definition*

#### **2.1.1. Radio as an academic object**

By engaging in this study I first need to define radio and to account for the academic lecture of this medium, which is not a simple task. As noted by Antoine and al. (2016), the term *radio* originally designs the technical process of wireless diffusion using electromagnetic waves to convey information in the form of sound. Yet, today radio acquired a much larger meaning than its sole technical dimension. Here I use the term *radio* in the sense of media. Radio *broadcasting* refers to radio-phonetic transmission directed to a wide audience, as it developed from the 1920's onwards with AM and FM radio stations. Radio can be defined as a mass media in the sense that one single source of sound is able to emit and communicate to a large number of receivers. However, it appears that the media radio has been rather overlooked by scholars and has received only little attention in the academic literature. According to Keith (2007), radio studies have not received the echo that the subject deserves, despite the enormous influence of this media in American culture. He explains that "radio was considered mere background and thus hardly worthy of academic attention because of its primary emphasis on popular music, most of which was geared for kids. While television inspired critical studies in the 1970s and 1980s, radio did not" (Keith, 2007: 531). This observation is shared by Tétu (2013) in a well named

article “Radio Broadcasting, a forgotten media”<sup>13</sup>. Additional scholars such as Gazi, Starkey and Jedrzejewski (2012) further agree that radio has been under theorised and quite neglected in comparison to other media. Moreover, academic literature on the radio-phonetic medium often treats this subject through a sociological, political or economic perspective. According to Keith again, it took time for radio to emerge as a plain academic object: “It was not until the 1990s (70 years after the debut of radio) that interest in radio studies (versus radio production and operations) syllabi began to percolate, and this occurred as the result of several factors, among them the debut of the first-ever academic publication devoted to radio studies—the *Journal of Radio Studies*” (Keith, 2007: 531).

Only relatively recently scholars have tried to analyse seriously what does radio represents from a social perspective. Gazi, Starkey and Jedrzejewski (2012) characterise radio as a one-way linear communication media that transmit information directly to a listener, who most often consume it without the possibility to communicate back. They also typify radio as a portable media, we can listen to from different places, in the kitchen, at the workplace or in our car. Focusing on music radio, Glevarec (2014) identifies four functions that characterize traditional radio broadcasting according to him. The “function of identification” aims at establishing a relation between a radio station and its audience. It can be exemplified by a music radio aiming at young listeners and showcasing their favourite artists, which results in the audience’s feeling that this radio speaks for them and that they are part of a broader community of young listeners (“It’s our radio”). The “function of *programmation*”<sup>14</sup> consists of offering a coherent and organized broadcast program or musical stream. This is realized by editorializing the broadcast program with news topic or selected themes, and position specific radio programs for a certain time slot. This function is most closely exemplified by the “program schedule” of each station. The “function of discovery” designs the music talents scout role of radio. It refers to what music and artists one radio station can dig out and bring to light for its listeners. A fourth function called “function of liveness” refers to the dimension of instantaneity the audience feel when listening to real-time events such as concerts, or live newsletters, discussion or debate on the air in the case of an information radio station (Glevarec, 2014). In a similar line, Crisell (1994) estimates that radio is a time bounded medium and mentions the frequent use of time-framed signposting announcement made by the speaker on air in order to inform the listener about upcoming programs. For this reason, Crisell considers that radio is an “account of what *is*

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<sup>13</sup> English translation.

<sup>14</sup> French term close to the English “programming”.

happening rather than a record of what *has* happened” (Crisell, 1994: 9). To summarize, we can define traditional “on air” radio principally by the features of mass audio diffusion, programming and synchronicity.

### **2.1.2. Radio formats**

Another way to approach radio is to think in term of formats. According to the Oxford dictionaries online “format” may design: “The way in which something is arranged or set out (1)”; “The shape, size, and presentation of a book or periodical (2)” (Oxford dictionaries). In the case of sound, “format” can also refer to the extension of an audio file (.mp3 or .wav). Here I will consider the definition (1) of format in term of way of arranging something, though the second occurrence (2) referring to the “size” indicates that the time length of an audio program can constitute a specific format in itself. In the case of radio, “a format is the overall programming design of a station or specific program. It is essentially the arrangement of program elements into a sequence that will attract and hold the segment of the audience a station is seeking” (Sterling and O’Dell, 2010: 308). Radio formats appeared in the post world war two period as a mean to organize broadcast program and promote the content on air in order to compete with the emergence of television (Sterling and O’Dell, 2010). There is a near infinity of formats in the context of radio that can be applied at a scale of an entire radio station or to some particular programs in one station’s broadcast. Here I simply lists the most recurring ones.

Concerning station’s formats, every radio station need to build an identity or model of its own and often specialises itself in one particular format. There are multiple ways to classify radio stations: by their legal status, ownership, scope of diffusion or genre. The genre of a radio station determines most frequently the formats of program adopted. In France, Médiamétrie, the organization in charge of radio audience measurement uses four aggregates to differentiate radio stations according to their genre. First, the so-called “generalist radio”<sup>15</sup> design stations that discuss a wide array of subjects: news, sport, entertainment, music and culture. Then, we have the music radio for stations whose major part of the broadcast is dedicated to music, whether it consists of an ongoing music flux or other programs revolving around music. Music radio stations are usually sub-divided by their music style of predilection, or by the particular logic of their playlist, for instance Contemporary Hit Radio (CHR), format popularized in the

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<sup>15</sup> In French: “Radio Généralistes”.



eighties, that plays the most popular recent music hits repeatedly, or nostalgia radio stations, that play old popular songs and target an ageing audience. A third category used by Médiamétrie is the thematic radio stations that focus on a specific theme (culture for instance), often treated in various forms, and which usually have a very precise programming. A last category consists of local radio stations that emit on a limited territory and showcase the actuality of this region. Taking into account reflexions of some authors (Gago, 2008; Glevarec and Pinet, 2007), we could add information radio stations focusing on hard news and reflexion on the actuality in general, and community radio stations that address to a specific population: a religious group (Jewish, Muslim, Christian), a geographic group (African, Asian, Maghrebin) or societal group (LGTs, vegans, etc...). Of course these categories can be questioned. For instance, information and classic music radio stations are often gathered with thematic radio stations, and local radio stations' programs can take be quite similar to generalist or music radio stations. In an attempt to make sense of these different genres, Vincent (2013) considers that we can resume the French radio landscape in three main station's formats: generalist, music and thematic radio formats.

The notion of formats is slightly different when it doesn't concern a station anymore but a particular program. Every radio station distinguishes itself by producing a programming of its own. Here, programming designs the layout of the different programs offered by the station in a continuous sequence (Antoine, 2016). In this process, a radio station may use a catalogue of different program formats, that differ by their length, elements, structure and way of organizing and conveying the information. According to Vincent (2013), the format of a radio program is what links the message or the idea of a producer, and its concrete form in the sense of device used to accommodate the program in the station's programming schedule. In the French context, a specific portion of a radio station's broadcast recognizable by its particular format(s) and tone is commonly labelled an "emission". Vincent (2013) estimates that program formats can be quite trivial, such as a paper read by a columnist, a question-answers discussion, a recorded sound, and are not necessarily typical of the radio medium as we can list chronicles, reporting or documentaries among formats used by radio programs that are actually common in other media. There are however formats that are more distinctive of radio (and television as well). Information bulletins are short actuality program of a maximum of five minutes that mention the most important current news. Their brevity makes them particularly suitable for the radio broadcast. The live radio, usually in the form of a direct coverage of important events and manifestations is particularly praised by information stations. The talk-show is a very popular format among generalist and thematic radio stations consisting of gathering several

speakers around the table in order to conduct a debate or discussion. Phone-in program is a format allowing listeners to intervene during a program to express their opinion or question the guests and the animator. The magazine is an all-encompassing and relatively long format that uses a variety of successive elements such as interviews, chronicles, debates or reports. More infrequent on radio, the fiction can be composed of lectures of literature at loud. Another relatively rare format is the radio creation, which designs quite abstract audio programs mixing music, speech and sound effects. Formats use by radio are constantly evolving and redefined, but either ways they say something about what radio is.

### **2.1.3. The radio listening activity**

Radio as a media appears to be even more typical when we concentrate on the receiver's side. Most obviously, what makes radio so unique is its quality of sound medium and focus on the audio dimension, which invites the listeners to recreate in their minds the images that are not conveyed. First approached by Rudolf Arnheim in its 1936's book *Radio: an art of sound*, this "invisibility" or "blindness" is considered by many as one of the biggest strength of radio over different mass media, as it appeals to the limitless power of the listener's imagination (Lewis & Booth, 1989; Crisell, 1994; Douglas, 2004). Furthermore, several scholars such as Gazi et al. (2012) or Crisell (1994) stress the secondary nature of radio, characterizing it as a multi-task friendly medium we can listen to while doing something else. In fact, according to the European Interactive Advertising Association's Digital Group Generation report of 2006, radio shows the highest level of parallel media use (cited in Gazi et al, 2012: 12). Crisell (1994) also notices that radio listening is typified by freedom and flexibility of the audience, since people usually tune to a radio program and stop listening whenever they want. Douglas further insists on the fact that the listening experience can represent a more or less active effort; we can consciously listen to a radio program being very concentrated on what is said, or simply hear it in a more automatic and passive fashion and treat the broadcast as pure background listening (Douglas 2004). Crisell (1994) notes that radio listening is often a solitary and private activity that accompany people in their daily routine, and for this reason views radio as a very *intimate* medium. Although, somewhat paradoxically Douglas reminds that the act of listening engages ourselves with an imagined community of listeners who are living the same experience simultaneously (Douglas, 2004). Nevertheless, these typical features of radio listening are somehow evolving as more and more people now listen to radio online. As we are going to

discuss in the next section, this evolution affects the auditor's experience and gives birth to new listening patterns.

## *2.2. Radio online and the redefinition of radio listening*

### **2.2.1. Specifying radio online**

The development of Internet and Information and Communication Technologies (ICT) have profoundly affected the radio landscape, opening up the diffusion to a great variety of platforms and actors (Glevarec, 2014). In the case of radio, one main effect of digitalization refers to what we call "media convergence" defined as the "phenomenon involving the interconnection of information and communications technologies, computer networks, and media content" (Britannica). According to Gazi, Starkey and Jedrzejewski: "Radio 'receivers' are no longer only dedicated hi-fi tuners or portable radios with whip aerials in the traditional sense, but they are now also assuming the shape of various multimedia-enabled computer devices" (2012: 10). As a result, people can now listen to radio on internet using their computer, tablet or smartphone instead of traditional radio receivers. Radio has switched from an analogue mode of diffusion to a multimedia mode of diffusion fostered by the expansion of mobile apparatus and online services. To illustrate, in 2012 more than 100 millions of Americans were listening to radio online (Digital Music News, 2012), and this trend is constantly growing. However, we need to clarify what we mean exactly by radio online. Appellations such as "internet radio" or "radio 2.0" are fuzzy since they have been distorted and used to describe both a radio station's audio stream diffused through internet from a server, as well as other forms of audio content available on Internet such as *webradio*, *streaming media* or *podcasts*. A webradio designs an audio stream that diffuses exclusively online and is theoretically not broadcasted over the air. A streaming media represents any audio or video content in compressed form that can be played over the internet. A podcast refers to an audio file that can be downloaded online and listened to later (Gago, 2006). For sake of clarity, I specify that these elements mentioned above are not the object of this paper. I could eventually refer to it as components of a radio station's communication online, but they are not my prime interest. Here, I prefer to use the term *radio online* instead, for my main object is radio diffusion online in the sense of existing FM radio stations that diffuse their audio program on internet. To be more specific, most FM radio stations diffuse their analogue program online using the technology of the simulcast

(portmanteau word of “simultaneous broadcast” designing the diffusion of a same audio stream on different supports at once). Therefore, in this paper by *radio online* I refer to an existing FM radio’s simulcast hosted on a dedicated website, a mobile application or an online platform. A “simulcast” corresponds necessarily to an online audio stream that diffuses the same radio broadcast one can hear on the air at the same time. When I will eventually refer to different audio streams that may be offered by a radio on internet but doesn’t have any existence offline I will use the term “webradio”.

Though people may listen to the same radio program on internet, the move from on air to online does not only represent a change of support but involves an inflection of listening habits. “Listener users are still listening to radio but in increasing numbers they are moving to the internet and are expecting to find there a new environment for radio genres: that is to say we are witnessing radio converging with multimedia interfaces despite the advantages of its own infrastructure” (Gazi, Starkey and Jedrzejewski, 2012: 16). Listening to a radio’s simulcast on a dedicated website or on a social media platform is not the same than listening to the same program on the air. According to Peñafiel Saiz (2012), internet offers in the case of radio the three following features: “a visual configuration of the radio that is created by a symbolic-iconic language or website, where users can manage messages and information in an intuitive way which creates an interactive model of selection (1), the proliferation of content, with no visible mass audiences and therefore the need to disseminate the content differently needs to be re-thought, creating new narrative and expressive forms (2), added services radio; internet radio offers a variety of push services which represent a set of mechanisms and information that stations offer for sale or for downloading of tangible and intangible products (3)” (Peñafiel Saiz, 2012: 67). By tuning to their favourite radio station online, the audience face a brand new environment with additional content and new features that redefine the relation between the listener and the radio medium in several ways.

### **2.2.2. Visual dimension and value added services**

In various aspects, radio diffusion online questions many traditional features of radio listening. Firstly, as we have already mentioned, we can now listen to radio across multiple platforms and with a variety of technological devices, most of which contain a screen. This brings into play a new visual dimension that was previously absent in the experience of radio listening, as Gazi, Starkey and Jedrzejewski explain: “Radio content was defined through the traditional

relationship between radio and the culture of sound. In the digital age this is evolving as new content is becoming located within visual paradigms (for example video, text and so on). Web radio has synergies with the visual images of other media, such as television. Through the web, radio that transmits sound and pictures can be characterized as being delivered with the additional power of given images.” (Gazi, Starkey and Jedrzejewski, 2012: 10).

Méadel and Musiani (2014) agree with this observation and further believe that radio stations online question the self identity of the radio medium by injecting visual content, text, image and video, which relate to a background that was previously hidden by the fundamentally audio nature of the diffusion. This additional power opens up new possibilities for radio stations. Radio diffusion online when hosted on a website proposes hypertext structure with articles, images, video and hypermedia links to accommodate the simulcast. Peñafiel Saiz estimates that “traditional broadcasters have developed their websites to enhance their radio broadcast and as a complement to their on air broadcasting as a value added service to their listeners” (Peñafiel Saiz in Gazi, Starkey and Jedrzejewski, 2012: 69). These elements are not necessarily audio but they are part of the station’s production and need to be considered as radio content as well. In that respect, internet opens a whole new area with possibilities to propose additional content that come to complement radio stations’ audio program. This visual and complementary content can serve as mere illustration but it can also have a more significant function. For example, in the case of a music station, a listener may be able to read online the album review of a song he is currently hearing on the air. In the case of a talk-show program, the web page can constitute a relevant space to show references of books, press articles or movies mentioned during the broadcast. In this sense, radio stations’ websites may offer a value-added service for the listeners.

### **2.2.3. Desynchronisation, Delinearization and Personalization of radio listening**

Another major change with radio online is the possibility granted to the listener to consume audio program actively and select himself the elements that he wants to hear. As Rémy Rieffel reminds us, “digital media are based on multimedia and interactivity, which allow to access to a multiplicity of functions” (Rieffel, 2014: 24). In our case, radio online doesn’t solely offer an editorial publishing space with visual content, it also allows users to perform a wide array of tasks and actions. Gago (2008) considers that radio diffusion online presents a triple specificity. First, a technical specificity, for the sound is compressed to be heard on an internet player.

Secondly, a specificity concerning the mode of usage. Since digital devices are often more mobile, the time and space of the mediation are changed as we are free to listen to our favourite program when we want and from any place. And finally, a specificity in the logic itself because a radio's website also acts as an audio library and archives former broadcast programs. With the replay function, radio stations' websites offer the possibility to listen to a program that one listener may have missed, or to download for listening to it later at any time with the podcast technology. This means that radio listening online is based on a deliberate intention of program research from the user and positions itself halfway in a traditional "logique de flux" ("logic of stream") embodied by the simulcast and halfway in a "logique de stock" ("logic of stock") embodied by radio program's archives (Gago in Krebs, 2008).

We can legitimately wonder if such new modes of listening still relate to the radio in the strict sense. In point of fact, these new formats of diffusion untie the moment of the on air broadcast and the moment of its consumption, which is a key aspect of traditional radio. Radio stations' websites partly desynchronise the time relation between the speaker and the receiver by endorsing the role of a "radio library" with audio program archives. Furthermore, these new modes of listening shatter the logic of the programming schedule, whose purpose is to harmonise and organize the listening practice. A radio station's programming schedule impose a unique and shared temporality between the station and the audience. This temporality is left to the public's hands online. In this sense, we can consider that radio diffusion online breaks the linearity that used to typify the radio medium. Online auditors have more possibilities to control the timing of radio consumption and to personalize their listening experience. Some actors even use internet in order to challenge traditional radio patterns. Méadel and Musiani (2014) for instance performed a study of Arte radio, a French experimental radio station that diffuses exclusively on the net and proposes an audio streaming, podcast and an audio library where different programs are classified by theme, topic and authors. Interestingly, the radio invites professionals but also amateur listeners to participate and submit their productions through an audio blog online. In this example, listeners are designing their own audio program according to their preferences, and can even contribute to the station's production. Méandel and Musiani consider thereby that radio on internet "proposes an experimental field that questions the concept of public audio-visual service in the digital era" (2014: 131). In short, the relatively obedient radio listener is becoming more and more active in selecting what he wants to hear with the development of radio online. As Cebrian Herreros puts it: "users are freed from the

bondage of live broadcasting and can access at other times and, most of all, develop personal strategies for use and consumption” (Cebrián Herreros, 2008).

