

WHAT IS GOING ON BEHIND THE 'SCREENS'  
OF THE COMMERCIAL BROADCASTING SYSTEM?

---

My internship at the VMMA

**DISSERTATION**

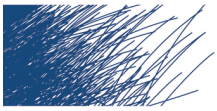
**Anja Peleman**

Supervisor: Prof. dr. Geert Jacobs

A thesis submitted in partial fulfillment of the requirements for the degree of  
Master in Multilingual Business Communication

**TABEL MET BESCHRIJVING VAN DE STAGE:**

bedrijf	stagebegeleider	afdeling	taken	talen tijdens de stage	stageperiode
<p>Naam : Vlaamse Mediamaatschappij</p> <p>Straat : Medialaan 1</p> <p>Postnummer + Gemeente : 1800 Vilvoorde</p> <p>Telefoon : 02/255.32.32</p>	<p>Kristina Vanhaute</p>	<p>Persdienst</p>	<ul style="list-style-type: none"> <li>- Research naar nieuwe manier/media om externe communicatie te optimaliseren</li> <li>- Onderzoek naar nieuwe, digitale media in het Vlaamse perslandschap</li> <li>- Optimaliseren van contactbestanden</li> <li>- Visie van programma en schrijven van synopsis</li> <li>- Assistentie bij persknipsel-overzicht</li> <li>- Assistentie bij persconferenties</li> </ul>	<p>NL</p> <p>ENG</p>	<p>27/04/09</p> <p>-</p> <p>29/05/09</p>



WHAT IS GOING ON BEHIND THE 'SCREENS'  
OF THE COMMERCIAL BROADCASTING SYSTEM?

---

My internship at the VMMA

**DISSERTATION**

**Anja Peleman**



## **Acknowledgements**

After four years of theoretical education, I decided that I wanted to learn more about the practical side of a business environment. Multilingual Business Communication (MTB) seemed a unique opportunity for this. The internship at the end of this program gave me the experience the working environment 'in real life'. Writing this dissertation would not ever have been possible without certain people. I therefore wish to express my sincere gratitude to those people.

First of all, I would like to express my gratitude towards my parents, for giving me the possibility to educate this MTB program and their ongoing believe in my competences. I also would like to thank my two sisters, Maja and Eva. I do not think I would have made it without you two. Thank you for the motivation, the inspiration and the believe in me. And above all, for all the help you two gave me in writing this dissertation. I would also like to thank my friends and fellow students for the unforgettable time I had in Ghent.

I would like to express my thankfulness to the VMMA for giving me the opportunity to be part of its press department. Special thanks to Kristina Vanhaute, my supervisor, for guiding me through my internship and always being so approachable for questions and feedback. I also thank the entire team of the press department, for making me feel welcome and being ready to help me whenever they could.

Last, but not least, I would like to express my gratitude towards Luc De Bie, the coordinator of the MTB program. His incredible organization of the busy MTB program was a true relief. Thank you for advising and assisting through this education.

Ghent, June 2009

## Table of contents

1.	Introduction .....	1
2.	The story of the VMMA .....	2
2.1	Introduction.....	2
2.2	History .....	2
2.2.1	A milestone in the Flemish television industry.....	2
2.2.2	The creation of a parent company: 'the VMMA' was born.....	3
2.2.3	History of the television and radio brands .....	4
2.3	Mission statement .....	6
2.4	Position-finding of the different brands of the VMMA .....	8
2.4.1	Vtm.....	9
2.4.2	2BE.....	14
2.4.3	Vtm and 2BE as complementary brands.....	17
2.4.4	JIM .....	18
2.4.5	Overview of the three television brands .....	21
2.4.6	iWatch.....	22
2.4.7	Q-music.....	23
2.4.8	JOEfm .....	26
2.4.9	Q-music and JOEfm as complementary brands .....	27
2.5	A critical comparison with the direct competitors of the brands of the VMMA 28	
2.5.1	Competitors for the television brands .....	29
2.5.2	Competitors for the radio brands .....	36
2.6	SWOT – analysis .....	38
3.	Theoretic framework .....	40
3.1	Introduction.....	40
3.2	Analog viewing patterns .....	41
3.3	The impact of digital television .....	44

3.3.1	The big promise? .....	44
3.3.2	A crisscross of terms .....	44
3.3.3	The impact of digital television on the three aspects of analog television .....	47
3.3.4	Case studies.....	50
3.3.5	Case of the VMMA: iWatch .....	54
3.4	Discussion .....	57
3.5	Conclusion.....	58
4.	Assignments during the internship.....	60
4.1	Analysis of CIM data .....	60
4.2	Update of the contact file .....	62
4.3	Searching for contact data of regional radio and television.....	64
4.4	Writing press and web texts.....	65
4.5	M!LF .....	67
4.6	The collection of newspaper clippings.....	69
4.7	Assistance on two press conferences: 'Dag en Nacht' and 'Hit the Road' 70	
5.	Final conclusion.....	72
5.1	Professional experience.....	72
5.2	Personal experience.....	73
5.3	MTB and my internship .....	73
5.3.1	Influence of MTB.....	73
5.3.2	Insight on MTB .....	76
5.3.3	Improvement .....	77
6.	Bibliography.....	78