### *2.3. Academic studies on radio diffusion online*

#### **2.3.1. Existing works on radio diffusion online**

Such important attitudinal changes in radio listening have generated the interest of academics and fostered intense discussions about radio’s core definition. However, most researches on the field adopt a quite normative approach and show a clear trend toward audience oriented studies. Many authors for instance question whether the recent evolution of radio could mean the death of this sound medium, or at the opposite whether this new digital development could have positive outcomes and reinvigorate this old media. On the pessimistic side, Marko et al. (2008) believe that the multimediality and proliferation of radio on different supports has a disrupting effect on traditional radio. They fear that radio would simply disappear by being fragmented into additional services for digital platforms. Another shared concern is whether music radio stations in particular would lose their prescription role because of the concurrence of other music actors on internet (Glevarec, 2014). For instance, Kurkela and Uimonen (2014) found that online music services, such as Spotify and Deezer, were seen as convenient and useful by music professionals and students and led to the discover of new music that fitted with the musical preferences of their audiences, unlike radio who were considered as repetitive in their programming. In this sense, it is quite telling that a certain number of articles speculate about what radio will look like in the future and question the feasibility of radio online. Some of these studies consist of interviews of experts that are interviewed about radio’s perspectives in the next years (Marko et al., 2008 ; Vesa Kurkela and Heikki Uimonen, 2012).

On the other hand, many authors believe that the digital future of radio can strengthen its position as a popular media and improve the relationship with its audience. This positive view is supported by the European Broadcasting Union (EBU) in its Digital Strategy Group II report: “Digital technology makes possible new ways to produce and deliver media, and brings the wider “use of ever more sophisticated multimedia, interactivity, the option of multichannel services, on-demand services, and the availability of different picture and sound quality options. Indeed, digitalization facilitates a transition of content provision, broadcasting and media

consumption” (EBU, 2006: 19). This position is shared by numbers of scholar (Gazi, Starkey, Jedrzejewski, Schmidt, Requejo Aleman, Herrera Damas, Portela among others) who consider that the online environment actually improves radio’s services both in quantity and in quality, and examine how radio diffusion online can foster interactivity and listeners’ participation. Some of these authors underline that radio online provides a form of listeners’ empowerment by giving them the opportunity to express their opinion. In a study of the French public service radio station “France Inter”, Schmidt (2012) estimates that the expansion of digital media has facilitated interactivity in radio programs by giving users the possibility to ask questions and communicate messages through a dedicated mailbox online. She describes the web page of a particular program named *Service Public* as a space of expression for listeners (Schmidt in Gazi, Starkey and Jedrzejewski, 2012). Requejo Aleman and Herrera Damas (2012) examine the participatory resources of different Spanish radio stations’ websites and evaluate their technical affordance for interactivity and listeners’ contribution, using infrastructure and content analysis. In an overview performed in 2006, Portela (2012) observes as well whether Portuguese radio stations use digital technologies for interacting. Evidences found on several radio’s websites include the presence of extra streaming channels online, “jukebox mode” program, podcasts, use of video and small flash interactive animation (Portela in Gazi, Starkey and Jedrzejewski, 2012).

It is likely that radio diffusion on online platforms can lead to, or eventually aim at, fostering listeners’ participation. However, the present paper doesn’t interest in future perspectives nor on interactivity but rather focus on how traditional radio actors use digital platforms to create new formats online. One way of doing this would be to study, from the producer’s side, how established radio stations adapt to online diffusion and create specific content for internet. Unfortunately, few researches have examined with precision how one radio station concretely use its online devices.

### **2.3.2. Contribution to the field**

The development of websites created by FM radio stations with online simulcasts, additional features and new listening practices call for further investigation of radio diffusion on internet. However, there appears to be a lack of studies on how existing radio stations, from the producer’s perspective, use their website and social media channels to produce content and communicate online. Several articles provide overviews of the different forms of radio we can



find today online, mentioning the digital transition of old radio stations but also the emergence of new services such as webradio, online streaming, and music platforms altogether. In this quite dense literature, these rather different modes of diffusion are often gathered indiscriminately under the umbrella term “radio 2.0”, designating the presence of radio on multiple digital platforms (Peñafiel Saiz, 2012; Filliol, 2013). On the other hand, case studies analysing the move of existing radio actors to the online environment and focusing on specific radio stations appears to be very scarce, audience oriented or outdated. Radio’s use of digital media is often analysed from the perspective of the audience, eluding the question of content (Requejo Aleman and Herrera Damas; Portela; Moreno, del Pilar Martínez-Costa and Amoedo in Gazi, Starkey and Jedrzejewski, 2012). Number of researches for instance focus essentially on community radio stations online, discussing how internet may constitute a space for expressing an identity or accessing to citizenship in such groups (Ricaud; Day; Van den Bulck and Hermans in Gazi, Starkey and Jedrzejewski 2012). No studies actually describe with precision the online communication of a single radio station, nor analyse the particular logics that may underlie a radio station’s online material.

Concerning the French radio landscape in particular, there is a gap in the academic literature on traditional radio stations online and again there seems to be a lack of studies on the producer’s perspective. Gago on a chapter about radio and internet acknowledges that “there are few investigations on this subject [radio on internet], whereas studies whose topic articulate around internet are manifold” (Antoine et al., 2016: 128). Filliol (2013) mentions the importance of websites offering additional features and of the visual dimension online for traditional radio stations, but his article is more of a general guideline to the attention of radio actors in the digital field than a thorough analysis of one producer’s activity. Schmidt (2012) provides an interesting analysis of a radio program of the French public station *France Inter*, but she concentrates mainly on listeners’ feedback and not on content production. Gago is finally one of the few authors who provides in depth analysis of traditional radio stations online from the producer’s perspective. He approaches radio stations diffusing online as a new media with its own particularities. Radio diffusion online, he argues, incorporates news devices and show technical, spatial and temporal specificities in term of listening practices. He views online diffusion as a complementary media to the wireless diffusion proposing an additional and different offer. Claiming that binary comparison between FM and online diffusion are not necessarily relevant, he advocates for a thorough and specific analysis of radio’s online devices, focusing on content and usages (Gago, 2008). Furthermore, Gago conducted a study of *OuiFm.com* and *Diora.com*,

two radio station's websites created in 2003, and realized an observation of radio's representation online, examining the homepage, the architecture of the site, the hierarchy of information and features offered (Gago, 2004). However, this study is now outdated for it focuses on old websites that showed rather limited features and didn't have the extended functionalities we can find on websites today. A fortiori, there are no recent researches about French radio stations that include a serious description of the social media channels, which are massively used by radio stations to publish content and communicate with their audience online. According to Bonini (2014), Social Networked Sites (SNS), such as Facebook, have become important platforms for radio's actors, and have rendered visible online a public that used to be invisible. Especially in the case of public stations like FIP, Bonini estimates that "building and nurturing wealthy and productive networked publics for public service media could be an opportunity to legitimize their service as a real public one" (Bonini 2014). He further believes that social media platforms used by radio stations should be studied as a prolongation of the station/audience relationship. In this regard, we need to consider as well the social media channels used by the radio station when analysing radio's digital content.

The emergence of internet has questioned profoundly the self definition of radio and affected listening practices as we saw. But despite these massive changes we have to remind that traditional listening habits are still persistent and that behaviours concerning radio's usages don't change dramatically over short periods of time, as Kurkela and Uimonen rightly noticed (2012). Traditional radio stations that enter the online environment represent a new and partially unexplored area of investigation, where several different, and sometimes competing, logics are at play. Describing this phenomenon, Peñafiel Saiz estimates that "different radio models coexist with their differences and interrelationships among the general, thematic radio that is convergent with the internet." (Peñafiel Saiz in Gazi Starkey and Jedrzejewski, 2012: 63). In this regard, the aim of this paper is to analyse how traditional radio diffusion and radio diffusion online, embodied by its multimedia nature and specific features, can coexist and complement each other. In such a perspective, I propose to observe how online devices are used for the publication and diffusion of content in the case of a specific radio station, Radio FIP, that has a pre-existing FM diffusion. In order to analyse this, I will use a set of theories presented in the next chapter.

## Chapter 3: Theoretical Framework

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### *3.1. Hybrid Media System*

*“Scholarly research on media technologies has typically paid much attention to newness, even though newer media always exhibit substantial continuities with older media” (Chadwick, 2016: 5)*

In the analysis of online content produced by radio FIP, one pitfall would be to study the online part independently of the analogue radio and to neglect the program that listeners can hear on the air. Radio FIP has a long lasting experience in music diffusion. And even if the station’s digital devices have their own process, these are mainly use to diffuse and promote the on air radio broadcast. I need then to take into consideration the old traditional radio and the new online media altogether. In this context, Andrew Chadwick’s concept of hybridity is very helpful. Chadwick uses hybridity, in its metaphorical sense, as mean to capture heterogeneity. In the context of media studies “hybrid thinking rejects simple dichotomies, nudging us away from “either/or” patterns of thought and toward “not only, but also” patterns of thought. It emphasises how older media logics are renewed and ultimately evolve as they interact with newer media logics” (Chadwick, 2016: 5). Chadwick underlines that when speaking about media, “new” and “old” are relative terms and that we should study older and newer media jointly. Firstly, newer media are always the prolongation of older media, from which they borrow many codes and elements. Interestingly, he mentions for instance that radio in the early 1920’s was still labelled “radio-telephone. Secondly, since media need to be seen as flexible forces, newer media when they emerge always push older media to adapt and to reinvent themselves in order to face the challenge of evolution. As Chadwick puts it: “In response to the development of digital media practices, broadcast media and newspapers have undergone decisive periods of adaptation and coevolution in order to maintain their legitimacy and preeminence in representing and shaping publics” (Chadwick, 2013: 26). To sum up, there is never at one given time one media replacing another, but in fact we are constantly witnessing a hybrid system of newer and older media that is evolving continuously. Chadwick further claims that we need to examine more thoroughly “renewed media”, defined as “older media that adapt and integrate the logics of newer media” (Chadwick, 2016: 4), which seems quite representative

of radio stations diffusing online. According to Chadwick: “The hybrid media system is built upon interaction among older and newer media logics”, where logics are seen as “bundles of technologies, genres, norms, behaviours and organizational forms” (Chadwick, 2013: 4). In order to navigate in this concept, we need to understand how these different “logics” operate. For this purpose, we can make a great use of the reflexions of Altheide and Snow (1979) on media logic and media formats and Klinger and Svensson’s works (2015) on mass and networked media logics.

### *3.2. Media formats and media logics*

#### **3.2.1. The tandem format/logic**

The concept of media logic was initially put forward by Altheide and Snow (1979), who treat media as forms of communication that have a specific logic of their own. They explain that media logic is closely connected to the notion of format: “In general terms, media logic consists of a form of communication; the process through which media present and transmit information. Elements of this form include the various media and the formats used by these media. Format consists, in part, of how material is organized, the style in which it is presented, the focus or emphasis on particular characteristics of behavior, and the grammar of media communication. Format becomes a framework or a perspective that is used to present as well as interpret phenomena.” (Altheide and Snow, 1979: 10). Format according to Altheide and Snow is a key concept to understand media. Every media can be distinguished by the particular format it conveys: “In almost every form of communication there is a set of rules (often unstated) that are used to facilitate shared meaning. In the media industry the term “format” represents these communication rules. Each electronic medium has a format of its own through which entertainment is presented” (Altheide and Snow, 1979: 22).

They add farther that formats “come to form a logic that guides how the media present entertainment” (Ibid: 23). We can view formats as components of media logic. By identifying particular media formats we can hypothetically recognize one related specific logic. In the present case study, considering a media as form of communication that is non-neutral and influences the way information is conveyed appears to be necessary here, for we are confronted to several differentiated media platforms or channels, which produce differentiated radio

content. It is then important to understand how these different channels might each impact their own content. I further believe that the concept of media logic is useful in order to examine how the formats of traditional radio are reproduced and amended online. However, given that a traditional radio station diffusing on several digital platforms correspond to a hybrid media space I will necessarily discuss several media logics and focus on both logics of mass media and networked media.

### **3.2.2. Overlapping media logics**

Klinger and Svensson (2015) use the concept of media logic to address the non neutrality of social media platforms. However, they prefer to talk about “logics” in the plural and remind us that “media logics should not be understood as media dictating reality or that media logics should be understood as independent from history, society or culture” (Klinger and Svensson, 2015: 1244). In line with Chadwick’s hybrid media system, Klinger and Svensson consider that there are several overlapping logics at play in today’s media environment: “In increasingly hybrid media systems, mass media and network media logic tend to overlap and intertwine [...], mass media logic and network media logic should not be understood as dichotomous concepts that are mutually exclusive” (Klinger and Svensson, 2015: 1251). Klinger and Svensson further consider that social media platforms, defined as “online platforms where users can generate content, organize and access information in databases, inform and be informed by a network of selected others” (Klinger and Svensson, 2015: 1245), operate with different logics than traditional mass media, though overlapping with it. These differences can be developed in term of media production, media dissemination and media use. In a later article, Klinger and Svensson also developed these three dimensions of mass and networked media logics into the categories of ideal, commercial imperatives and technology for mass media and social media (Klinger and Svensson, 2016).

In term of content production, networked media encourage the convergence between the roles of consumer and producer of content, leading to practices of “produsage”, and give prominence to different criteria for information’s selection. Klinger and Svensson identified important distinctions between the professional ideals of journalistic values and gatekeeper role endorsed by mass media and the ideals of produsage and reflexivity of social media platforms, which tend to promote more shared, personalized and amateur type of content. While mass media choose news items that have been selected and considered as being relevant for the public

interest by a group of information professionals, social media platforms foster personalised selection with regard to attention maximisation in a network of users. Concerning commercial imperatives, Klinger and Svensson estimate that social media are characterised by very low organizational costs, resulting in a relatively inexpensive production of content. As a consequence, publishing material on social media platforms involves less constraints and allows to build a business model around personal interests, whereas the high organization costs and very demanding business model of mass media often results in dramatization of news and “infotainment”. Finally, looking on the technology, Klinger and Svensson conclude that the architecture of social media platforms favours interaction and participation to a larger extent than mass media. Social media afford horizontal, individualized and reflexive forms of communications, which results in in group polarisation and leads to the constitution of fragmented publics aggregated in filter bubbles. On the other hand, mass media address vertically, in a non-responsive way, a relatively heterogeneous audience of subscribers that corresponds more to a single public sphere.

If we look now at media logics in term of distribution, Klinger and Svensson estimate that regular social media users can form informational networks in accordance with the logic of *virality*: “Information is no longer simply delivered from the sender to the recipient, but has to be distributed from user to user, like a chain letter” (Klinger and Svensson, 2015: 1248). Henceforth, they identify important differences in the distribution of content between social media, where content is distributed among a network of like-minded others, and mass media that are characterised by a top-down model of distribution to a broadcast audience. Interestingly for the present case study, Klinger and Svensson remind that the different logics are often mixed together in the media system for traditional mass media now use social media platforms extensively in order to communicate.

### *3.3. Theoretical framework in the setting of Radio FIP*

#### **3.3.1. Adapting hybridity and media logics to my case study**

The theoretical framework described above and comprising Chadwick’s concept of hybrid media system and Klinger and Svensson’s media logics is particularly relevant in the present case study for it combines both mass media and social or networked media’s rationales/ old and

new media logics. In this sense, it relates finely to radio FIP's situation, where we have a traditional radio actor that uses digital devices to diffuse and produce additional content on internet. Radio's FIP website can be considered as a hybrid media space in the sense that it enables users to listen to the radio station's simulcast, which audio program is similar to the FM broadcast, while offering as well other forms of online listening and a variety of multi-media content. In this regard, it is close to Chadwick's definition of "renewed media" as old media integrating and adapting to the logic of newer media. Referring to Bonini (2014) who estimates that "the new communication model that derives from the short-circuit between radio and social media is a hybrid model, partly still broadcast, partly already networked", we can consider that social media channels also fit in this hybrid framework. Moreover, since radio FIP's Facebook and Twitter pages are used to diffuse the website's content, they can be qualified as hybrid as well. Here, the content produced by radio may adapt to the online environment but also influence the online environment by injecting a rationale of mass media's broadcast. In this sense, the digital apparatus formed by Radio FIP's website and social media channels constitutes an original hybrid space, in which different logics may coexist and hybridize each other.

Since my point of focus here is media production in a hybrid space represented by Radio FIP's website and social media platforms Facebook and Twitter, I will inspire from Klinger and Svensson's observations on media logics in term of production mainly. Indeed, I will concentrate mostly on content created, framed and published by Radio FIP professionals. However, I need to precise here that the publication of content on social media platforms, by the mean of posts or tweets, represent both a form of content production and content distribution online at the same time. I will then rely also on Klinger and Svensson findings concerning mass media and network media logics in term of distribution when observing the social media channels used by Radio FIP. By contrast, I will not treat the dimension of media use because I am not focusing on the audience's participation in this study. This aspect will be only slightly approached in the context of content that is intentionally produced by the radio in order to trigger people's reaction or opinion. Additionally, I may refer to the same categories of ideal, commercial imperatives and technology used by Klinger and Svensson in my own analysis. Though, I need to remind here that radio FIP is a public service station entirely financed by state funding. It gets no revenue out of advertising and shows no advertisement on its broadcast program, website or social media channels. Nevertheless, it remains of prime importance for radio FIP to reach a significant audience since the station bear a mission of public service that

is to provide a music selection to many listeners. If nobody was listening to radio FIP, the service offered by the station would be inexistent, the radio station itself would be useless and would have no reason to get funding. Another public service's imperative for Radio FIP is to be available for any French citizen through its online presence. Indeed, people can only hear FIP's broadcast on the air in a limited number of cities in France but can listen to the station's online program anywhere. Radio FIP's diffusion online is then important for it allows the radio to be potentially available to every French tax payer who has the legitimate right to benefit from its services. It is then still crucial for radio FIP to maximize its audience in order to prove its utility, even if it doesn't bring any additional revenue. In the present case then, the so called "commercial" imperatives will be rather different and assimilated to the obligation of reaching an audience that is significant enough to legitimate the public service rendered by the station.

### **3.3.2. Defining logics of traditional radio and radio online**

Klinger and Svensson's observations on networked media logics indicates that a radio station's mass media devices, such as the main broadcast on one hand, and the social media platforms on the other hand, would be influenced by different rationales. However, since mass media logic and networked media logic are not specific of radio diffusion, I intend to adjust these logics to the particular context of radio and to create my own analytical framework categories that are adapted to the case of a music station. I propose to coin two main logics and distinguish between the logic of traditional radio and the logic of radio online when analysing radio FIP's content online. Traditional radio logic encompasses classic features of on air radio broadcasting I have described in chapter 2 by referring to Glevarec (2014), Crisell (1994) or Douglas (2004). It is characterised by the fundamental audio nature of the broadcast, the linearity of program formats, a logic of stream and the time bounded dimension of the diffusion. Since traditional radio is a media that emits to an extended number of listeners, it cannot be understood independently of mass media logic. Logic of traditional radio relates then to elements of mass media logic as described by Klinger and Svensson in term of ideals, commercial imperatives, and technology. For this case study I will not concentrate on media use though, but rather in the production and distribution aspects and retain the professional criteria for information selection, the vertical and non-responsive form of communication and top-down model of content distribution of logics as distinctive feature of traditional radio logic. Similarly, the logic of radio online I defined here relates to the disrupted radio formats online we discussed in chapter 2 as well by mentioning Gago (2008), Gazi, Starkey and Jedrzejewski (2012), Peñafiel



Saiz (2012), Méandel and Musiani (2014) and Cebrián Herreros (2008). It comprises the importance of visual dimension for the content, the delinearization and desynchronisation of program formats, the logic of stock and program’s archiving, the personalisation of audio consumption and the freedom of the listener. As well, logic of radio online connects to networked media logic as Klinger and Svensson describe it into the same categories, including in particular the reflexivity and personalization of content, horizontal communication and interaction, and the distribution of content inside a network of users. The two respective logics’ ideal are summarized bellow in table 1. In the analysis of radio FIP’s content online, I will make use of these logics of traditional radio and radio online in order to describe the different rationales at play in the radio’s website and social media channels.

<b>Ideal type of traditional radio</b>	<b>Ideal type of radio online</b>
Audio nature of the content, guided by a host’s voice	Significant presence of visual and textual content
Linearity of one single audio stream with successive formats of program organised in a coherent schedule	Delinarisation of the radio broadcast with formats promoting user’s self selection and personalization of programs
Logic of stream	Logic of stock and program archives
Time bounded formats of programs and instantaneity of radio listening	Non-synchronous formats and delayed listening practices
Professional criteria for information or music selection resulting in newsworthy content	Selection based on produsage and reflexivity resulting in more personalised and amateur type of content
Vertical and mainly non-responsive communication	Horizontal communication and interactivity
Content distributed in a top-down fashion to a large broadcast audience	Content distributed in a network of like-minded others

*Table 1: Ideal of traditional radio and radio online*

## Chapter 4: Methodology

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The aim of the present case study is to describe how Radio FIP uses its digital platforms and to identify what logics influence the content produced online, taking logics of traditional radio and radio online defined previously as reference points. For this purpose, I will realise an online observation of Radio FIP's website and social media channels Facebook and Twitter, using qualitative content analysis as the main research method in order to analyse the formats of the online content and relate it to specific media logics. The analysis on the internet site will focus on the website's architecture and recurring type of publications, while the analysis of social media's pages will treat a limited number of posts published from January 1<sup>st</sup> to January 31 2017. In the following chapter, I will describe the research design, starting with the method adopted, the presentation of the empirical data and finally the limitations of the study.

### *4.1. How to analyse Radio FIP's content online?*

#### **4.1.1. The choice of qualitative content analysis**

The purpose of this case study is to examine the content published by a radio station online, and to find out to what forms of radio logic it relates. In this perspective, I choose to use qualitative content analysis as my main research method. Content analysis could be defined as "research techniques for making systematic, credible, or valid and replicable inferences from texts and other forms of communication" (Drisko and Maschi, 2016: 7). Holsti estimates that content analysis allow researcher to interpret his data, designing the method as "any technique for making inferences by objectively and systematically identifying specific characteristics of messages." (Holsti, 1969: 14). However, one first difficulty here is to define what should be considered as radio's content online. As we have seen previously, radio actors on internet produce a great variety of different nature and forms, often resorting to visuals along with audio elements. According to Fauré and Gago, the association of image, video and audio online questions the very nature of radio in the digital environment (Antoine and al., 2016). Therefore, the notion of "radio content" in the case of a radio station online can be quite equivocal. In this study I estimate that any material that is intentionally produced and published by the station's professionals and rendered visible for the audience online is part of the radio content. This includes online audio elements and multimedia elements such as text, articles, images, videos

or hypertext links. This definition brings another difficulty on the table in that we need to deal with contents of different nature. Here, content analysis appears to be appropriate because it can be used to analyse various type of material. In a content analysis, “*text* actually refers to a wide range of communication media that can be stored in many different formats. Researchers have applied content analysis to texts, audio recordings, television shows and movies, images, and telephone calls, as well as to many forms of electronic data, now including social media” (Drisko and Maschi, 2016: 7).

The complexity of our radio material justifies the choice of a qualitative approach to content analysis here. Mayring (2010) defines qualitative content analysis as the systematic analysis of *texts* of different kinds that focuses not only on the manifest content but also on the themes and key ideas that can be found inside. Drisko and Maschi estimates that “qualitative research methods may describe the content found in texts, or they may summarize the key themes found in texts, or examine the process or form of the delivery of content, or seek to develop a conceptualization of the content” (Drisko and Maschi, 2016: 84-85). They add that “in contrast to the data reduction purpose of basic content analysis, qualitative content analyses may actually expand on or enlarge the original data” (Drisko and Maschi, 2016: 87). According to Sandelowski, “qualitative content analysis moves farther into the domain of interpretation than quantitative content analysis in that there is an effort to understand not only the manifest (e.g., frequencies and means) but also the latent content of data.” (Sandelowski, 2000: 338). Since my aim is to find what does Radio FIP represents in term of radio logic, this “latent content” in my case can refer to what kind of listening practices the published material promotes for instance. The interpretative dimension of a qualitative approach in this sense is essential for my case study. Moreover, qualitative content analysis “allows for exploring the complexity of communications in ways that may not be possible through quantitative analyses” (Drisko and Maschi, 2016: 86), which is important when analysing a media content that is communicated to an audience. Finally, qualitative content analysis appears to be particularly adapted for looking at formats, which is an important component of media logic. Drisko and Maschi state that in qualitative content analysis method “analysis of the formal aspects of the content may also be included. “Formal aspects” here means how narratives are formatted and delivered” (Drisko and Maschi, 2016: 85). This aspect allows me to integrate the concept of formats and logics in my analysis and to operationalize the theoretical framework presented in the previous section.

#### **4.1.2. Operationalization of theoretical framework**

“The focus of qualitative content analysis is often on identifying categories or themes that both summarize the content found in the full data set and highlight key content. To achieve this goal, the meaning of content may be interrogated and expanded” (Drisko and Maschi, 2016: 88). In my analysis I propose to “interrogate” my empirical data by looking at the nature, format and context of Radio FIP’s online content in order to identify patterns and media logics. For this purpose, I will use the two logics of traditional radio and radio online defined before as reference points. I will attempt to position radio FIP’s online content in relation to these two poles by analysing the postings visible on Radio FIP’s website and social media channels Facebook and Twitter. My aim is to determine in these online platforms’ what content relates to a logic of traditional radio and what relates to a logic of radio online. Since we conceptualise radio diffusion online as a hybrid media system and media logics as overlapping, my point is not to chose one of the two logic that would best describe Radio FIP’s content but rather to attempt to identify the presence of both logics respectively.

In order to clearly understand how Radio FIP functions online, I will proceed in three different phases for the analysis. Firstly, I will provide first a full description of the radio’s postings online. I will start with Radio FIP’s website by observing the disposition of content on the homepage, the streaming interface and the main publication pages. The reason for proceeding in such way are that a serious study of a radio station’s website should look at the structure of content, how it is displayed, organised and hierarchized online (Gago, 2008). The streaming interface will also be described separately for it has typical functions and represents a clear interest in term of listening practices. At last, publications of the website constitute a value-added material online that is regularly published and diffused on social media. It deserves then a particular attention as well. Then, I will describe radio FIP’s pages on Facebook and Twitter jointly, by observing the social media posts published in a period of one-month from January 1<sup>st</sup> to January 31<sup>st</sup> 2017. I decided to describe Facebook and Twitter pages jointly for the majority of social media posts from Radio FIP are published on the two platforms in a symmetric way.

In a second moment, I will analyse this online material in order to determine what media logics can be identified, first by looking at the logic of radio online and secondly the logic of traditional radio. I will identify radio logics by looking at the nature of postings, the way they are

formatted, the different patterns that can be recognized in the regular process of selection and publication of items, and the listening practices that these elements are promoting or referring to. When looking at a social media post or a publication on the radio's website I will concretely try to answer the following questions: What kind of content or services is proposed? What is the format used to deliver it? How is it presented? How is this content positioned in the context of Radio FIP's online devices? Basing on the ideal type characteristics of traditional radio and radio online I identified, as well as on Klinger and Svensson's findings concerning the different ways content is produced and distributed on mass and networked media in term of ideal, commercial imperatives and media use, we will answer these questions and determine which logics can be found in Radio FIP's content online. When trying to identify radio media logics, I will examine the website and social media platforms together as a whole since they are closely connected to each other. My purpose is to figure out how the two logics can eventually complement each other, and to see how far radio FIP's digital devices integrate a logic of online radio or remain influenced by a logic of traditional radio.

## *4.2. Empirical data*

Drisko and Maschi specify that “content analysis requires carefully defined and transparently reported descriptions of how the researchers collected, coded, and analysed the target materials” (Drisko and Maschi, 2016: 4). In this section I describe, how I collected my data, what is my unit of analysis and what are the categories I used, and I provide a brief quantitative overview of my material.

### **4.2.1. Entry in the field and data collection**

I integrated the web staff of Radio FIP on November 2016 as a digital media student of Uppsala University in the context of a three-month internship. Throughout this period, I was enjoined to participate in the creation and editorial of content for radio FIP's website and social media channels, and I was assisting my colleagues in their daily work in various ways. Tasks I was responsible for included writing articles, music album reviews, promoting the broadcast program, editorial and labelling of radio's program archives, event communication, social media coverage, live-tweeting, production of photo and visuals. Performing these diverse

missions enabled me to have a full picture of radio production at the scale of one particular music station. In this context, I was in a privileged position to observe how online content is produced, and how it can relate with traditional forms of radio broadcast and by referring to the station's analogue "on air" broadcast, promoting and completing it. I consider as important in this perspective to study the online part of Radio FIP in relation to the main antenna and interrogate the different logics that influence this online material. I decided to undertake a study of Radio FIP's online material by observing the content produce of the station's website and social media channels Facebook and Twitter. After having been already in contact with Radio FIP's online content, I performed an online observation of the website after my internship during April 2017, examining the main structure of the homepage, the streaming interfaces and different type of publications. Similarly, I realised an online observation of Radio FIP's Facebook and Twitter posts published during the month of January 2017, reducing the time span to one month because of the very large number of social media posts.

#### **4.2.2. Unit of analysis and sampling**

In this research, the unit of analysis I use is a "posting" in the sense of an element published by the radio in direction of its online listeners. In the case of Radio FIP, postings can be of diverse forms: audio, text, photo, video, links, articles. I label "publication" a specific posting in a form that is close to an article and made of textual and multimedia elements. I refer to "stream" when talking about posting in the form of a purely audio program that has been realized by programmers and diffused through an online player. Many postings that are published by the radio on a daily basis take the same reoccurring forms that correspond to a specific category of publication or to a particular format of program. On the station's website and social media channels, some types of posting appear more frequently than others. In order to make sense of this dense material I decided to resort to the different publication and program formats used by the station for the content of the website and to sort the social media material into different categories of postings according to their formats or functions.

Radio FIP's website proposes, besides its permanent functions, different type of publications sorted on the different sections of the site: news articles, partnership pages, program related pages (also called "emission's pages", album reviews and game related pages (table 2). New articles are publication of journalistic type, presenting an event in the music actuality such as a single or album release, or a press announcement made by an artist. Partnership pages consist

of articles presenting cultural events by organisations sponsored by the radio. Program related pages aim at presenting a particular emission that is going to be diffused on air shortly. There are five thematic formats of emission on Radio FIP’s broadcast. Four program are diffused weekly. “Sous les Jupes de FIP” (“Under FIP’s skirts) on Monday from 8 to 10 pm discusses the music actuality and inviting guests around the table. Frequently the emission hosts a short live session of one of the artist invited. “C’est Magnifip” (word game around the French expression “c’est magnifique” / “it’s wonderful”) from 8 to 10 pm on Tuesday night consists of a selections of music title, centred around a precise and changing topic, and animated by a hostess. “Certains l’aime FIP” on Wednesday night (8-10 pm) is a program focusing on music and cinema, concentrating on one genre, director or actor every week. “Live à FIP” on Thursday night at the same hours propose a direct broadcast or a retransmission of a music concert. Radio FIP also has one daily program form 7 to 8 pm: The Jazz’s emission called “Club Jazz à FIP”, we evoked at the very beginning of this paper. However, because of its routine aspect this program doesn’t get any related page, except on very special occasions. Album reviews are music record chronicles. Finally, game related pages are temporary publication hosting the contests organized by the radio with prizes to win.

<b>Types of publication</b>	<b>Description</b>
Actuality	Music news article
Partnership	Page presenting cultural event of sponsored organizations
Emission’s page	Page presenting an upcoming program on the station’s broadcast.
Album review	Music record chronicles
Game	Temporary pages for the contests

*Table 2: The different publication of Radio FIP’s website*

Concerning social media platforms, I decided to sort the different posts according to their purpose, meaning what type of content or what message they communicate. According to Mayring qualitative content analysis aims at defining well chosen categories that are elaborated in an interactive, feedback-loop process to ensure the credibility of the classification (Mayring, 2000). In the processes of writing this paper and observing Radio FIP’s social media posts, I

finally classified the social media material into the following categories described in the table below.

Type of post	Description
Website content linkage:	Post displaying a publication from the website as main resource
- <b>Program announcement</b>	Post announcing a program coming shortly on air with link to the emission's page
- <b>Replay</b>	Post proposing the emission's page with the replay player of a past broadcast program
- <b>Actuality</b>	Post displaying a news article as main resource
- <b>Webradio</b>	Post promoting one of the webradio of FIP with a link
- <b>Game</b>	Post forwarding a game page, mentioning prize to win
- <b>Partnership</b>	Post forward a partnership page presenting a cultural event
- <b>Album review</b>	Post forwarding one of the monthly album reviews
Program Escort	Post accompanying an emission during the time of the broadcast
Greeting	Post with with a greet message to the audience ("Have a good Day") and proposing a multimedia element
Music Crush	Post with a link to a music title player or video chosen by one of the programmers
Audience question	Post calling for the online listener opinion or testimony for the Tuesday night program
Own video	Post showing a video produced by the radio
Platform specific	Post using specific features of the social media platform

*Table 3: Categories of Radio FIP's social media posts*



### 4.2.3. Quantitative overview

Even if this study adopts a qualitative approach, one could wonder how much does Radio FIP's postings represent roughly? I provide here a quantitative overview of this material in order to give to my readers an overall idea of the station's online production. Over the month of January 2017, there have been 90 pages published on the website. Comparatively, Radio FIP produces more postings on Facebook and Twitter than on the website. On Facebook, the most visited social media account with 263 193 fans<sup>16</sup>, Radio FIP has published 317 posts in January 2017. On Twitter, Radio FIP shows 40 623 followers and has displayed 343<sup>17</sup> tweets over the same month.

<b>Digital platform</b>	<b>Number of publication/posts/tweets<sup>18</sup></b>
<a href="http://www.fipradio.fr/">http://www.fipradio.fr/</a>	90
FIP Facebook page	317
FIP Twitter page	343

*Table 4: Quantitative overview of postings on the different radio's platforms in January 2017*

Because of the density of the online material and for practical issues I will not detail every single posting from the website or social media platforms. However, given that the formats of the website publications and social media posts are constant and regular, I propose to analyse with precision certain prevalent examples of each reoccurring postings in the description part of the analysis. This procedure appears to be adequate in order to give a representative picture of Radio FIP's online material.

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<sup>16</sup> Numbers on 8th of May 2017

<sup>17</sup> Numbers on 8th of May 2017

<sup>18</sup> From January 1st to 31st 2017

### *4.3. Limitations of the study*

#### **4.3.1. Scope, time span and validity of the material**

The field I observed is limited to radio FIP's website [www.fipradio.fr](http://www.fipradio.fr) and the station's related Facebook and Twitter pages. However, it should be noted that Radio FIP also use different digital platforms such as Instagram or Flickr where additional online content is published. Because of the limited length required for a master thesis I choose not to talk about these other social media platforms and to concentrate on Facebook and Twitter for these are the platforms used by the radio on a daily basis as a window for the content of the website. Observation of the website and social media platforms were realised on April 2017, after the theoretical framework of the thesis had been set up. For practical concerns, I limited the observation of social media's postings to one month and will only discuss posts published from January 1<sup>st</sup> 2017 to January 31<sup>st</sup> 2017. I selected the month of January for the reason that the radio published a great variety of social media posts during this period, which makes it a representative time span able to show all the different aspect of Radio FIP's use of social media platforms. However, it should be noted that the observation of the website on the opposite was performed on material published during the month of the observation (April 2017), given that there was no possibility to access the website's interface of the previous months. But since the architecture and content formats of the website remained constant between the two period, the material investigated is valid.

#### **4.3.2. Reliability and ethical considerations**

One principal limitation to any qualitative study is the subjectivity of the researcher. Here the the interpretive approach and the fact that I was working in the organisation that produced the content under investigation mean that the current study bears a lot of personal insights. This aspect calls for a self reflection on my position as a digital media researcher. According to Drisko and Maschi, the purpose of self-reflection and reflexivity is to identify personal biases'' or viewpoints and larger social issues that may affect conceptual, methodological, and analytic decisions made during the project'' (Drisko and Maschi, 2016: 117). Here, my presence in the web team of Radio FIP during the time when the social media postings were produced could eventually be questioned. To answer these concerns, I recall that all the content and postings observed were produced by the web team of radio FIP in compliance with the stations norms,

formats and professional's standards. Cases of publication or edition of postings by myself were commanded by my superiors at the radio, performed under their close supervision and constantly proof-read by the person responsible for the web. In this sense, the material described wasn't in any case distorted by my own action and reflects faithfully Radio FIP's communication online.

Concerning ethical consideration, all the data observed are in the public domain and open to scientific use. Statistics and numeral elements mentioned in the paper were taken from public reports or left to the disposition of the author by the responsible of the radio FIP's web department for academic purposes. The thesis contains no confidential information. Although the "use of certain electronic data sets, such as social media postings, may constitute a grey area for ethics review and informed consent" (Drisko and Maschi, 2016: 95), the present paper doesn't discuss reaction or opinion from online user's or individuals. Only postings published from the radio station's website or social media accounts are described, with prior acquiescence from Radio FIP.

## Chapter 5: Analysis

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In order to analyse Radio FIP's online posting and formats in regard media logics, I will proceed in three main steps. I will first provide an overall description of Radio FIP's content on the station's website and Facebook and Twitter pages. In a second time, I will identify what in this empirical material relates to a logic of radio online by examining the nature of content and formats of the postings. In a third moment, I will do the same for identifying the logic of traditional radio.