# 1. Introduction

Already from the start of my studies at the university, I had an enormous interest for the media. That is why I wanted to do my internship in a media environment. I decided to send an e-mail to the VMMA, motivating why I would be the right apprentice for them. After a first virtual contact, it all gained momentum: a conversation with Kristina Vanhaute, senior press manager of 2BE, was planned. The first contact was so positive that it was immediately clear for me: "Here is where I want to do my internship." From 27 April to 29 May, I would be working with seven colleagues on the press department, being responsible for different tasks. My supervisor Kristina welcomed me with open arms and wanted me to experience as many different things as possible, so that I could learn a lot. And saying that I learned a lot, would be an understatement. This experience truly convinced me that my professional future lies within the world of communication.

The VMMA is one of the two big players in the Flemish media landscape, next to the public broadcasting system VRT. Especially in these volatile times, due to the global credit crunch, media companies have to stand strong. That is also the reason why they are continuously investing in a strong position-finding of their brands and a good communication with the Flemish media.

Because of working in such a flourishing multimedia company, I was curious to find out how the VMMA deals with all its different brands. Thanks to my internship, I was able to go behind the 'screens' and get to know the different position-findings of the brands. I can assure you: it was a very interesting journey. In the following chapter you will be immersed in the big exciting world of the VMMA.

The media environment is being reshaped with the entrance of the digital television. Especially its interactive aspects represent a new milestone in the history of the television media. Because of the enormous importance of this digitalizing process for a media company as the VMMA, I decided to focus on it in my theoretic framework. The fourth chapter deals more profoundly with the specific tasks I had to accomplish during my internship. Every task will be described with its background, briefing and way of realization. I will evaluate every task in a critical way, by investigating which new elements it has taught me.

In the last chapter, I will reflect upon my internship at the VMMA and how the program of Multilingual Business Communication taught me different elements I could use in executing my internship. I will critically evaluate both aspects.



## **2. The story of the VMMA**

### **2.1 Introduction**

Nowadays, the VMMA is a flourishing media company that owns three television channels (vtm, 2BE and JIM), two radio stations (Q-music and JOEfm) and one other project iWatch (a video-on-demand service). With all these elements, the VMMA developed six strong brands. Therefore, I will outline in the first paragraph a short history of the creation of the VMMA to become the thriving media company it is now, because the VMMA has had different changes since the creation in 1987. Because the company has had a bustling history with different elements, I will try to explain everything in a structured way. In the second paragraph, I will outline the mission statement and the 'customers' of this multimedia company. The third paragraph will be devoted to the position-finding of the different brands of the VMMA. I will dedicate a lot of attention to this part, because a strong position-finding of media brands is more than ever important in this converging media environment. In the first three paragraphs, I will often refer to the findings of my in-depth interview with Jo Nachtergaele, Head of Marketing and Communication at the VMMA and Carmen Van der Auwera, junior executive press & promo at JIM. In the fourth paragraph, I will take a closer look at the competitors of the VMMA. On which elements does the VMMA distinguish itself from them? What are the advantages of the competitors, compared to the VMMA? To conclude this chapter, I will create a SWOT analysis of the VMMA to have an overview of the Strengths, Weaknesses, Opportunities and Threats of this media company.

### **2.2 History<sup>1</sup>**

#### **2.2.1 A milestone in the Flemish television industry**

The history of the VMMA started on the 27<sup>th</sup> of October in 1987, when Jan Merckx was preparing a new commercial television station. It was then called 'Vlaamse Televisie Maatschappij' ('Flemish Television Company') or 'VTM' and the shareholders were nine publishing companies. The main reason to create VTM, was the evolution in the media environment: foreign media companies wanted to haul Flanders with their commercial-

---

<sup>1</sup> The history of the VMMA is mostly based on two company presentation of the VMMA, (2008). *VMMA: 1989-2008* and *VMMA, (2008). A family of brands*. I will refer chronologically to these presentations with (VMMA-a, 2008) and (VMMA-b, 2008)

free television environment and there was also the television monopoly of the BRT<sup>2</sup>. Thanks to a demonopolization clause in 1981 which improved the national law on television advertising and the 'Flemish Cable Decret', VTM was given a broadcasting license for 18 years and the monopoly on revenues from advertising and sponsoring (De Vlaamse Media Maatschappij, 1989 – 2008; Denorme ea, 1991: 14). Nevertheless, it was until the 1<sup>st</sup> of February 1989 that the first broadcasting of the commercial station was really launched: the television channel 'vtm'<sup>3</sup> was born. This date can truly be called a milestone in the Flemish history of television, because the decade old monopoly of the public broadcasting was broken. This made a revival of the whole television environment possible (Biltereyst, 2000: 20). Since that moment, the Flemish broadcasting history knows an ongoing pull and push – movement between the two biggest media companies 'VRT' and 'VMMa' (Van Pelt, 2003: 187-250).

### 2.2.2 The creation of a parent company: 'the VMMa' was born

Behind the scenes of the commercial channel, different changes happened concerning the shareholders. They started with nine shareholders, but at the end of 1993, there were only two big shareholders left: The Flemish Media Holding<sup>4</sup> (55,5%) and the Flemish subdivision of the Nielsen Company<sup>5</sup> (44,3%). In July 1998, the second shareholder decided to sell its shares to the other. Eventually, there are only two publishing companies of The Flemish Media Holding left who own 50% of the shares of VTM: 'De Persgroep' and 'Roularta'. This has not changed up till now. With these two shareholders, VTM renamed itself in 1999 to the 'Vlaamse Media Maatschappij' or the VMMa (Flemish Media Company)<sup>6</sup>. From that moment on, the ambition of the former VTM had enlarged: the company wanted to be more than a 'television company', it also wanted to be a 'media company'. According to Nachtergaele (marketing and communication manager of the VMMa), it was also especially important for the shareholders and the advertisers of the VMMa to create one uniform parent company. Nevertheless, he sees the VMMa especially as a legal entity that was necessary for the evolution of the company: *"There is not much more to tell about that name. It is especially important for the legal correctness of the*

---

<sup>2</sup> This abbreviation comes from 'Belgische Radio- en Televisieomroep' (Belgian Radio- and Television Broadcasting system). Nowadays, the BRT has undergone a name change and is currently known as the VRT: 'Vlaamse Radio- en Televisieomroep' (Flemish Radio and Television Network).

<sup>3</sup> It is important to mention that 'VTM' in capital letters stands for the coordinating system in that time, and that 'vtm' refers to the television channel itself.

<sup>4</sup> This consists of five Flemish publishing companies.

<sup>5</sup> Until 2007, this was called the VNU (Verenigde Nederlandse uitgeverijen)

<sup>6</sup> From now on, I will always use the expression 'the VMMa' when referring to the Flemish Media Company.

*company, but I cannot do anything else with that name. I think that if you ask 100 Flemish people if they know the name 'VMMa', not many people will know it. That is also the reason why we do not use that name very often. Legally, it is important, but we will not prance with it."*

As I already stated, the parent company is owned by two shareholders: 'De Persgroep' and 'Roularta'. Next to that, the parent company itself owns two companies: 'Paratel', a multimedia company and 'Studio A', a production company<sup>7</sup>.

### 2.2.3 History of the television and radio brands

In 1989, vtm broadcasted for the first time after the approval of the 'Flemish Cable Decret'. Vtm was an immediate success because the market share reached 40% after five years. In 1995, the second commercial television channel Kanaal Twee started broadcasting, with the goal of this was to safeguard the obtained market share of vtm. It was already in the same year that Ka2 was changed into Kanaal 2. One of the hardest years for vtm was in 1996, due to three big causes: first of all, vtm had to do heavy investments in all kinds of infrastructure. They also wanted to bring prestige programs but unfortunately, the revenues from the advertising market declined. In 1997, vtm tried to fix this loss by undertaking internal movements. This succeeded, because there was profit again in 1998. The following two years were characterized by a rational management (VMMa –a, 2008).

It were also the years that the VMMa carried out its long fostered dream of transmitting radio. This had long been impossible, because the 'Flemish Cable Decret' in 1988 did only permit commercial television to exist. It was until 1998 that the government gave a fiat to the VMMa to also exploit a commercial radio station. Therefore, the VMMa took over TOPradio (in 1998) and Radio Mango (in 2000), two local radio stations. Nevertheless, the story of these two radio stations did not last long (until 2003), because of the enormous fragmentation of the local radio stations in Flanders at that time. It was in 2001, that the VMMa was able to create a real national radio station: Q-music (VMMa –a; VMMa – b, 2008).

In 2000, Kanaal 2 changed into Kanaaltwee and reached a peak with the program Big Brother, which increased the program and promotion budget for the channel. That year,

---

<sup>7</sup> This production company also produces 'Familie' ('Family'), a very popular soap on vtm that is already broadcasted for more than twenty years now.