### *5.1. Description of Radio FIP's online material*

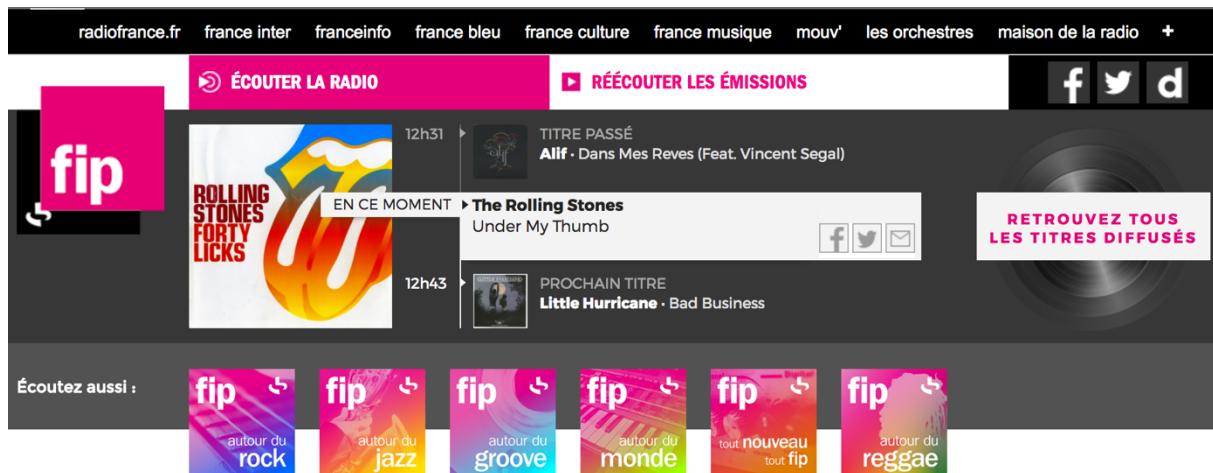
#### **5.1.1. Content and architecture of the website**

Analysing Radio FIP's website is not a simple task for it shows a complex architecture and brings us to observe different interfaces, pages and set of content. In order to be able to fathom radio FIP's website optimally the observation will be divided into three parts. I will describe first the overall structure of the homepage. Then I will have a look at the streaming/player interface and listening functions provided by the website. In a third moment, I will concentrate on the publications and textual documents of the website such as news articles and emission's presentation pages.

##### **a) Disposition of the homepage**

The homepage [www.fipradio.fr](http://www.fipradio.fr) constitutes the welcoming portal for the online listeners of the station, that is to say the first environment people face when tuning to Radio FIP online. Thus it is important to examine what kind of content is displayed, what meaning are conveyed and what services are being putted forward here. The homepage can be divided into three main areas: an upper banner for audio listening functionalities on the top of the menu bar, a big mosaic space under the menu bar reserved for visual content and article, and a column on the right reserved for social media linkage.

- Upper playing banner:



*Figure 1*

The most visible item on the home page is a wide banner showing the songs that are currently being played on the radio's broadcast (figure 1). It displays noticeably a cover of the music record that you can hear on air. On the right, under the mention "en ce moment" ("currently"), a frame indicates the name of the current track that is being played and the corresponding artist. Above, the same information is indicated for the song that was played before - "Titre passé" ("Former track") - and below, you can see the name and artist of the track that is going to be played afterwards - "Titre suivant" ("Next track"). Any click on these elements open a new window that will open and play the radio's simulcast. Two other link-frames on the top of the playing banner redirect to either the simulcast's page - "Écoutez la radio" ("Listen to the radio") - or to the replay interface of the player - "Réécoutez les émissions" ("Replay the program"). Radio FIP's logo is visible on the left side of the banner. On the right, you can see an item stating "retrouvez tous les titres diffusés" ("find all diffused music tracks"), which redirects to an archives' page where users can search for any song that was played on the radio by entering the day and the time of diffusion. The same search service is available as well for each one of the six webradio streams, whose titles are "FIP around the rock"<sup>19</sup>, "FIP around the jazz", "FIP around the groove", "FIP around the world", "FIP around the reggae" and "Brand new, brand FIP"<sup>20</sup>. FIP's webradio consist of looping music playlists that propose a selection of titles around a specific genre: rock, jazz, groove, world music and reggae, plus one stream dedicated

<sup>19</sup> "FIP autour du rock" in the original French appellation. Same for the webradio mentioned thereafter.

<sup>20</sup> "Tout nouveau, tout FIP", in the original appellation.

to recent music releases. However, even if focusing on one genre, the webradio's appellations allow for a relative variety of music style within the selection Webradio are pure music program, in the sense that there is no speaker's intervention but only an ongoing music program. Webradio's playlists are renewed regularly by programmers of the station. Webradio streams are only available on the radio's website and are not diffused on the air. Precisely, a bandeau displaying the different webradio is visible on the home page just bellow the banner indicating the songs currently played. The six webradio are materialised here by square miniatures. When run over, these squares fade into an illustration of the song currently played and indicates key information about the track. By clicking on it users are automatically redirected to the corresponding webradio's stream.

- **Menu bar and publication's area:**

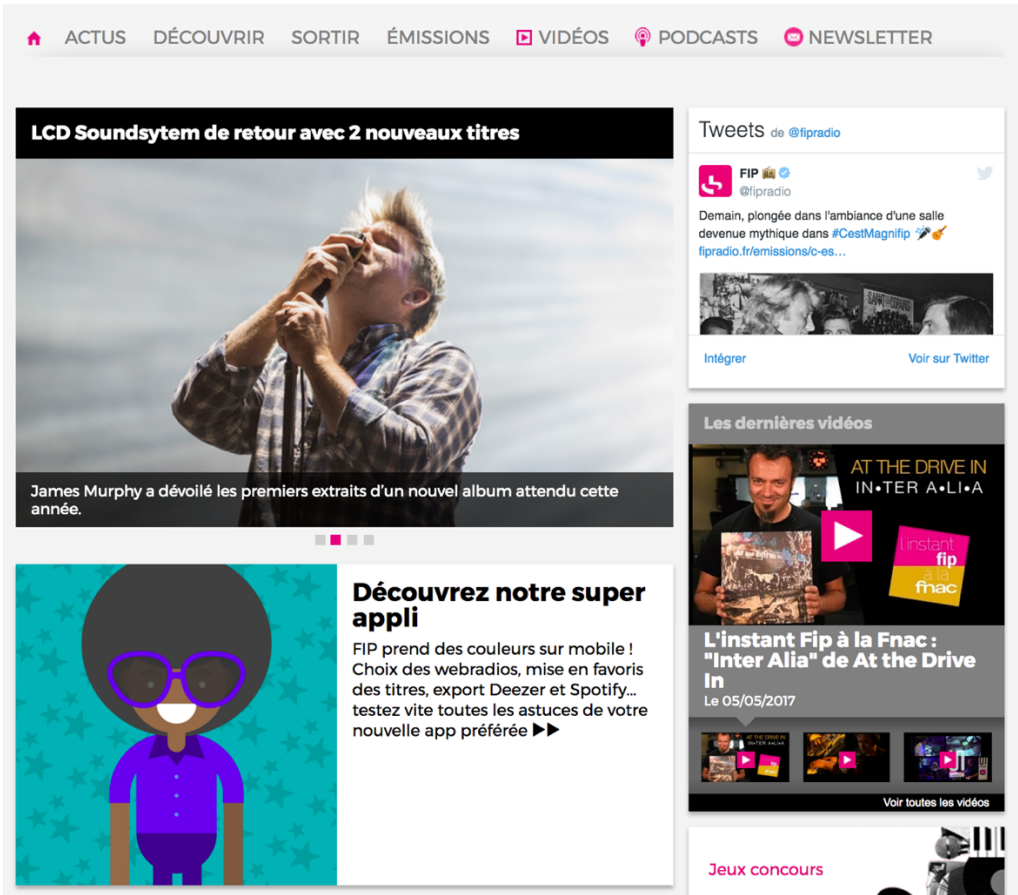


Figure 2

Under the webradio's bandeau, the website shows a menu bar with seven different sections: Actualité (Actuality) for the news articles, Découvrir (Discover) for the album reviews, Sortir (Going Out) for the partnership and cultural event pages, Emissions for the program related pages, Videos, Podcast and Newsletter. I will describe the content within these categories with more details later. Under the menu bar, a large area on the centre-left exhibits various elements redirecting to different sort of publication. On the top of this area, a very noticeable slider box displays pictures that link to some recently published articles. The slider is used to momentarily grant more visibility to three or four rotating articles, usually news articles and emission's pages. In the context of Radio FIP, where the broadcast's program is essentially a continuing music stream, what is referred to as "emission" concerns only the night programs. The page of an emission provides a brief presentation of the program, mentions what is the topic of the emission and what will be discussed on air. Such pages are usually showcased on the slider the day before the on air diffusion of the program and remain visible until the broadcasting time. The most recent news articles are displayed on the slider as well. They remain visible for a few days as far as the information is still "hot". Under the slider box, other additional elements are posted in the form of a mosaic of illustrations, items and captions that redirect to corresponding publications (figures 2, 3 and 4). Among these, we can find other news articles discussing recent music releases or talking about the actuality of some artists. There are images linking to former emission's pages that have already been diffused during the week. One oblong box is dedicated to the mobile application of radio FIP and links to a page explaining how to download and use it. Another box with the caption "FIP vous propose" ("FIP offers you") redirects to the monthly music selection page that proposes seven reviews of music albums endorsed by the station. One box is reserved to the weekly Jazz album promoted by radio FIP and provides a chronic of the record as well. Finally, there is a "last programs" frame redirecting to the most recent replay of emissions that are available in the archives.



**ECM**

**Sur la piste avec Amadou & Mariam**  
Le duo malien vient de dévoiler le clip de "Bofou Safou", une petite bombe afro-disco.

**Club Jazzafip : ECM toute une histoire**  
Lundi à 19h, FIP plonge dans l'aventure du prestigieux label allemand.

Fip vous propose



**La Sélection FIP de mai 2017**  
En attribuant un label qualité «Sélection», FIP vous guide chaque mois parmi les meilleurs albums du moment. En mai, retrouvez sur FIP : Father John Misty, Timber Timbre, Orchestre de la Lune, Raoul Vignal, ALIF, Malik Djoudi, Lord Echo.

Figure 3



**L'album jazz de la semaine : Charlie Watts "Charlie Watts meets the Danish Radio Big Band"**  
Le batteur des Rolling Stones se remet au jazz et rejoint les rangs de l'orchestre de jazz du Danish Radio Big Band le temps d'un enregistrement...



**Le Golfe-Drouot, C'est Magnifip !**  
Le 9 mai à 20h, FIP plonge dans l'univers du mythique temple rock parisien.

Figure 4



**ECM**

**Sur la piste avec Amadou & Mariam**  
Le duo malien vient de dévoiler le clip de "Bofou Safou", une petite bombe afro-disco.

**Club Jazzafip : ECM toute une histoire**  
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Figure 5



- **Social media's column:**

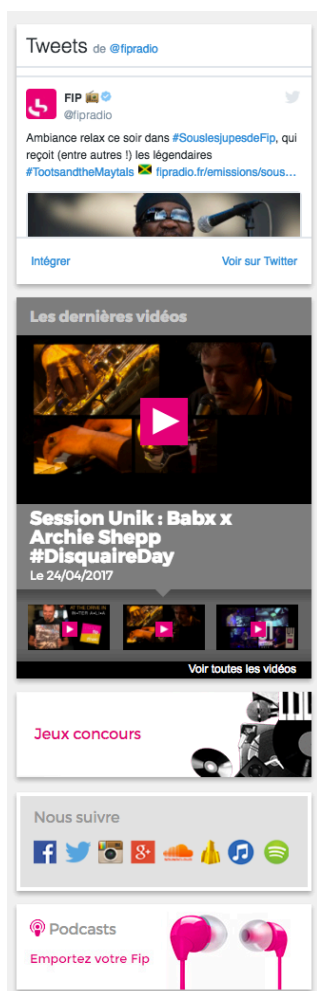


Figure 6

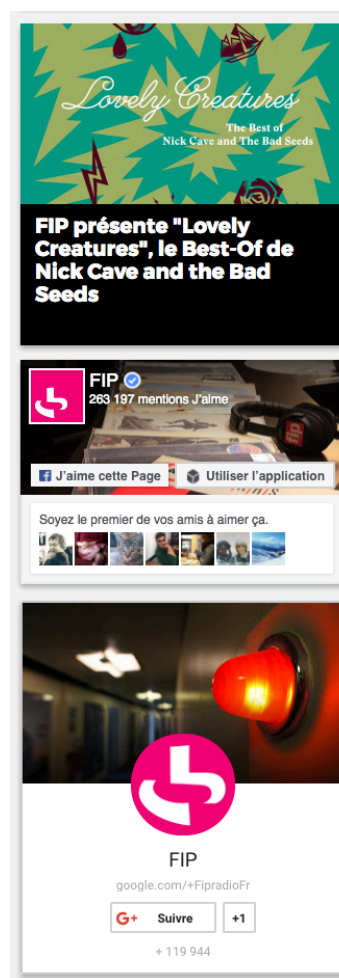


Figure 7

On the right of this mosaic of items, one shorter column is reserved to the social media channels run by radio FIP (Figure 6 and 7). From the top to the bottom we can see a square displaying the last tweet published on the radio's twitter account, a box showing the last videos Radio FIP published on Youtube and Dailymotion<sup>21</sup> and redirecting to a page listing all the station's videos in the form of short article pages and a small box redirecting to the game pages. In Radio FIP's context, games concretely consist in random draws in order to offer gifts such as concert tickets or CDs to the participants. Games are momentary and listeners can participate only when they are announced on the air or on social media platforms but curiously they are still archived on the radio's website even after they ended. Bellow, logos of the different social media platforms

<sup>21</sup> French streaming video platform

used by the station are displayed on another frame and redirect to radio FIP’s account on those site (Facebook, Twitter, Instagram, G+, Soundcloud, Dailymotion, Itunes and Spotify). A podcast box redirect to the same page listing the different emissions that are archived and available to replay or download. Finally, on the very bottom, a square box proposes to follow Radio FIP on Google +. This social media column is always visible on the right side of the page, regardless of the article or section that is opened.

The extreme parts of the website home page are of less importance for regular visitors. Still, I need to mention that you can find on the very top of the homepage a thin banner redirecting to all the different websites of Radio France group and its related stations. At the opposite, on the very bottom, a box displays the site plan outlining the structure of the website and shows legal mentions (Figure 8). Another link promoting the mobile application is also visible on the bottom right corner.



Figure 8

This overview of the homepage shows that Radio FIP’s website is designed for listening to, identify, and be informed about music. However, even if the simulcast appear to be the most noticeable element, the homepage of radio FIP website proposes value added services that are clearly displayed, including additional audio services. From the homepage users can engage with the radio station in many different ways. Two main paths here consist of listening to online audio program or exploring non audio content such as visuals and articles. I will now focus on the first one by describing the functions of the streaming interfaces of the radio’s website.

## b) The streaming interface:

On radio FIP's website listeners can tune to different kind audio content: the main broadcast, which I will refer to by simulcast here, the webradio and the replay streams. The simulcast plays the same broadcast program that one can hear simultaneously on the air. It represents the most listened stream of Radio FIP online. Logically, the simulcast is also the most visible audio element of the website since its corresponding music program is always displayed on the top of the window, whether you are on the homepage or reading another section or article. Interestingly, even if the user scroll down on any page of the website a reduced player's bandeau will pop up indicating the song currently played on air with a link to the streaming interface (see red frame on Figure 9). Users can also choose to listen to other streams, including the six thematic webradio of the station. The difference with the simulcast is that webradio don't have any existence apart from their online streams. However, both the simulcast and webradio can be qualified as live streams, in the sense that they diffuse a real-time ongoing program. This is not the case of the third category of audio stream on the website: the replay. A replay designs a portion of the main broadcast program that were diffused in real-time and then saved and archived on the website. On radio FIP replays only concern the so-called "emissions", that is the daily on air Jazz program "Club Jazz à FIP" from 7 to 8 pm, the Monday program "Sous les Jupes de FIP", the Tuesday program "C'est Magnifip", the Wednesday program "Certains l'aiment FIP" and the Thursday program "Live à FIP" from 8 to 10pm. These particular and editorialized radio program of Radio FIP's main broadcast are listed on the website and open to re-listening for 4 months.



Figure 9

All these different audio programs are accessible from the website’s homepage and can be played on a same unique player interface. This interface (Figure 10) is materialised on a dedicated page<sup>22</sup> with a play icon, a volume cursor, an illustration of the song played and the track’s core information: title, artist, album and label. On top of the player, you can see a caption “you are listening to...” that indicates the stream currently played on (“FIP” if you are listening to the simulcast, “FIP around the rock” if you are listening to the webradio rock, “FIP around the Jazz”, and so on...). If you are listening to a live stream, a column on the right of the player’s interface with the mention “titres diffusés” (“diffused tracks”) lists the three previous tracks that were played on the stream, plus the one that is going to be played next. Above, an icon “plus de titres” (“more tracks”), redirects to the archives’ page where users can search from previous songs that were played over time (Figure 11). In case you are not listening to a live stream but to the replay of a particular emission, the interface plays actually only one item, the selected emission’s replay, instead of different successive tracks. Also, the name, date of diffusion and description of the chosen program are indicated instead of tracks’ information.

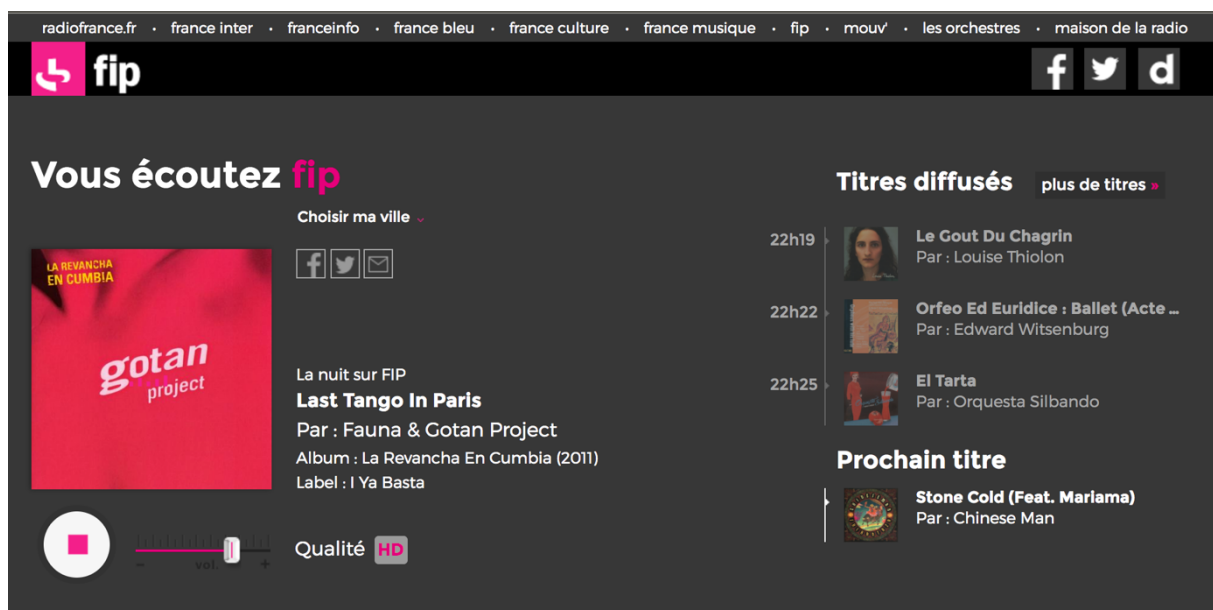



Figure 10

<sup>22</sup> <http://www.fipradio.fr/player>

## Vous recherchez un titre...

C'était sur :



Quand ?  vers  h  m \*

### Titres diffusés sur FIP le **lundi 08 mai** entre **20h31** et **21h59**

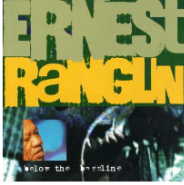

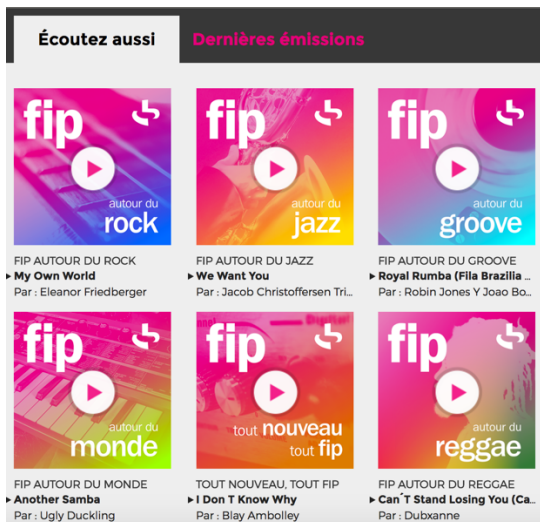
21h59	 <p><b>54 46 That S My Number</b>          Par : Ernest Ranglin          Album : Below the bass line (1996)</p> <p><a href="#">Écouter ce titre</a> <input type="button" value="iTunes"/> <a href="#">Télécharger ce titre</a></p>
21h47	 <p><b>Pressure Drop</b>          Par : Toots And The Maytals          Album : The harder they come (1972)</p> <p><a href="#">Écouter ce titre</a> <input type="button" value="iTunes"/> <a href="#">Télécharger ce titre</a></p>

Figure 11

Another noteworthy feature of the player interface is that it is very easy to switch from one type of program to another. When the simulcast is being played, you can see two frames under the player (figures 12 and 13): the first one with the mention “Écoutez aussi” (“Listen also”) and the second with the mention “Dernières émissions” (“Last programs”). By default, “Listen also” is selected and displays the six webradio’s icons on the area from bellow. Under each webradio’s icon the title and artist of the track that is played on the stream is visible. Clicking on any icon will modify the player’s interface, which will then play the selected audio stream and display information about the relative songs. If the second frame “Last program” is clicked on, the page will list under the player the ten most recent emissions of radio FIP that were diffused on air and that are available for re-listening. Each of these programs can be played by clicking on their miniatures illustration. When reached from the homepage, through the “re-listen to the program” link, the replay interface automatically executes the last emission that was broadcasted on the air. If the user is playing a webradio or a replay stream, a pink frame next to the “last programs” link with the mention “Go back to FIP” always offer you to return to the simulcast interface and to listen to the station’s main broadcast program.



Figures 12

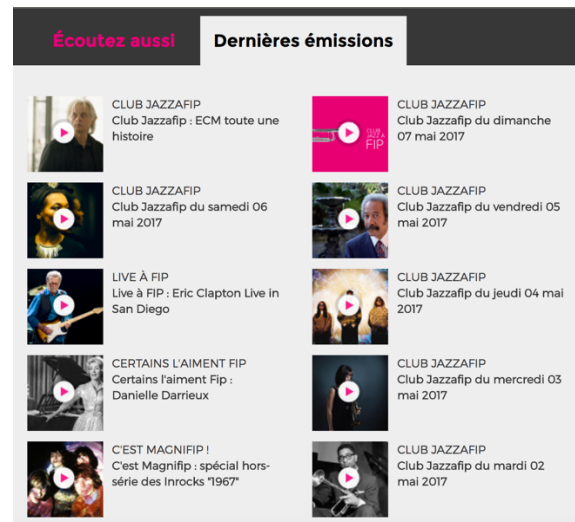


Figure 13

At last, there are always three articles displayed on the bottom of the streaming/player page under the frame “Les dernières actu” (“last news”), with illustration, title and sub-text (Figure 14). One interesting feature here is that when listening to one webradio stream, the displayed items change in accordance with the particular theme of the webradio that is being played on. For instance, if you are listening to the webradio “FIP around the world”, the three publications on the bottom will be news articles or emission’s pages related to world music, or by extension any items of the website that contains the tag “world music”. By providing linked content that correspond to the music program selected by the listener, the player interface customizes the online offer for users.

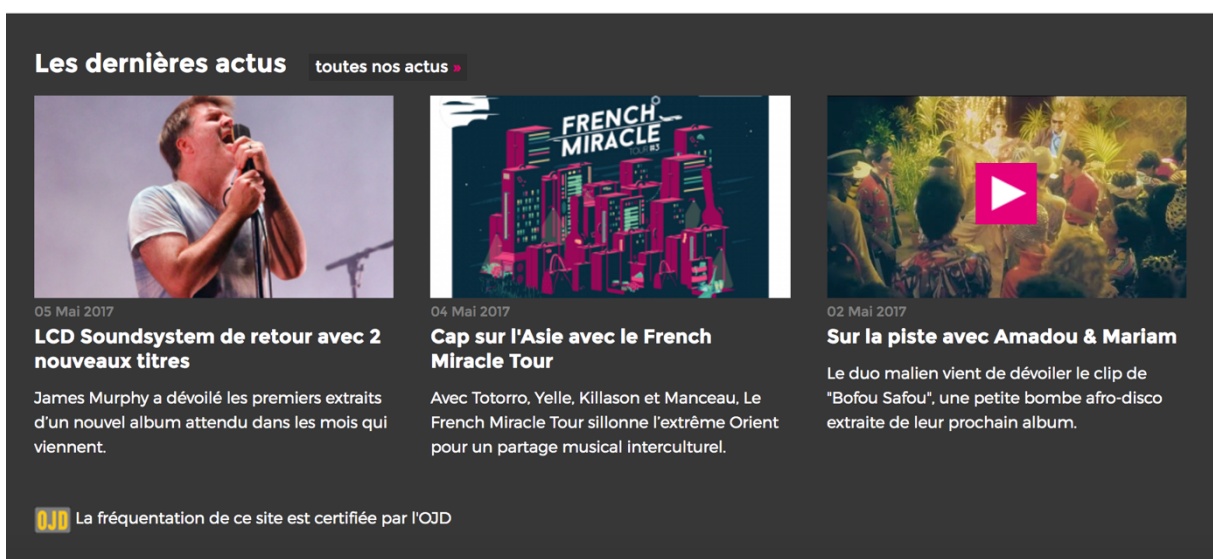


Figure 14

### c) Publication's content

Another segment of radio FIP's website we need to observe is the range of articles that are published regularly and visible under the menu bar of the homepage. These publications adopt different formats as we detailed in the method section. The table below shows the number of articles written on January for each type of publication.

<b>Types of publication</b>	<b>Number of occurrences in January 2017</b>
Actuality	31
Partnership ("Going out")	21
Program related page ("emission's page")	18
Album review	13
Game related page	7

*Table 5: Number of website's publications of each type in January 2017*

Before describing these different page's formats in detail, let's look first at what they have in common. Globally, online articles on radio FIP combine written texts with multimedia content, such as pictures, videos, hypertext link and player frames, in order to provide a visual information in addition to the listening functions of the website. These articles can relate to a journalistic rationale in the case of music news, or display a more descriptive function in the case of the emissions' pages that present the special night programs. They exhibit content that is made, selected and framed by professional of the radio station. To put it in a straightforward way, radio FIP's online content doesn't merely consist of music elements but it still revolves essentially around music. All these publications inevitably need to offer something that the user can listen to. Depending on the nature and purpose of the article, this audio element can be a video clip of a new released track, a streaming frame of a new record integrated in the article, or even a trailer for one group's upcoming album. In any case, an article should provide at least one kind of music item in order to be published. Concerning its global structure<sup>23</sup>, an article on FIP's website is delineated on the same area that is occupied by the mosaic of illustrations on the homepage. The corpus of the text is always flanked by the playing banner on the top and

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<sup>23</sup> Appendix 2

the social media column on the right. It presents typically a bold title, a date of publication (the date of diffusion in the case of an emission's page), an illustration, a lead and a text corpus. Inside the text, there may appear other pictures, video or player frames, quotes in italics and internet or hypertext links that redirect to an artist's sheet and that are recognizable by their bold pink font. Under the text corpus, a certain number of tags are visible, usually the name of the artist(s) and of the music genre(s) mentioned in the text. Beneath we can also see related content of radio FIP's website under the the caption "A découvrir sur FIP" ("Discover on FIP") that redirect to other articles or to a webradio related to the music genre discussed in the text. These related items are implemented manually by editors of the web team. On the very bottom of the page other sponsored links from external websites are visible.

Let's now have a deeper look into these publications taken individually. The format and structure of articles can vary quite a lot. A news article is usually concise and straight to the point. It presents a musical event, for instance an album release, an announcement made by a band or a publication of a new video clip. As mentioned before, an article always offers at least one audio element that the reader can listen to. Supplementary information such as concert or issue date are often provided at the end of the text. News article are always signed, in contrary to other types of publication. Emission's pages aim at presenting a broadcast program that is going to be diffused on air shortly, with date and time of diffusion are always indicated under the title. These kind of articles provide a brief description of what topics the emission will approach, or which artists or guest are going to be introduced. After the diffusion of the program on air, a replay player on the top and the tracklist of the emission are always added to the page. The five emissions concerned by these pages on radio FIP have their own kind of written presentation. The page of the Monday night program, "Sous les Jupes de FIP", usually presents the different guests showing short biographies and describing their music style and may provide a few video of their songs. The emission of January 9<sup>th</sup> 2017<sup>24</sup> was inviting Charles X, an American rapper and bluesman, Disiz, a French rapper and Laurent Rigoulet, a former French journalist who wrote a book about the very beginning of hip-hop. The page dedicated to the emission provided a short remainder of the musical career of Charles X, who was the main guest, with a YouTube video of his single "Soul Power", a brief biography of Disiz and a few lines of Laurent Rigoulet's book. As always for this Monday program, the name of the record shop owner invited was also mentioned with a link to the website of his music store. "C'est

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<sup>24</sup> <http://www.fipradio.fr/emissions/sous-les-jupes-de-fip/2017/charles-x-disiz-et-laurent-rigoulet-sous-les-jupes-de-fip-01-09-2017-20-00>



Magnifip”, the Tuesday’s program, often proposes more lyrical pages to introduce the theme of the night with samples of songs that are representative of the mood of the playlist. For instance, on the 10<sup>th</sup> of January, the emission offered a focus on David Bowie to celebrate the one year anniversary of his death<sup>25</sup>. The program on air proposed a musical journey through the most noticeable moment of his discography. On the website, the related emission’s page provided a brief overview of David Bowie’s career, presenting the different characters impersonated by the rocker: Ziggy Stardust, Aladdine Sane or The White Thin Duke. YouTube videos of the songs “Space Oddity”, “Ziggy Stardust”, “Changes”, “Lazarus” plus one concert trailer were also embedded in the page. Every Wednesday night, the emission “Certains l’aiment FIP” explores music in the cinema by concentrating on a particular topic, like a subgenre of movie, a famous comedian, but most often on a director. The emission of January 18<sup>th</sup> was taking a look at the Hong Kong based director Wong Kar-Wai and discussed the use of music in his filmography<sup>26</sup>. The article described the career of the director, how he views music and employs it in his movies. The article also displayed a quote from an interview of the director and YouTube video of a scene taken from his 1988 movie *As Tears Go By*. The page of “Live à FIP”, the concert program of Thursday night, usually describes the particular context of the live performance that is broadcasted and often provides some video taken from the gig. The emission of January 12<sup>th</sup> diffused a concert of Jimi Hendrix recorded in the Fillmore East of New York in 1969<sup>27</sup>. The page recall why this concert was a turning point in the career of the guitarist, and provided two visuals, one YouTube video from this live performance and one quote. Finally, the last emission, the daily “Club Jazz à FIP”, doesn’t provide dense webpages and only display the track list of the broadcast. Only on exceptional occasions when the emission receives a special guest for instance, a proper presentation page is usually drawn up. There were no cases like this in January 2017 however. Though Radio FIP’s website hosts most of the content produce by the station, it is not the only space where Radio FIP is present online. The station is also vigorous on social media platforms where it finds an appropriate environment to publish online content from the website and to communicate with its audience. Indeed, a column reserved to the social media platforms is always displayed on the right side on Radio FIP’s website, which allows online visitors to connect with the radio on all the

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<sup>25</sup> <http://www.fipradio.fr/emissions/c-est-magnifip/2017/ziggy-stardust-c-est-magnifip-01-10-2017-20-00>

<sup>26</sup> <http://www.fipradio.fr/emissions/certains-l-aiment-fip/2017/certains-l-aiment-fip-wong-kar-wai-01-18-2017-20-00>

<sup>27</sup> <http://www.fipradio.fr/emissions/live-fip/2017/live-fip-jimi-hendrix-au-fillmore-east-de-new-york-en-1969-01-12-2017-20-00>

different social media pages monitored by the station. In the next section, I propose to observe specifically the Facebook and Twitter pages where Radio FIP is particularly active.

### **5.1.2. Social media posting:**

Social media postings represent an important reserve of content in the case of radio FIP. The station uses networked media platforms intensively in order to communicate with its audience online and to forward publications and other elements from the radio's website. But even further, social media platforms constitute a source of content production since they are used to publish and frame the radio content online in a specific way, creating original formats of postings. On both Facebook and Twitter, website's publications represented a bit more than half of the content, while in total Radio FIP's Facebook and Twitter pages show 317 and 343 posts respectively during the month of January 2017.

<b>Type of post</b>	<b>Number of occurrences on Facebook</b>	<b>Number of occurrences on Twitter</b>
Website content	185	187
<i>Including</i>		
<i>Program announcement</i>	47	35
<i>Replay</i>	35	33
<i>Actuality</i>	51	51
<i>Webradio</i>	18	18
<i>Game</i>	18	18
<i>Partnership</i>	23	21
<i>Album review</i>	11	11
<b>Program Escort</b>	<b>46</b>	<b>84</b>
<b>Greeting</b>	<b>32</b>	<b>31</b>
<b>Music Crush</b>	<b>19</b>	<b>21</b>
<b>Audience question</b>	<b>10</b>	<b>10</b>
<b>Own video</b>	<b>5</b>	<b>2</b>
<b>Platform specific</b>	<b>2</b>	<b>8</b>
<b>Total</b>	<b>317</b>	<b>343</b>

*Table 6: Social Media posts' repartition according to their format (January 2017)*

In supplement of forwarding and promoting website's elements, social media platforms also host particular contents of their own. On Twitter and Facebook, every single posting of Radio FIP combines of a short description text or catchphrase with a multimedia element, usually a link, a picture, a stream player or a video. In this sense, each publication on Facebook or Twitter provides a content that is linked to music, if not purely audio. The description text is always brief and doesn't exceed 3 lines, especially on Twitter where the lettering limit encourage a succinct style of address. The main function of a post is to present the content published and to catch the attention of the online listener. I will only consider here the postings created during the month January 2017 on the social media platforms Facebook and Twitter, for the reason that these are the two social networked sites that are used systematically and regularly by Radio FIP. These two platforms are moreover used in a symmetric way by the radio, with most of the publications being double-posted identically on both Twitter and Facebook at the same time.

#### **a) Sharing website's content**

A majority of postings on Facebook and Twitter consists simply of sharing website's content on social media. During January 2017, 185 postings on Facebook and 187 on Twitter were displaying a publication of radio FIP's website as the main illustration resource. Among these posts, 82 on Facebook and 68 on Twitter concerned emission's pages (Table 6). On 47 occasions for Facebook and 35 for Twitter, such posts were published before the diffusion on air ("program announcement"). In that case, the publication mentions what is the main theme of the program, when it will be diffused and identify the eventual guests or artists. The post of January 5<sup>th</sup> showed in Figure 15 for instance concerns a live program diffusing a Ray Charles' concert and states: "Tonight at 8pm, FIP dives you into the repertoire of Ray Charles in Zurich in 1961". The main purpose here is to communicate the information that a specific program is going to be diffused on air. A side function here is also to put listeners in the mood with the use of metaphorical language in the post ("dive you into") and with the link to the emission's page where a description of the particular context of this concert of Ray Charles and music video are provided. These postings work as what I would call "antenna's rendezvous". They play the role of an on air program's appointment and are always posted one time on the day before the broadcast, a second time on the morning of the diffusion day, and sometime even a few minutes before the actual broadcast begins. The other half of postings displaying emission's pages are replay posts (32). They provide similarly the link to the emission page but are posted on the day after the broadcast in the morning, so a replay audio file is now available on the related

article. Such postings in their caption remind the online users about the program of last night and invite him to listen or listen to it again using a #replay hashtag. The example from January 10th figure 16 concerns the Monday show “Sous les Jupes de FIP” and remind that the show last night invited 3 guests and hosted a live session of the singer Charles X.