the VMMA had three television channels with the creation of JIM and three radio stations. In 2002, the VMMA realized the importance of a well established advertising policy, so therefore, two coordinating instruments were created, separately for television and radio: VMMtv and VMM-Radio. This is of course necessary as the television channels and radio stations of the VMMA are all commercially founded, so the revenues are gained exclusively from selling advertisements. VMMtv has not changed up till now with being responsible for the advertisements of vtm, 2BE, JIM and since 2007, also iWatch. VMM-Radio did have some changes. First of all, TOPradio en Radio Mango did not exist anymore, because they were taken out of the air in 2003. Instead, there was 4fm, a radio station created in 2000, initially being an independent radio station, but later on it became a product of the Dutch Talpa Radio (2004). In 2005, the advertising of the radio station was contracted out to the VMMA. VMM-Radio was then called 'Radioregie' ('Radio coordinating instrument'). In 2007, the VMMA decided to incorporate the radio station in the organization of the VMMA. Since 2009, this radio station has the name JOEfm. With the incorporation of the radio station in 2007, there was a need to have a coordinating name for the organ that was responsible for the advertising. 'Qgroup' was the winner of the long search for a good name (VMMA-a, 2008). It is clear that this name makes a kind of 'wink' to the roots of the radio of the VMMA, namely to Q-music, their first commercial radio station that still exists.

The lack of a clear identity of Kanaaltwee made the viewing figures go down very quickly. Where Kanaaltwee reached 16,9% market share in its target group 18 to 44 years in 2001, it attained only a humble 9,1% in 2007. It was in that period that the VMMA executed different 'refreshing' periods of the channel. Also vtm received a new logo and new look. In 2007, the VMMA proudly presents its digital Video On Demand service iWatch and the mobile server JIM Mobile. The ongoing refreshing project of the television brands does not stop until 2008: vtm changes again from logo and the new name 2BE is created (VMMA - a, 2008; VMMA - b, 2008).

This brief summary of the history of the VMMA makes it clear: this company has a long and interesting history behind it, with many successful accomplishments, but also some losses. The image underneath gives a well-organized overview of how the company looks today.

# VMMA, a family of brands

## Share structure:



## Brands:



Figure 1: the structure of the VMMA anno 2009 (source: VMMA – b, 2008)

## 2.3 Mission statement

Consulting the mission statement of the VMMA is not possible for the great public. Therefore, the in-depth interview that I had with Jo Nachtergaele was very interesting.

Nachtergaele refers to one simple reason why it is impossible for everyone to consult the mission statement: *"We do not want to make our competitors smarter. The craftsmanship of the VMMA is mainly founded on the position-finding of the six brands, it would be quite foolish to share this ongoing exercise with everyone."* Nachtergaele claims that there is of course a strong mission statement about the brands, the strategy and the company in general. He emphasizes that there is an additional difficulty for the determination of their mission, compared to the VRT: *"We always have the disability of being dependent on revenues from advertisement. In this manner, this means a disability. But do not understand me wrongly: we are proud to be commercially founded."*

According to Nachtergaele, the main corporate vision of the company can be said in one sentence:

**"We want to be the biggest commercial audiovisual company in Flanders, in a contemporary, honest and profitable way".**

There is quite some reasoning behind it. First of all, being the biggest is not chosen because the VMMa explicitly wants to be the biggest, but "because we believe in strong brands", as Nachtergaele claims. This is also the vision of De Persgroep, one of the shareholders of the VMMa, as Nachtergaele explains: "within every type of medium, they want to have the strongest brand. Commercial television? They have got vtm, the strongest brand. Weekly magazine? They have got 'Dag Allemaal', the strongest brand. Newspaper? They have got 'Het Laatste Nieuws', the strongest brand."<sup>8</sup> This is also the power of the VMMa for attracting new advertisers: a strong media brand has a strong impact on its viewers. Being commercial is of course self-evident for this commercial company. "Being commercial does not only mean that we work for our viewers, but that we also work for our clients, our advertisers. That is why diversification is a very important strategic concept in our company: we want to attract as many advertisers as possible."

Concerning the customers of the VMMa, I was not allowed to use any information about the advertisers. I can only take a look at the side of the viewers as the 'customers' of the VMMa. I will do this separately for each brand in the part on the position-finding (see 2.3). The general evolution of the market share of the whole company is presented in the image underneath.