Figure 15



Figure 16

In contrast, the “Club Jazz à FIP” program doesn’t result in the same kind of postings for it usually lacks a proper emission’s page to display. The social media communication for the “Club Jazz à FIP” operates differently. The program is usually announced on social media around noon or during the afternoon by providing an illustration evoking the Jazz culture (of a famous musician for instance) or a YouTube video of one track that is going to be included in the playlist (example figure 17: “Tonight don’t forget your #ClubJazzaFip at 7 pm!”). On rare occasions posts announcing the Jazz program were used to redirect listeners to the Jazz program’s menu on the website and invite them to re-listen to previous diffusions. There were 3 posts of this kind during January, all of which were using a mainstream Jazz picture as illustration (example figure 18: “The #ClubJazzaFip embarks you every night form 7 to 8 pm. Find all the program of this week online”).



Figure 17



Figure 18

Radio FIP's music news articles or actualities also represent an important part of social media postings. During January they occasioned 51 posts published similarly on Facebook and Twitter. In opposition to emission's pages, music news postings don't inform about the on air program of the station, they offer a supplementary journalistic kind of content and discuss the actuality of some relevant artists. On Facebook and Twitter, a usual publication pattern for these posts is to use a short catchphrase in description, without mentioning so much about the actuality in order to encourage the user to figure out more by clicking and reading the article on the website. For instance, one article announcing the come back of Jamiroquai on January 18<sup>th</sup> was posted on Facebook and Twitter using a simple quote "This is the return of the space cow-boy", extracted from the lyrics of the song "Return of the space cow-boy" (figure 19). Most news articles discuss an artist's new song or new album release. Some news articles were posted with the mention "Exclu FIP" for exclusiveness (4 posts), when for instance the station has passed an agreement with one artist for being the first media allowed to diffuse a new video clip. Three music news' posts consisted of transcribed interviews, two of audio recorded interviews. Among these interviews, one was performed during the festival *Eurosonic* in Groniguen, where members of the radio were present for the ceremony European Border Breakers Awards. One news article published during the week was an interview of the singer JAIN, who won of one award for France. The related social media posts used exceptionally an assortment of pictures taken during her live performance (figure 20). In January, there was one actuality taking the form of a tribute article for the death of William Onyeabor, a famous Nigerian musician, who passed away on January 16<sup>th</sup>. Finally, one news post was discussing the release of a movie soundtrack (*Trainspotting 2*).

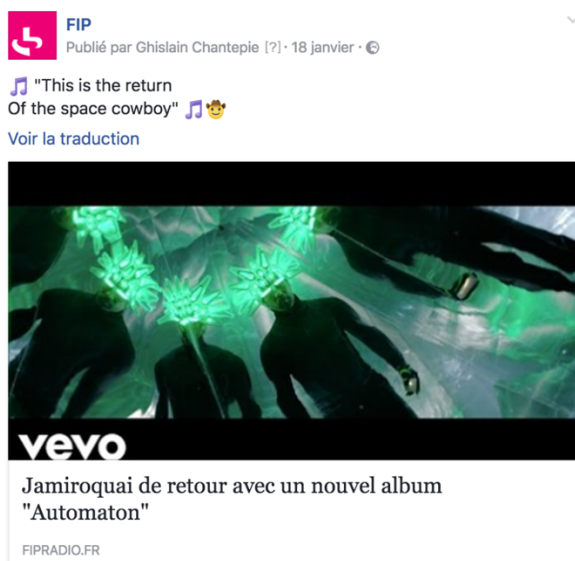


Figure 19



Figure 20

Over the month, the other postings showing website’s publications include 23 pages “Sortir” (“Going Out”), 18 game/contest posts detailing the prizes to win (several music albums selected by the radio, one book and six movie ticket for a film promoted by Radio FIP), and 11 posts dedicated to the “Discover” rubric that were promoting music records selected by the programmers in January 2017.

## b) Audio content posts

Being a music station, radio FIP naturally uses Facebook and Twitter to distribute audio and music content as well. Obviously, the station’s broadcast program is often posted on social media via a player link redirecting to Radio FIP’s simulcast. It has to be noted though that the presence of a player link was more frequent on Twitter (44 times) than on Facebook (19 times). The player link is usually posted along with an emission’s page, a picture, or a video. On Twitter, a hashtag #OnAir, #NowOnAir or #StayTuned is often associated and eventually the name and time period of the specific program diffused on air is specified within brackets. In contrast with Facebook, the player link is always displayed on Twitter when a program is announced on air shortly, which is notably the case for the posts of the “Club Jazz à FIP”. However, the simulcast is not the only stream to be underscored in evidence on Facebook or Twitter. Webradio stream of the stations are also promoted regularly with 18 posting on both platforms in January. Among these, one post in January concerned the launch of the new webradio “FIP around the Reggae” and used a famous picture of Bob Marley, Peter Tosh and

Mick Jagger together. The other webradio posts usually mentioned two or three artists that were included in the corresponding music playlist and provided the link to the webradio stream with an illustration (14 posts), or a Youtube video of one song of the playlist (4 posts). Figure 21 shows a posts promoting the webradio “Around the Groove” with a picture of Quincy Jones and a text stating: “On our webradio “Around the Groove” find a variety of playful rhythms with Erma Franklin, Gorillaz or Quincy Jones”. Music video posts in general are quite frequent on the radio’s Facebook and Twitter accounts, for they represent another form of music diffusion online. There were 87 postings comprising a video of a music track, mostly from Youtube (84 posts), two from Soundcloud and one from Bandcamp. On the two platforms, a day always start on the morning around 8.15 am with a posting “Bonne journée avec FIP” (“have a nice day with FIP”) that publishes a song via a Youtube video link. On every week days, there is usually a post of a song designed as the “Coup de coeur” (meaning “music crush”) of one programmer of the station, whose name is usually mentioned is the post with a hashtag (figure 22). On Facebook, there were 16 music crush’s posts using a Youtube video link, 2 using a Soundcloud player link and one using a Bandcamp player link. Finally, as I mentioned before, the “Club Jazz à FIP” is sometimes announced on Facebook by a post with a YouTube video of one song included in the day’s playlist (12 posts).



Figure 21



Figure 22

### **-c- Program escort posting**

One other noticeable feature of social media postings in the case of Radio FIP is that they are often used to bounce on some program when they are diffused on the air. Social media channels are employed to convey a picture of what is happening on air in destination to the radio's online fans. This format of social media posting concerns essentially the four night programs in the case of FIP. For instance, YouTube video are often used on social media to convey online a song that is diffused during a program. During the Monday night show, "Sous les Jupes de FIP", social media pages frequently publish track that has been selected by a guest. For the Tuesday thematic playlist "C'est Magnifip", songs considered to be particularly representative of the theme of the emission are sometimes posted as well. In January 2017, seven YouTube video were posted during the Monday program "Sous les jupes de FIP" (8-10 pm) with the hashtag #SouslesJupesdeFip (both on Twitter and Facebook), eight during the Wednesday program with the hashtag #Certainslaimentfip, most of the time video of songs in famous movies (figure 23), and six during the Thursday program with the hashtag #LiveàFip. Program escort postings consists also in publishing pictures to illustrate night programs. For "Sous les Jupes de FIP" on Monday 9 photo of the guests, taken by radio professionals from the recording studio (figure 24) where published on Facebook and 15 on Twitter. For "C'est Magnifip" on Tuesday, 7 illustrations taken from internet were used to embody the topic of the night, plus one assortment of photo of programmers and persons responsible for the program taken during a special night program "Sex & the vinyle" on January 31th. Four pictures taken from movie's scene were employed during the music and cinema program "Certains l'aiment FIP" on Wednesday, and 5 pictures from famous concerts served as illustration for the Thursday night program "Live à FIP". On rarer occasions, video taken by members of the web team were used to promote and communicate on a particular program. For the "Sex & the vinyle" event I just evoked, a video of the studio's turntable in action was recorded and published on Facebook and Twitter to promote the fact that essentially vinyl disks will be played during the emission. Another video of the hostess's introduction speech for this program was posted on Facebook. Over the month of January, other videos were not related to any particular program. One video was an interview of a band called "Atomic Bomb" questioned on the death of William Onyeabor. The sequence was published as a music actuality post. Another video was a Facebook live session taken from the Eurosonic festival in Groniguen with the French singer and composer Baptiste W Hamon. A last video consisted on a partnership with a French retail



chain (FNAC) for which one programmer of Radio FIP was presenting his favourite music record of the month inspiring from the format of Youtubers.



Figure 23

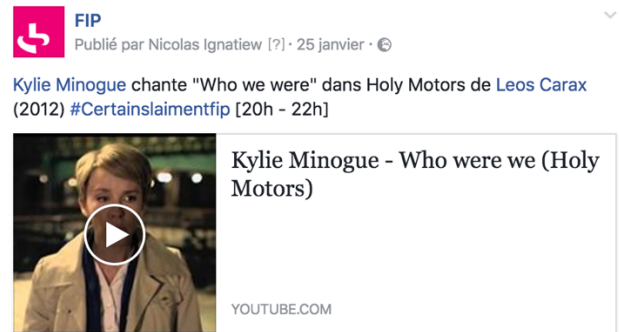


Figure 24

#### d) Audience directed posting

Some other postings of Radio FIP online aim at triggering a reaction from the audience rather than displaying content. These postings are related to the Tuesday night program “C’est Magnifip” for this emission is designed be the echo of Radio FIP listeners. Every Tuesday night the program proposes a music selection around a precise topic, and listeners are invited to speak their opinion about it by commenting on a dedicated post on the Facebook page of the radio. As an example, for the one-year anniversary of David Bowie’s death the program of January 10<sup>th</sup> was centred around David Bowie’s different characters. The question addressed to Radio FIP’s fans in a posts two days before was “Which David Bowie are you?”. The commenters were invited to motivate their answer and the best comments were read by the hostess on air during the emission. Another topic on January 24<sup>th</sup> was “The 100 songs that changed your life”, and the question asked on a Facebook post some days ago was: “Which song revolutionized your life?”. These postings occurred on Facebook and Twitter, though more answers were generally recovered from Facebook’s posts for it appears as a more community-friendly platform than Twitter.

### e) Platforms specific posting

In the case of Radio FIP, the great majority of postings are published with an exact symmetry on Facebook and Twitter. However, there are certain social media posts that are typical of one platforms' features and thus appear only on Facebook or Twitter. Firstly, Radio FIP displays more postings on Twitter than on Facebook, mainly because Twitter is a more time bounded platform than Facebook. As a result, the posting frequency on Twitter is higher, while publications are more temporally spaced on Facebook in the case of Radio FIP. In supplement to the postings shared with Facebook, Radio FIP's Twitter account is also used for live-tweeting during the night programs, especially on Monday where the guested can be quoted and photos from an eventual live-session in the studio can be published in real time (figure 25). Another posting format specific of Twitter in the case of FIP is to tweet the title and artist of the song currently played on air with the hashtag #NowPlaying, an illustration of the corresponding artist and a player link (figure 26). This kind of tweet exist mainly to occupy the time space and be active on the platforms. A last functionality that is typical of Twitter is the retweet. Over the month of January, Radio FIP retweeted several time, usually from other users praising the music selection of the station, or from artists and personalities sending their greetings.



Figure 25



Figure 26

Facebook-only postings are more difficult to find in the case of radio FIP. But sometimes, due to certain technical features of the platform, certain posts were only published on the Facebook page. In January, these posts include a Facebook live of Baptiste W. Hamon from the Groniguen festival, one native video that exceeded 45 seconds (length limit on Twitter) and at last a survey of Radio FIP's audience about their greatest music expectation for the year 2017. For this last

example (figure 21), one oblong picture was designed to represent 6 cases with pictures of some current music artists or groups, one case was left empty. People were invited to tell which artist among those represented in the post they were waiting the next album with the most impatience. They were able to do so by reacting to the Facebook posts with the emotion assigned to their choice. However, these kind of postings are very episodic in the case of Radio FIP, and in general the station seldom call for the audience's opinion online.



Figure 27

## 5.2. Identifying logics of radio online

As one could have expected, we find in Radio FIP's online material a lot of formats and patterns that pertains to the phenomenon of media convergence and relate to radio online logics' ideal type. Radio FIP's online postings include informative contents, visual components, non synchronous modes of listening, multimediality dimension and specific social media frames, among other elements. These features demonstrate the influence of logics of radio online in FIP's digital devices. In this section I propose to analyse this in regard to the supplementary content and value-added services provided by the radio online, the disrupting program formats and listening practices and the networked media features for distribution and communicating on radio FIP's website and social media channels.

### **5.2.1. Radio FIP's supplementary content and value-added services online**

#### **-a- Visual dimension as a central element of radio online**

Radio FIP's digital devices provide content and services that can't be delivered through the traditional broadcast. In this sense they can be viewed as a supplementary offer. The most visible aspect of this additional content is the extensive use of visuals online, which are evidently absent on the air. Visual dimension is a key feature that differentiate radio online from traditional radio broadcasting according to Méandel and Musiani (2014). Here, Radio FIP's website is not only about radio broadcasting and not even only about listening, it also contains a lot of visual and textual content. As I described before, the station showcases a very dense collection of multimedia contents, articles, videos and pictures online. Since internet listeners use mostly screen devices to connect with the radio, FIP makes full use of the visual perception on its digital platforms. Images are constantly used to illustrate publications. Online users even resort to visuals to identify and select content on from the homepage, and click on the corresponding illustration to be redirected to the desired article.

This dimension is further extended to the social media platforms where every posts published by the radio display necessarily one multimedia element: an image, an image linking to an article, a stream player, a video, and so on. Regular night programs of the main antenna are also covered and illustrated on social media through program escort posts using visuals or homemade pictures taken from the recording studio. More generally, FIP's social media channels act as a portfolio of Radio FIP's activity over time. Not only that Radio FIP uses visuals for illustrative or informative purpose online, these pictorial elements tend to give a more powerful meaning to the content. On Twitter for instance, during the program "Sous les Jupes de FIP" on Monday, quotes from the guests are always published with a picture of the actual person, as the example figure 25 shows. This produces as a visual embodiment of what is happening on air and can eventually make online listeners feel closer to the program and to the artists invited. This combination of sound with pictures online gives more strength to the station's program as the audio messages are "being delivered with the additional power of given images." (Gazi, Starkey and Jedrzejewski, 2012: 10). Moreover, the use of visuals online to personify the on air broadcast participate in the creation of new narrative and expressive forms of radio online (Penafiel Saiz, 2012).

In Radio FIP's case, the visual dimension online comes along with more textual and informative content. The station's online platforms act somewhat as a music magazine, providing news articles, album reviews and descriptive texts presenting the emissions of the station. This content relates to a journalistic logic in the sense that information is selected and framed by professionals of the web team. In this regard, such publication could be viewed as relating to a logic of mass media. But since we are focusing on radio logics and on a music radio station, we observe here that this journalistic content doesn't chiefly invite online listeners to listen to music, but to read, search and inform themselves about music. These type of publications, such as album reviews for instance, offer a service that the listener cannot find on air, thus contrasting with the logic of traditional radio who concentrates essentially on the listening activity. Since this material always relate to music, the listening dimension is never totally absent from it, but rather reorganised and diversified with the multiplication of audio sources online.

#### **-b- Additional audio offer**

Radio FIP's digital devices don't serves merely to diffuse the station's broadcast on internet. The radio uses the online environment to produce a brand new array of audio content for its listeners. Radio station diffusing online frequently use the digital interface to expand their music offer as Gago explains (2008). We can find this strategy when looking at Radio FIP's online material. Firstly, the website offers additional music programs with online streams that are not accessible on the air: the six thematic webradio. FIP's webradio have to be seen as a supplementary selection of music that answer to slightly different needs and allow listeners to tune to a different music program if they want to hear something else than the main broadcast. On the website homepage, webradio miniatures are positioned right under the simulcast banner, which materializes it an accessible alternative audio offer. Although webradio appear to be relatively similar than FIP's main music program in the sense that they propose a continuous music selection, they differ from the on air programming in that they revolve around one precise music genre<sup>28</sup>. Thereby, they can be viewed as more personalised music program in comparison to the very general and eclectic selection of FIP's main broadcast. By listening to "FIP around the rock" for instance, you set up a particular music genre that you want to hear instead of other styles of music. Hence, webradio represent an accessible, alternative, more customized and more diverse music selection for online listeners.

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<sup>28</sup> At the notable exception of the webradio « Tout nouveau, tout FIP » (« Brand new, brand FIP ») that focuses on music novelties.

Radio FIP's supplementary music content online is not limited to webradio streams. Online publications represent as well a side music offer for they always include audio elements users can listen to. News articles principally discuss most often new song releases and enable online users to listen to it by showing a player or video link. This constitutes an alternative music offer as well since news articles discuss events that emerge in the music actuality in general and do not follow what you can hear on the station's antenna. It represents more than an anecdotal material: in January 2017, 31 news articles were published on the website and they occasioned 51 posts on both Facebook and Twitter. Radio FIP's social media pages also provide supplementary music content, most of the time in the form of YouTube links (84 posts on Facebook in January, not mentioning video links that are embedded in the publications from the website). YouTube music video can be posted on the morning with a caption "Have a good day!", for showing programmer's music crushes, for announcing a Club Jazz program, promoting a Webradio, or in the form of program escort posts in the nighttime. As a result, sources of audio content in Radio FIP's online platforms are manifold, which provokes a dispersion of the music material. This situation relates with the multimediality dimension of radio online in the sense that a variety of supports and formats are used by the station to convey audio elements. To conclude, Radio FIP's website together with its social media ramifications, can be seen as an online space that propose a wide array of value added services, relying on visual perception and directed to people who want to listen, explore and know more about music. Additional audio services offer a more diverse material for online listeners. In this multimedia setting, online listeners become more active in selecting the audio program they search for as they navigate through diverse elements that often convey different audio formats. Ultimately, those behaviours are quite distant from the classical form of radio listening. They denote a different relation to the radio medium and affect radio listening practices.

### **5.2.2. Radio FIP's disrupted program formats and modes of listening**

Logics of radio online also disrupt the linearity of radio listening on air by fostering new listening's patterns. In the case of Radio FIP, several features and aspects of online posting meet with these new modes of audio listening, first by giving listeners online a lot of flexibility and choice in selecting content, and secondly by incorporating a logic of stock of audio program introducing non-linear radio formats.

### **a) Active program selection**

Gago (2008) explains that the logic of radio diffusion online requires a deliberate intention of program research from the listeners. In its digital devices, Radio FIP has incorporated this aspect. Radio FIP's website is designed to allow the user to navigate independently and to realise his own music selection amongst the various content that are proposed. On the website, the simulcast banner and player interface materialize the radio experience online by providing a visual for listening to the different audio programs of the station. The player allows users to perform different action when listening, such as playing and stopping the streaming, adjusting the volume, exploring an artist's presentation page and search for music titles that were diffused previously. In this sense, the player interface enhances the listening experience by providing additional functions and information about the music selection. But even more so, the player interface provides differentiated music offers with the possibility to listen to a webradio or a replay program. With the webradio, listeners can find online a more customized music approach and select music program according to their tastes or momentary desires. This aspect contrasts sharply with the logic of traditional radio listening where listeners of a station tune to a single unique radio program on the air, without any alternative. In this sense, the player interface fosters user's self selection and relies on a deliberate intention for program research from the user, which relates to a logic of radio online. In the case of radio FIP, this trend is further strengthened by the possibility to easily switch from one program to another on the player, and go back and forth from a replay or a webradio stream to the main simulcast.

Not only do listeners have more leverage when listening to Radio FIP's online streams, people can also listen to music outside the player interface with all the different audio content embedded in the articles produced by the station online. This gives users even more flexibility to select their music preference amid a very dense material. In contrast to the relatively passive action of listening to a radio station on the air, the variety of music content online invites for an active and personal exploration of written material and audio elements. Moreover, in the case of Radio FIP, this textual material online is also used to foster the station's different audio streams. Under news articles for example, the "related content" area proposes most of the time a link to the webradio stream "Brand new, brand FIP". Related publication or audio stream that are indicated at the bottom of every article further incites users to connect to other written material or explore new musical horizons. News article or emission's pages also comprise of hypertext links that may lead to external content or to an artist's sheet. Articles may also

forward an emission's pages with the replay if they discuss a topic that is connected with this previous program. Many publications are in this sense designed to introduce the user toward a listening activity. The multiplicity of material that one can find on radio FIP's digital platforms means that online listeners are invited to actively select what to hear, watch or read, indicating at the same time that the station assimilated certain logics of radio online. Furthermore, while accessing articles, player streams or videos online, listeners are confronted to different formats of audio content that disrupt the linearity of traditional radio.

### **b) Logic of stock and delinearization of radio programs**

Radio FIP listeners can connect to many different content online partly because the station stores many audio program in order to make them available at any time. In FIP's case, the "Emission" section contains archives of former program and can be accessed from the homepage by clicking on "Listen again to the emissions" frame, from the player under the "last programs" frame or through an emission's dedicated page. Archives of the five emissions over the last three months are stored and listed from the most recent program to the oldest. The website in this perspective endorses the function of a radio library that stores a range of different audio program. Said differently, the radio adopts a "logic of stock" to employ the expression used by Gago (2008) or Vincent (2016). Furthermore, this function enabling online users to listen to programs after their diffusion on air represent a disruption of radio linearity in the sense that people might listen to any program when they want and not in a coherent and organized fashion as the proposed by the station's broadcast. Emission's pages in the case of Radio FIP play an important role in fostering this shifted mode of radio listening. They remain visible on the website after the diffusion of the related program on air and exhibit a replay link for listening to the program on the top of the page. In this sense, they act as an online prolongation of the emission and propose people to listen to it after the diffusion has ended, thus introducing and making sense of non-linear listening practices.

Replay functions further allow listeners to have their own pace in their consumption of radio program and to challenge the temporality imposed by the on air broadcast. This desynchronisation of radio listening is further stretched to Facebook and Twitter where replay posts are systematically published in the morning on the day after the diffusion of the program on air. Replay are indeed heavily promoted on Radio FIP's social media pages with 32 replay postings on both Facebook and Twitter throughout the month of January. They are also reposted



on the week-end, for listeners may have then more spare time to listen to the program they have missed during the week. During January, week-end reposts provided 13 emission's replay. This shows that Radio FIP has integrated the fact that some listeners may miss the real diffusion time of their favourite programs and consequently the radio proposes to catch up with the different emissions forthwith. One could point out that emission's in the case of FIP represent only a small portion of the broadcast and that most of the on air programming consists of ongoing music playlist. But even in this case the station archive's page offers a research function that allows users to find any track diffused during the previous year. The result area displays all the songs diffused under the period indicated, with title, artist, album and provide links to iTunes and YouTube, so a user can easily listen again to the desired track through an online streaming. In this sense, most of Radio FIP's music selection on air can be listened again after the real diffusion time. With the possibility to listen to program's archives whenever they want, and to find any music title diffused previously on air, Radio FIP listeners seemed to be truly "freed from the bondage of live broadcasting" (Cebrian Herreros, 2008).

### **5.2.3. Radio FIP's networked media features**

I have showed in the last sections what Radio FIP basically offered online: more visuals, more audio content, more freedom and more flexible radio formats. However, general networked media features have not been really mentioned at this point. Since Radio FIP uses social media platforms quite extensively, we find logics of networked media in the radio's online content. These aspects are visible in the integration and personalisation of content, in the selection and distribution of content on social media platforms and in the slight interaction with the audience online.

#### **a) Social media integration and content personalization**

Klinger and Svensson state that networked media logic favours reflexive and easily shareable content. On Radio FIP's online devices, the close integration of the website to social media platforms allow users to share easily the radio's material. Features favouring the "shareability" of content need to be related to the demand for connectedness on social media platforms (Klinger and Svensson, 2015).

First, Radio FIP's digital platforms shows a lot of interconnections. The homepage of the website works as a window to access radio FIP's online items social media channels. The column on the right shows multiple links that redirect to other pages and accounts where the radio communicates, which brings to the fore various way of engaging with the radio on multiple platforms. Secondly, numbers of elements online can be shared promptly on social media platforms as Facebook or Twitter icons are systematically placed on the top of emission's pages, the articles, and on the player, so these elements can be shared in one click. Conversely, social media channels Twitter and Facebook carry a lot of publications from the website (170 postings each during January), which constitutes as much links redirecting to the radio's website. The different platforms used by the station are thus closely interconnected, which relate to media convergence considered as being a distinctive feature of radio online logic according to Gazi, Starkey and Jedrzejewski (2012).

Similarly, content and postings within each platform also display a lot of interconnections. Under each publication on the website, three related elements that share one common tag with the present publication are constantly displayed. On the player's interface, the nature of the stream that is played determine the type of associated content proposed at the bottom of the page. If a webradio stream is being played on, the page will show articles discussing the same music genre that the webradio. If the simulcast is being listened to, the publications appearing on the bottom will be news article. This personalization in terms of user's music preferences relates to a logic of networked media where the content provided is often tailored and filtered in order to endorse user's centres of interest. It reveals a customization in user's choice and personalization of content that characterise radio online. This can be seen as a tentative implementation of the criteria of connectivity, as outlined by Klinger and Svensson (2014) for the content selection. Finally, concerning social media postings, Radio FIP also make efforts to connect its material to the extent possible. When an artist is mentioned in a publication, his name is always identified in the description of the post so it could redirect to the artist's fan page. The same is process is done for music label, festivals or cultural organisation, which invites users to check the professional pages of their favourites music artists, concert place, or record company.

## **b) Networked media features for content's selection and distribution**

As seen previously, radio online opens up the question of the need to “disseminate the content differently” (Peñafiel Saiz, 2012: 67). When communicating online, Radio FIP integrates frames and criteria related to social media. News articles posted by the radio don't always relate to the broadcast program and the selection made by the programmers, but rather fits with the music actuality and the current subject of interests in the media field. The radio's presence on social media lead the web team to publish hot music news when they pop up, which correspond to an information selection based on criteria of newness and popularity close to a networked media logic (Klinger and Svensson, 2015). For example, during the month of January the radio covered several news such as the sudden death of William Onyeabor<sup>29</sup> or the release of two anti-Trump songs by Gorillaz<sup>30</sup> and Arcade Fire<sup>31</sup> on the inauguration day of the 45<sup>th</sup> president of the United-States. These actualities were covered by Radio FIP because it concerns renowned music artists, but also because they created a significant buzz on internet at that time in the music sphere, and thus commented by music media actors. These elements refer to a logic of radio online and more precisely to a networked media logic, for they show the influence of the principle of popularity of social media platforms. The event of an artist's death and the tribute articles are content that attract a lot of attention from online users.

Social media logic is also identifiable is the way Radio FIP presents and frames content in its postings. The Twitter account regularly display relevant hashtags. When communicating on a specific content, posts often uses popular figures to give more visibility to the radio's publications. For the launch of the permanent webradio “FIP around the reggae”, which used to be a temporary stream on the summer 2016 but disappeared form the online after, a post displaying a well-know picture of Bob Marley, Peter Tosh and Mick Jagger obviously happy and chilling was put online (figure 22). The description stated “We now know why Peter, Mick and Bob seems so joyful: it is back again!” and provided a link redirecting to the webradio reggae stream. This use of pictures with fun caption reveals the influence of internet memes. As well, the intention to display a link with stating explicitly what it is about create a surprise effect that enjoin online users to click and go on the website to figure out.

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<sup>29</sup> <http://www.fipradio.fr/actualites/william-onyeabor-heros-du-funk-nigerian-est-mort-26668>

<sup>30</sup> <http://www.fipradio.fr/actualites/retour-et-grace-pour-gorillaz-26698>

<sup>31</sup> <http://www.fipradio.fr/actualites/contre-trump-arcade-fire-de-retour-avec-un-titre-engage-26706>



*Figure 28*

### **-c- Interaction with the audience**

Klinger and Svensson estimates that networked media platforms foster more horizontal forms of communication. A last communication pattern we could examine in order to identify logics of radio online is to what extent Radio FIP uses its digital platforms to interact with its audience online. Interestingly, the radio has one format of emission, the Tuesday night program “C’est Magnifip” where some comments from listeners are usually read at loud on air. This program incarnates the link between the antenna and its audience, and constitutes the only format allowing to hear the expression of listeners, though indirectly since a hostess is speaking for them. On Radio FIP’s social media platforms, several posts related to this program take the form of a call for the audience’s expression online. They pose a question connected to the theme of the next emission and ask online listeners to answer it by commenting the post. This type of postings denotes a clear willing to allow the audience to expression its opinions or feelings, and to make them participate in the sense that a few comments will be mentioned during the next emission on air. However, these postings directed toward the audience represent a minority of 10 posts throughout the month of January, which shows that audience’s expression remains very light in the radio’s overall content production. In general, we can observe that Radio FIP maintain a quite vertical way of address online. Some other postings allow users to give their opinion such as the one using Facebook’s emotions exhibited figure 21. But here again, this format of post is quite rare and appear to be quite exceptional. In general, we can observe that Radio FIP maintain a quite vertical way of addressing its audience online.

There are a significant number of elements, posting formats, mode of listening and communication pattern that indicate an clear influence of logics of radio online in Radio FIP's digital material. The station offers a lot of additional content to the on air program online, such as visuals and informative articles, and a differentiated audio offer through the webradio streams. It also fosters listener's self selection and promotes non-linear and more flexible listening functions, which result in the delinearization of programs and desynchronisation of radio listening. Finally, Radio FIP also incorporates features of networked media logic with the integration and connection of the website's content to social media, the incorporation of networked media patterns for information's selection and distribution, and slight interaction with the audience online. However, logics of radio online if they are undoubtedly present are not always fully implemented, as the poor use of horizontality of social media platforms denotes. Or rather, logics of radio online coexist with logics of traditional radio that still hold influence on Radio FIP's material online, as I am going to demonstrate in the following section.

### *5.3. Identifying logics of traditional radio*

Though Radio FIP incorporated digital media features relate to a logic of radio online in number of aspects, the station is still strongly influenced by a logic of traditional. We can identify such leverage in the way Radio FIP gives priority to its main broadcast program on its digital platforms, and in how the station reproduces traditional radio patterns, formats and music prescription role online.

#### **5.3.1. Giving priority to the program on air**

In various aspect, Radio FIP's website and social media channels are centred around the main broadcast program that is diffused on the air. On the station's website, the simulcast stands clearly as the most highlighted element. Emission's pages and social media's postings gives priority to the program on the air. These choices compete to favour the main broadcast program in comparison with other music content online, denoting an effective influence of traditional radio logics. I propose here to point out the strongest evidences of this aspect.

### **a) Significance of simulcast in the setting of the website**

Radio FIP's simulcast occupies a key position in the setting of the website. The simulcast is the most exact translation of the on air program to the online. I consider here that listening to the simulcast on the website relates to a logic of traditional radio for the reason it put the online listener in contact with the same linear audio stream that other people hear simultaneously by listening to the hertzian program on the air (even though it doesn't technically equal listening to the radio through a traditional receiver). Interestingly, the simulcast stands on the very top of the homepage, with the banner displaying the songs that are currently being played on air, as the first element a user faces when visiting the website. This indicates that the station wants to put forward the program that is broadcasted on the air, and promotes foremost the music selection. Moreover, the playing banner doesn't only put forward the radio's simulcast, it also materializes it by listing the successive music tracks that are diffused in real time. In this regard, one function of the website is to provide information about the music selection that is invisible when you listen to the radio on the air, so that online listeners can identify the music elements that are broadcasted. In this sense, we can consider that visual materialization of the music program on air gives even more significance to Radio FIP's broadcast.

Furthermore, there seems to be a clear intention from radio FIP to prioritize the main broadcast by fully adapting the website to online listening. As I mentioned before, the playing banner appears on the top of any page or section of the website, and if the user scroll down a reduced banner redirecting to the simulcast player and indicating the current track will pop-up. Even if the user decides to listen to a replay or webradio stream, a pink frame on the player interface invites to go back to Radio FIP's simulcast, exhibiting the music title that is played on as well. As a consequence, website's visitors are always in contact with Radio FIP's main broadcast through playing banner that redirects automatically to the simulcast of radio FIP. The most obvious and straightforward use of the website incites to listen to music in a logic that is similar of traditional radio. The constant presence of the playing banner, even when users are reading an article, also shows that FIP takes full advantage of the parallel use dimension of radio and designed its website to be multi-task friendly; online users are invited to listen to the simulcast while performing other activities. In this sense, additional content on the website should not be viewed as necessarily contradicting or conflicting with a logic of traditional radio, but rather as complementary to traditional radio listening.

## **b) Emission's pages as supportive material for the broadcast program**

As I already mentioned, publications from Radio FIP website shows some aspects that relate to mass media for they present a content selected, framed and written by professionals, which relates to a logic mass media in term of production (Klinger and Svensson, 2016). But emission's pages connect even further to a logic of traditional radio, for they promote the formats of the radio's main broadcast and present programs that are going to be diffused on air or were diffused previously in the week. Emission's pages account for what will happen on the main antenna or what has happened, and inform online users about the precise time of the on air diffusion of the program. In this sense, they can be viewed as teaser material for the programs of the main broadcast. They support a logic of traditional radio by advertising programs on air and inciting audience to listen to main broadcast at some particular moments.

Emission's pages represent also the most frequent publications on the website after news articles. They are always positioned in evidence on the homepage, with pages dedicated to a forthcoming program on air appearing systematically on the slider box. This can be viewed as an online equivalent of program signposting that are traditionally made on the air when a speaker informs about the upcoming program for the day or the week. Emission's pages in this sense constitute important and visible elements that are closely linked with the linearity and the "function of programing" of traditional radio according to Glevarec (2014). They make sense of the well-thought and coherent programing schedule of the station, by announcing that a specific program formats will be diffuse shortly. This signposting function is even more present on Radio FIP's social media platforms where emission's pages are frequently published in the form program announcement postings. These "antenna's rendezvous" posts as I labelled them occasioned not less than 47 posts on Facebook and 35 on Twitter during January. They constitute an interesting form of radio program advertisement online.

## **c) Promotion of the program on air through social media posting.**

Social media postings in the case of Radio FIP tend to promote what's happening on air in order to redirect the online audience to the hertzian program. As I showed in the previous section, program announcement posts constitute an important signposting material online in order to inform the audience about the station's programming on air. Other type of postings, in particular those I designated as "program escort" postings, are even further bounded to the radio's

broadcast by publishing content related to emissions at the moment of their diffusion on air. These posts often use image to illustrate the theme, the concert or the artist that is honoured in the context of the present emission. YouTube video are often used to bounce on a particularly emblematic song of the emission's tracklist. For the program "C'est Magnifip" of January 24<sup>th</sup>, the theme of the emission was "the 100 songs that changed your life" and some of the tracks were posted on Twitter in the form of YouTube video in order to give an overview of the program's music selection. In this perspective, visuals and multimedia elements, that are used extensively on Radio FIP's social media channels and relate in a sense with a logic of radio online as I explained before, actually have more than a mere decorative or musical function. They are used along with link to the radio's simulcast or to a related emission's page and constitute thereby attractive gateways to the on air listening. As an illustration, on Twitter, links to the simulcast's player interface were published 39 times in program escort posts during January. Twitter, as being a platform that is more oriented toward real time events, was used 84 times by the radio to publish program escort type of posts in January. In comparison, the station's Facebook account, which focus more on the weekly running of the radio's programs and emissions, showed 46 program escort posts, and displayed a link to the player only 19 times. In any case however, both stations provided strong incentives for users to connect to the on air program.

A second observation we can make in the case of Radio FIP, is that there is a close linkage between the communication on social media and what is happening on air. When the broadcast program is different on air, the social media postings change accordingly, adapting to the formats of the emission. For the music and cinema program "Certains l'aiment FIP" on Wednesday night, posts regularly uses pictures taken from movies scenes or short movie sequences using music. Similarly, social media postings during "Live à FIP" on Thursday night may use images and video from the concert that is broadcasted. This proves that the main program on air has a strong influence on the social media communication. Sometimes, postings can even promote the on air program by showing what is happening in the studio. This is especially the case for the magazine program format of Monday "Sous les Jupes de FIP", where artists are invited and often perform a small live session. In this context, the radio usually displays photo of the guests while quoting them (figure 25), and exhibits some pictures of the live session (figure 23). By providing images of the studio's "backstage", the radio intends to make an event out of the current program and inspire envy for online fans to connect with the hertzian program. This is even more obvious on Twitter where the focus on real time event



occasions more redirection to the online simulcast. It also relates to the traditional “function of belonging” of radio (Glevarec, 2014) in that such valuable material taken from an original event tend to reinforce the radio community of music lovers.

### **5.3.2. Reproducing patterns of traditional radio online**

Besides the pre-eminence of the on air program, one other way to identify the influence of logic of traditional radio is to look at how traditional pattern can be recreated online without the intervention of the main broadcast program. Even when focusing essentially on Radio FIP media channels, traditional radio logic can be detected in the temporality use on social media, in the music prescription role of online content and in the vertical form of communication adopted by the station online.