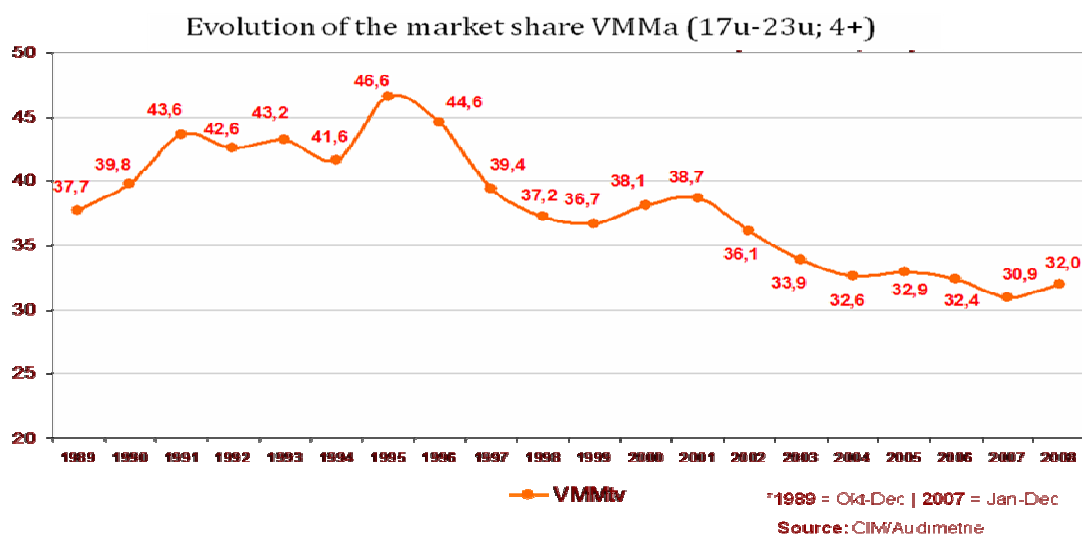


Figure 2: Evolution of the market share of the VMMa (source: CIM, 2008)

<sup>8</sup> 'Dag Allemaal' has the biggest market share (17%) within the magazine market in Flanders and 'Het Laatste Nieuws' has the biggest market share (36%) within the newspaper market in Flandres (cim.be).

It is clear that for the first ten years, the VMMA had a very thriving development. Afterwards, the share went down slowly, mostly in the benefit of the VRT. I will explain this ongoing competition between the VMMA and the VRT further in the part about the competitors (see 2.4). In the part on the position-finding of the different brands, it will become clear how the VMMA tries to rectify this loss, by constantly investing in the development of their brands.

## **2.4 Position-finding of the different brands of the VMMA**

In this digital and converging period in the media environment, a strong position-finding of television channels is more than ever necessary (Thomass, 2003: 38). The VMMA outlines this necessity by having a strong brand differentiation that is of course related to targets and revenues. I will outline the main differences in the position-finding of the different brands that the VMMA incorporates. I will supplement the information<sup>9</sup> that I found about it with the findings of my in-depth interviews that I had with Jo Nachtergaele, communication and marketing manager at VMMA and Gitte Nuyens, assistant producer fiction at the VMMA. Nachtergaele demonstrated me how every television brand has its own 'DNA', with its own values. This DNA is highly relevant for my position-finding of the different television brands<sup>10</sup>.

I will start my analysis with the position-finding of the three television brands: vtm, 2BE and JIM. I will first analyze the position-finding of vtm and 2BE, each separately. I will also zoom in on how the VMMA tries to make these two brands as complementary as possible. Hereafter, I will discuss the position-findings of the third television brand, JIM and the video-on-demand service iWatch. Nevertheless, iWatch will be elaborated more in my theoretic framework, so I will only make a brief analysis here. I will end this part by analyzing the position-finding of the two radio brands: Q-music and JOEfm.

---

<sup>9</sup> This information is mostly from the two company presentations, as I used above. I will use the same reference here.

<sup>10</sup> The information that I received about the 'DNA' of the three television brands is highly confidential.

## 2.4.1 Vtm

### 2.4.1.1. *The ambition of vtm*

As mentioned before, history was written the day that vtm started broadcasting. For the first time, the public broadcasting VRT had a strong competitor for their television channel Een (One)<sup>11</sup>. From the start on, vtm was very successful: it became the market leader with a share of more than 36% in 1990. It even made the shares of Een fell down from 57% in 1988 to 29% in 1990 (Biltereyst, 1997: 91). Since then on, the shares of Een kept going down, in full benefit of vtm. Nevertheless, in 2003, Een became the market leader again with 30% against 26,7% (in category 4+<sup>12</sup>) for vtm and is up until now the market leader (respectively 32,7% against 24,7%) (cim.be).

A further comparison with the public broadcaster will be elaborated in section 2.4, where Nachtergaele also gives his opinion about this. Nevertheless, already from the beginning, vtm characterized itself as a channel for the big public and it was very ambitious. This ambition clearly expressed itself in the fact that next to the television station vtm, it helped to create the multimedia company VMMa. Let us now take a look behind the 'screen' of this commercial brand vtm.

### 2.4.1.2. *The 'DNA' of vtm*

According to Nachtergaele, the position-finding of vtm has undergone many changes during the past twenty years. *"Nowadays, the 'DNA'<sup>13</sup> of the brand vtm consist of different elements, of which some of them were not present all the way",* as Nachtergaele claims. Underneath is a visual representation of what the DNA of vtm consists of today.

---

<sup>11</sup> In that time, Een was called VRT.

<sup>12</sup> This means that the shares are calculated in the group of everyone older than four years

<sup>13</sup> Nachtergaele uses this term to refer to the different elements of which the position-findings of the television brands are composed.