#### **a) Recreating linearity and temporality**

According to Altheide and Snow, “Radio follow an exact linear progression of time, keeping pace with the listener’s sense of real time throughout the day” (Altheide and Snow, 1979: 25). Traditional radio is characterised by linearity in the sense that programs are temporally and coherently ordered to form a readable programming schedule. Social media posting in the case of Radio FIP reconstitutes this aspect and shows a clear time pattern, with specific type of posts being always published at the same moment day after day in a cyclic fashion. A typical day on Radio FIP’s Facebook or Twitter page start with a YouTube video post stating “Have a good day with FIP”, continues with a replay posting of last night’s emission in the morning, then with posts about partnerships and program announcements, music news posts usually in the evening and finally a coverage of the night program depending on the particular emission. On the week-end, the radio always publishes a second time the highlights of the week, reposting the emission’s replays (13 reposts), noticeable news articles (22 reposts) and eventually some record’s critique (3 reposts) among other material. Radio FIP also uses frequently temporal locutions and references to moments of the day when publishing on social media, such as “Have a nice day with FIP”, “Tonight”, “Yesterday Night”, “Tomorrow”. This proves that the station frames its communication into a specific temporality and remains closely connected to the time formats of traditional radio even when diffusing content online.

The relation between radio and time also means that traditional radio focuses usually on the instant. Radio often function as a clock with speakers frequently mentioning the time of the days on the air. In the case of Radio FIP, this notion of instantaneity is mainly embodied on Twitter, where the station as a more momentaneous approach to social media posting due to the live dimension of the platform. Radio FIP often announce the exact beginning of an emission on Twitter and use hashtags to underlines that something is happening on air right now. In January, the Twitter account of the radio used 25 time #OnAir or #NowOnAir, most of time combined with a player link and some attractive multimedia elements such as pictures or videos. The stations used 14 times #StayTuned, indicating the impending start of a program and encouraging online users to stay connected. Other hashtags like #NowPlaying, #SessionLive were also used more sporadically. This trend is less obvious on Facebook. Though, when a player link is displayed during program escort posting, the name of the present emission with starting and ending time of the program are mentioned in brackets, indicating what format of program is currently played on air. These patterns in Radio FIP's use of social media aim at maintaining the online audience in contact with the instantaneity of traditional radio.

## **b) Music prescription role**

Radio FIP has a long tradition of music diffusion. For being a public service station essentially focusing on music, it has always endorsed the role of a music pioneer in the French radio landscape. Not depending on advertisement revenues, the station could afford to diffuse non commercial tracks, in a pure logic of music exploration. This Eclectic and discovering approach to music is part of the station 's core identity. Radio FIP has always tried to dig out music pieces from a very wide range of music genres. We can see that this almost historical music prescription role of Radio FIP is entirely reproduced online, with the use of different supports and distinct formats, but maintaining this core function of music discovery. Radio FIP's online platforms convey a selection of music to the audience, using different mean of diffusion but still remaining in a logic of promotion of the music selection operated by the professional of the radio. The selection process online may be slightly modified since it involves programmers but also members of the web team. The music selection may also be conveyed using new supports, predominantly YouTube videos regarding social media postings, but the end logic of discovering music for the audience remains exactly the same.

One particularly relevant example of this reproduction of the music prescription role of the station online are the “music crush” postings, proposing of a song chosen by one programmer of the radio on every week day. It shows that the music selection function of Radio FIP doesn’t change online but is reproduced with different formats. Similarly, an article presenting the “Jazz album of the week” is published at the beginning of every week, posted on social media on Monday and reposted again on the week-end. Seven to eight album reviews are published on the website every month and promoted on social media as well. Furthermore, the social media coverage of the different emissions focuses significantly on the notion of music selection. During the Monday emission “Sous les Jupes de FIP”, two tracks are always chosen by a vinyl shop’s owner. These selected titles are constantly diffused on Twitter and Facebook. During the same emission, one song chosen by the web team of the radio is usually broadcasted and published on social media as well. Even news articles in the case of FIP convey a logic of music prescription is that they contain a music element online users can listen to and encourage the audience to discover news pieces of music. In this sense, the common denominator of Radio FIP’s online postings remain the music prescription, which relate closely with a “function of discovery” that is usually assigned to traditional music radio (Glevarec, 2014).

### **c) Vertical communication**

A last aspect relating to traditional radio logic that can be identified on Radio FIP’s online material is the vertical form of communication that is adopted by the station when addressing its audience on social media platforms. This trend usually constitutes a distinct feature of mass media, which tend to address their public vertically, and mostly in a non-responsive way, according to Klinger and Svensson (2016). On the opposite, they estimate that social media afford more horizontal and reflexive forms of communication. In the case of Radio FIP however, social media’s use remains strongly influenced by a model of top-down distribution to a large broadcast audience. The station employs social media platforms mostly to diffuse content from the website as I showed before, and is the unique source for the production of postings. Over the month of January, only 3 posts on Facebook were shared from another account: one from the retail company FNAC for diffusing the video “L’ instant FIP à la FNAC” that showed one programmer of Radio FIP presenting a music record. The two other shares were from the page “EBU music” and were related to a Facebook live session of Baptiste W Hamon that was co-organized by FIP during the European Borders music awards. Even in these three cases then, the radio can be considered as the producer of the content. Rather than sharing

material from other sources, Radio FIP use social media platforms essentially to promote its own material in a quite vertical way.

Moreover, Radio FIP in general poorly uses social media affordances for reflexivity, interaction and other networked media logics in term of content distribution (Klinger and Svensson, 2016). Interaction with the audience on social media is confined to one emission that is the Tuesday night program “C’est Magnifip” and doesn’t constitute a systematic approach at all. Only for one Tuesday emission on January 24<sup>th</sup> the radio tried to post on Facebook two listener’s comments that were selected to be read during the broadcast, but the tentative was not repeated after that. Listeners remark on these posts remain in the comment section and are never further highlighted on social media. Globally, Radio FIP doesn’t really aim to make its communication on social media platforms more reflexive or more horizontal. The station never calls out its audience on social media (at the exception of one post displayed figure 27). Surprisingly, not a single time in January the radio enjoins its fans online to share content with their friends or to like the radio’s accounts on social media platforms, which is yet a common practice on social media (“Don’t forget to like our page”, “Share it with your friends”, “To be diffused”). These trends prove that Radio FIP’s use of social media remain influenced by a vertical mass media style of content distribution. This may indicate that the station purposely prolongs a logic of traditional radio online, or that it has yet to fully implement logics of networked media and radio online.

To summarize, Radio FIP’s content online relate to a logic of traditional radio in several aspects. Firstly, the radio’s simulcast, diffusing the same program that one can hear on the air, is clearly prioritized and highlighted in the overall setting of the website. Furthermore, the main program on air is supported by material form the website such as emission’s pages, and heavily promoted on social media platforms, which are used to redirect the online audience to the hertzian broadcast. Besides, logics of traditional radio can be identified also in the way online channels reproduce classical radio patterns such as the linearity and temporality of program formats, the prolongation of the music prescription role of traditional music radio stations online and the maintenance of vertical forms of communication and distribution of content on social media, with very little use of interactivity and reflexive features. In this perspective, Radio FIP’s digital devices remain sensibly influenced by traditional radio and can be viewed as a « renewed media » in the sense of “older media that adapt and integrate the logics of newer media” (Chadwick, 2016: 4).

## Chapter 6: Discussion

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### 6.1. Answers to research questions

My aim in this precise case study of Radio FIP's content online was to examine how the station adapts media logics in its own digital material. The two research question I asked were "what formats of content are published in Radio FIP's online platforms?" (RQ1), and "what logics or combination of logics influence the formats of Radio FIP online?" (RQ2). After having defined *formats* as frames that organize and present the radio material, *media logic* as the process through which media present and transmit information » (Altheide and Snow, 1979: 10), and used Chadwick's hybrid media system concept and Klinger and Svensson's overlapping media logics, I have coined two media logics corresponding to two radio ideals: a logic of traditional radio and a logic or radio online. I used these logics as references for performing a qualitative content analysis of the station's website and social media platform as Facebook and Twitter.

Results from the observation show that Radio FIP produced various types of content and formats on its digital devices. The radio published visuals for illustrative purpose, informative and journalistic type of content in the form of articles, online radio streams, and a significant number of music links, videos or players. Radio FIP's website provides audio listening functions, including some additional and differentiated music offer with disrupted listening formats along with the main simulcast. On social media platforms, postings consisted mostly of forwarding publications and promoting of the main antenna through program escort postings, with a minority of postings formats designed to interact with the audience. The descriptive part of the analysis provides an answer to our first research question: "what formats of content are published in Radio FIP's online platforms?" (RQ1).

When searching for the influence of media logics in this online material, logics of radio online were identified on the visuals nature and informative purpose of publications, the freedom of users to explore and design their own music consumption, the supplementary music offer granted by webradio streams and program replays that offer differentiated formats of radio listening and disrupt the linearity of traditional radio diffusion, the social media integration of the website's content and finally the incorporation of networked media patterns for

information's selection and distribution on social media. In many aspects, Radio FIP has adapted its online offer to new formats of radio online. While traditional radio can be defined as unambiguous, linear, and promote one clear identifiable broadcast program, online radio on the other hand offer a variety of content that take different formats and requires more research and selection from the user. The website also has an informative function and exhibits a lot of visual material, multimedia content and diverse music element that create overall a vivid editorialized environment online, where listeners navigate and in which their practices of music listening are altered. Nevertheless, the analysis of Radio FIP's content on its digital platforms also demonstrated that traditional radio logic remains significant and strongly impact the online formats of Radio FIP. The website's focus is clearly oriented toward the station's on air program and the music selection made by the programmers, with links to the simulcast and information about the tracklist always being highlighted. Generally speaking, the website appears to be designed for the audio listening, and allows to inform oneself about the music selections that are diffused. Besides, websites publications and social media postings can be viewed as supportive materials for the station's main broadcast. Lastly, another interesting pattern on Radio FIP social media is that the radio reproduces the temporality and dimension of instantaneity of traditional radio program, perpetuates the historical music prescription role of the station by maintaining a logic of music discovery online, and shows a quite vertical use of social media platforms, inspiring from a top-down model of communication to a mass broadcast audience. It is quite noticeable that Radio FIP remains attached to an ideal of traditional radio broadcasting with some logics that are cognates with mass media rationales. We can relate this finding to the particular identity of the station that is based of music selection. Radio FIP endorses a music prescription function, designed as "function of discovery" by Glevarec (2014), and which constitutes a typical feature of traditional music stations. This particular connexion to music in the case of Radio FIP might represent one explanation of the fact that traditional radio logic remains highly influential even on the station's online platforms.

In engaging in this case study my second research question was to find what logics or combination of logics influence the format of Radio FIP online. An educated answer to this question is to say that Radio FIP's digital material is influenced by both a logic of traditional radio and a logic of radio online, in the sense that the two logics seem to coexist and to complement each other in this online setting. Radio online's features are revealed by the multimediality of the content formats, the alternative mode of radio listening made available, and the social media frames used for selection and distribution of content online, while

traditional radio logics orientate the formats of programs toward the promotion of the main antenna and use the digital to redirect the online listeners to the hertzian program and reinforce the community of music fans online. Radio FIP's digital devices constitute then a genuine hybrid media space with several overlapping logics that intertwine. The station could be viewed as a nice example of "renewed media" as Chadwick (2016) designs older media integrating new medias logics.

## *6.2. Radio diffusion online as a hybrid media space*

My broader aim in this research was to analyse how existing radio stations use digital devices and to contribute to the understanding of how radio stations adapt to the online environment. One passionate debate about the emergence of radio diffusion online was to inquire whether a new digital environment could radically change the way of making radio, and perhaps threaten the existence of the traditional radio listening. This discussion that has been carried out by scholars such as Marko et al. (2008) can be legitimate since a growing number of radio listeners are moving everyday from the hertzian to the online, where radio formats can be sensibly different.

However, few studies had examined how existing radio stations with a prior audience and a long lasting experience of broadcasting, may adapt to the logic of radio online. Because of lack of research on this issue, we had no precise idea on to what extent the online environment could affect traditional radio formats. In analysing Radio FIP online and by identifying it as a hybrid media space where two different radio logics intertwine, I have shown that radio stations when adapting to the digital environment maintain and reproduce some of their traditional characteristics. This means that new online formats doesn't necessarily represent a threat to traditional radio broadcasting but may come in complement to the existing radio's program. With this finding, I wish to have provided some insights about how radio diffusion online should be investigated, by considering it as a hybrid space where different logics hold an influence, coexist and complement each other.

Furthermore, by performing a thorough content analysis online of one single station, and by concentrating on formats and media logics to interpret my results, I believe I have produce a reliable research about one old media actor adapting to the online. I also estimates that the logics

of traditional radio and radio online that I defined in this paper may represent a valuable contribution to the field of radio studies. I hope that this theoretical framework could be used and improved by other researchers. However, the present study also shows some obvious limitations I have to reflect on.

### *6.3. Limitation of the study and further researches*

With this case study of Radio FIP, I have used the concept of media logics and media formats applied to the radio-phonetic medium, in order to identify what rationales influence the formats of content in the case of a music radio station. However, this research presents a number of shortcomings that I need to acknowledge here. Firstly, I refer to logics of traditional radio and radio online that I defined myself. Therefore, these categories are of course open to criticism and refinement. Moreover, they present the risk of producing self-induced results for I might have been tempted to recognize the categories I created as a researcher in my empirical data. One needs to be cautious about these two radio logics and consider them as ideal type references rather than absolute frameworks. Concerning the choice of the research ground, Radio FIP constitutes actually a quite particular example of radio station with an unbalanced focus on music material. It means that my findings may not be generalised to other radio stations, for they can have different and more various program formats. Also, the length limit required for a master thesis made it difficult to restate all my results with perfect accuracy. A focus on one particular aspect of radio online, such as *listening practices*, or *social media coverage*, would have probably improved the clarity of the paper and allowed to deepen the findings.

There are surely many other ways to investigate and improve the understanding of radio station's diffusion online. My study concentrated merely on the producer's perspective. Therefore, to further investigate radio stations online, future studies should probably focus on radio listener's behaviours in order to not only account for what a radio station *intends* to do online, but rather on what it actually *achieves*. One other research track would be to examine generalist radio stations, for their program formats are sensibly different and might lead to different findings. At last, one different research design could consist of comparing the activity of several radio stations on digital media platforms, and to inquire if these actions online tend to redirect the audience to a simulcast or to other audio streams.



Despite the concurrence that new online actors might represent for traditional radio stations, especially in the case of music, internet offer a wide array of tools and possibilities that radio stations may use to strengthen their position and improve the relation with their audience. Such a perspective might open the door to attractive researches on how radio will employ these instruments. If radio stations successfully incorporate new patterns of presenting, communicating and listening online, while maintaining at the time the traditional features that make them so unique, we can hope that their future online might be brighter than one could have expected. As the missed voice of Freddy Mercury once told us:

*“You’ve yet to have your finest hour  
Radio”*

(Radio Ga Ga – Queen)<sup>32</sup>

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<sup>32</sup> Taylor, R. (1984). Radio Ga Ga. [Vinyl] EMI, Capitol.

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## Appendix 1: Jane Villenet's Facebook post



FIP

30 décembre 2016 · 🌐

Ce soir à 19h dans le #ClubJazzafip, Hugh Coltman et [Jane Villenet](#) revisitent l'histoire du label Chess Records: <http://bit.ly/2ix7Pf0>



👍 J'aime    💬 Commenter    ➦ Partager

👍❤️😮 Luc Frelon et 49 autres personnes

Meilleurs commentaires ▾

13 partages



Votre commentaire...



**Carine Laurent** Quelle joie de mettre un visage sur la magnifique voix de dame Jane !

J'aime · Répondre · 👍 4 · 30 décembre 2016, 20:01

## Appendix 2: The structure of a publication on the website

ÉCOUTER LA RADIO | RÉÉCOUTER LES ÉMISSIONS | f | t | d

**fip**

SHAWN LEE PRESENTS 23h14

EN CE MOMENT ▶ LA NUIT SUR FIP  
Shawn Lee  
Boom Bap

TITRE PASSÉ

23h22

RETROUVEZ TOUS LES TITRES DIFFUSÉS

ACTUS | DÉCOUVRIR | SORTIR | ÉMISSIONS | VIDÉOS | PODCASTS | NEWSLETTER

Accueil > Actualités > LCD Soundsystem de retour avec 2 nouveaux titres

### LCD Soundsystem de retour avec 2 nouveaux titres

Le 05 mai 2017 par Ghislain Chantepie

J'aime 777 | Partage | Tweeter | G+ | 0 |



James Murphy à Austin en octobre 2016 | Taylor Hill/WireImage

#### James Murphy a dévoilé les premiers extraits d'un nouvel album attendu dans les mois qui viennent.

En musique aussi, il n'y a que les imbéciles qui ne changent pas d'avis. Les reformations lucratives de vieux groupes phares sont certes devenues légions ces dernières années permettant à d'ex-stars désargentées de surfer sur la nostalgie de leurs fans fidèles et grisonnants à coup de tournées interminables. Rien n'est plus éloigné de cette logique surannée que le come-back en cours de James Murphy et de LCD Soundsystem. En 2011, le surdoué new-yorkais avait sabordé son groupe de dance-punk avec un concert de funérailles mémorables au Madison Square Garden devant 20 000 personnes euphoriques. L'un des meilleurs groupes live du moment faisait alors ses adieux en pleine gloire, comme si l'auteur de *Losing My Edge* souhaitait fêter la fin de l'aventure avant que celle-ci ne vienne d'elle-même, à coup de fatigue ou de lassitude.



LCD Soundsystem - call the police

Tweets de @fipradio

FIP @fipradio

Cette semaine, le son du web, c'est Bambo Koyo Ganda (Feat. Innov Gnawa) de Bonobo, sur l'album Migration (2017) fipradio.fr/actualites/bon...

Intégrer | Voir sur Twitter

#### Les dernières vidéos

AT THE DRIVE IN  
IN•TER A•L•I•A

L'instant Fip à la Fnac : "Inter Alla" de At the Drive In

Le 05/05/2017

Voir toutes les vidéos

#### Jeux concours

Nous suivre

Podcasts

Emportez votre Fip

FIP présente "Lovely Creatures" le Best-Of de