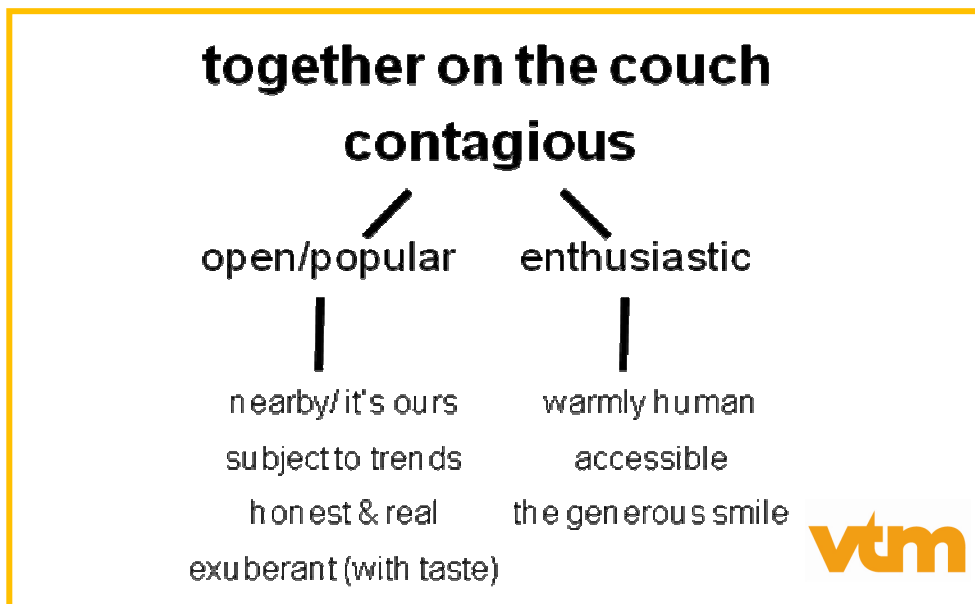


Figure 3: the 'DNA' of vtm (source: VMMA – b, 2008)

A thing that has never changed, is that vtm wanted to express itself as the family channel pre-eminently. The element 'together on the couch' emphasizes this importance. Nachtergaele explains this: *"Actually, vtm does not want to bring any programs that cannot be seen together, as a family on the couch."* Next to that, vtm wants to be contagious: it wants to have an impact on the viewers. *"Take for example the fact that there are already 700.000 cookery books sold of 'SOS Piet'<sup>14</sup>. Knowing that there are people who use these books to make for example their first béchamel, that is a nice feeling because you know that a program has an impact on the viewer"*. Elements like 'nearby/it's ours', 'accessible' and 'the generous smile' are also seen in some of the commercials of vtm. *"What we want to do is give the viewer the feeling that he or she is always welcome with us."*, according to Nachtergaele. For example, the newest commercial of vtm uses the tagline 'this is vtm', with all kinds of images of family and friends. That is also why vtm believes in programs that give the viewer an image of 'it's ours': following people that are just like the viewer is. Take for example 'Hello goodbye', a television program that is made around people arriving on and departing from the airport.

One of the elements that is new in the position-finding of vtm according to Nachtergaele, is 'warmly human'. *"Think for example of Idol<sup>15</sup>, where there was sometimes being laughed with people having ugly teeth. When doing so, you cannot be called a warmly human channel. This is something on which vtm is guilty of in the past"*. He also states that 'honest & real' is something that vtm has not always been in the past. He blames

<sup>14</sup> 'SOS Piet' is a culinary program, broadcasted since 2002 on vtm.

<sup>15</sup> 'Idol' is talent search television, broadcasted in 2003, 2004 and 2007 on vtm.

this for having created many 'haters of vtm'. Up till now, there still exists such 'haters', says Nachtergaele. *"It is regrettable that we made mistakes in the past, of which we still have to carry the consequences nowadays. The path of vtm has surely not always been rose-coloured."* Adding new elements to the position-finding of the brand vtm is very important according to the marketing manager: *"We follow a step-by-step plan to sharpen our brands, because we have to erase the thought that we do not have any respect for our viewers. It is this element that makes up why the position-finding of vtm has always been sharpened, step by step."*

#### 2.4.1.3. The story behind the logo

A strong brand needs a strong logo to have a strong position. The logo of vtm has undergone many different changes over the past twenty years. I will concise a rundown of these changes, of which you can see the visual differences underneath.



Figure 4: Evolution of the logo of vtm (source: VMMA-b, 2008)

In my opinion, these changes are a clear indication how the brand vtm is all the time 'battling' to be a strong brand and that the evolution of the brand has undergone much difficulties. Nachtergaele is not very surprised that the logo of vtm has been renewed already five times: *"A strong brand must evolve together with the changing environments. This is especially important for a media brand. If you are still making television or branding your brand as twenty years ago, it is not the right thing to do"*. The first three logos were all based on big letters in capital, using the three colors: green, yellow and red. The accompanied slogan was therefore 'VTM colours your day'. Nevertheless, in 2004, there was a big shift in the logo, towards a more sophisticated logo, with only one basic colour orange. In 2008, this logo was adapted a bit, with a very well-thought reasoning behind it. *"The first logos were really bombastic and it seemed like they were stating: we are vtm, the big strong company."* Nachtergaele claims that this is something that vtm wanted to change and that is why the logo in 2009 does not use capital letters anymore. The logo is also without interspacing, which is a conscious decision as Nachtergaele states: *"We want to show some kind of connectedness: we*

*want to bring people together to watch vtm*". There is also a sharp tip at the letter 't', with which vtm wants to claim that it is always aware of having a good connection with the viewers. The letter 'v' of 'Vlaams' (Flemish) is expressed in the fact that 85% of the programs on vtm in prime time is Flemish.

#### 2.4.1.4. *The content and 'customers' of vtm*

First of all, it is important to see which types of programs are broadcasted on vtm. This is an important element in analyzing the position-finding, as it plays a central role in attaining the right target groups. These target groups are equal to what customers are for a normal company. The same reasoning applies: no customers means no chance on success. I will start with outlining the main types of content that is broadcasted on vtm.

From the beginning, the selection of programs on vtm was based on four big pillars: information, entertainment, top-reality and fiction. 'Information' has long been a big dream for vtm, but was never really possible to elaborate because of legal problems. In 1993, this dream became reality by the breakthrough of the SNG-consortium. This syndicate meant an international agreement of vtm with CBS (VS), Sky News (UK) and RTL+ (Ger). This allowed vtm to have a flexible, fast and international coverage in 'Het Nieuws' ('The News') (VMMa – a, 2008). Nachtergaele emphasizes the importance of the news service of vtm: *"Actually, this was the foundation of why vtm was created: the Flemish politics wanted an alternative for the 'left newscast' of the public broadcaster"*. Nachtergaele stresses the fact that 'Het Nieuws' makes vtm an a-typical commercial channel: *"We are the only ones in the commercial environment in Flanders where the biggest department is the news department."* This is quite a-typical, because a news department is very expensive and there is no possibility for broadcasting any commercials in it. Nachtergaele sees a great benefit in it: *"Although it can be called a-typical, it constitutes one of our biggest strengths compared to other commercial channels."*

The in-depth interview with Gitte Nuyens made clear why fiction is such an important element of the content of vtm. *"How popular foreign series may be, the Flemish viewer is passionate about watching Flemish fiction. That used to be in the past and is still an ongoing trend. That is why we keep on investing in it."* This is first of all seen in the enormous popular soap 'Familie' ('Family'), which is already broadcasted for twenty years now. Vtm also invested very soon in prestigious fiction series, like 'Koning van de Wereld' ('King of the world') or 'Matroesjka's'. Two other established fiction series are 'Aspe' and 'Zone Stad' ('Zone City'), which are recording now already their fifth season. Another great success in the fiction domain is the telenovella: first with the launch of 'Sara',

nowadays with the broadcasting of 'LouisLouise'. Nuyens adds that it surely depends on the period how big the offer of fiction on vtm is. "Producing fiction is a long and labour-intensive project: scenarios have to be written, there has to be a good casting of the actors, there must be a well-organized crew. That is why we are working on different projects at the same time." Of course, vtm has a strong competitor in the VRT, who also offers a lot of fiction series.

With all these elements, the main purpose of vtm is to attain a target group as broad as possible. Therefore, it is not very surprising that their aimed target group is wide (4+)<sup>16</sup> as well as selective (VVA 18-54)<sup>17</sup>. "Nevertheless, it is absolutely logical that some series attract more a certain viewing public than another. 'Matroesjka's for example attracts more a male public than 'Familie', while 'LouisLouise' attracts more a younger public than 'Aspe' does". Nuyens emphasizes that vtm tries to broadcast such programs that attract a wide public. Underneath is an image of the latest evolution of the market shares of vtm. It seems that the most stable target group is that of VVA 18-54. With their renewed style, the target group VVA 18-44 is steadily climbing now, compared to 2006. The renewing in 2008 also paid off in the target group of 4+.

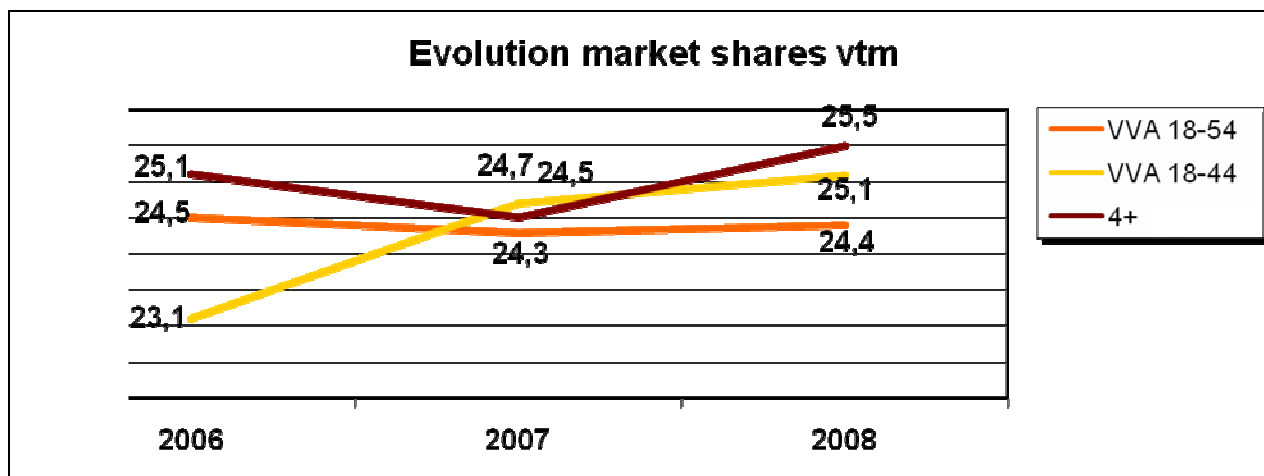


Figure 5: Evolution of the market shares of vtm (source: VMMA -a, 2008)

<sup>16</sup> This means all the Flemish television viewers above 4 years old.

<sup>17</sup> This target group consist of de 'Voornaamste Verantwoordelijke voor Aankopen in het gezin' ('The Principal responsible for the purchasing in a family), in the age category 18-44 years.

## 2.4.2 2BE

### 2.4.2.1. *The 'problem child'*

Since the creation in 1995, the VMMA was not able to really create an identity for their second television channel. 2BE has always been some kind of 'problem child' with already four restylings. Will it be fourth time lucky time for 2BE? The first program was broadcasted in 1995 under the name of Ka2. As Mike Verdrengh, one of the pioneers in the history of the VMMA states: *"There were many people who wanted to make the television channel some kind of vtm2, while others liked the idea of making it something completely different from vtm. The second idea sounded more interesting for the advertisers, seen from commercial point of view."* (VMMA-b, 2008). Therefore, in the starting period, Ka2 was positioned as 'the commercial forerunner' of Canvas<sup>18</sup> with especially local programs being broadcasted like 'Vanavond niet, schat' ('Not tonight, dear'), a controversial program about sex with Goedele Liekens. Nevertheless, the success failed to come. *"If we had more money to invest on the channel, like the VRT has for Canvas, I think that Ka2 still existed"*, claims Nachtergaele. Already in that same year Ka2 was changed into Kanaal 2, followed by Kanaaltwee (1995), a channel that was positioned as being colorful and young with broadcasting many cheap American programs (VMMA-a, 2008). There was a peak in the viewing figures in 2000 though, when the program 'Big Brother' reached more than one and a million viewers. Unfortunately, the lack of a clear identity was disastrous for the market share that plummeted from 16,9% (in VVA 18-44, 2001) to 9,1% (2007). This evolution makes it clear: 2BE could not lean on a strong identity. In 2008, the time had come to give the Kanaaltwee a real restyling. 29<sup>th</sup> of February 2008 would be the D-day for the renewed channel 2BE. *"We need to give the television channel a real face. It was not clear which programs were mainly linked to the television channel. The channel was more like a dvd-channel than it really was a true television channel"*, according to Laurens Verbeke, program director of the VMMA (VMMA-b, 2008). The concept of a new 'face' can also be taken literally: not only would there be the launch of the new name 2BE, there would also be a grasp of famous presenters that will really radiate the new drive behind the restyled channel (VMMA – a, 2008; VMMA – b, 2008).

---

<sup>18</sup> Canvas is the second television channel of the public broadcasting system VRT (vrt.be).

#### 2.4.2.2. The 'DNA' of 2BE



Figure 6: The 'DNA' of 2BE (source: VMMA – b, 2008)

Behind the English name 2BE (can be read as *two be* or *to be*) is an interesting line of thought. It appears that this name is chosen to express the cosmopolitan character that the renewed channel wants to radiate. Next to that, it is also a name that expresses a big difference with 'the big sister' vtm. Namely, where 2BE is consciously chosen to be an English name, vtm wants to express the 'Flemish feeling' with its character to be 'close to the viewers'. Nachtergaele sees the new name as followed: *"The 2 is chosen out of respect to the past, the B comes from 'Belgian'. Together, every combination is possible: 2BE ambitious (new foreign series), 2BE horny (erotic programs), 2BE adventurous ('Expeditie Robinson')."*

Next to the cosmopolitan element, another important concept for 2BE is being urban. This is for example expressed in broadcasting many American series on 2BE, which mainly take place in the environment of cities (VMMA –b, 2008). Here, the channel 2BE sees a very big opportunity to reach the target group of the young urban professionals<sup>19</sup>. They succeed in this by having the largest market share in the target group, by having a market share of 9,8% on the age group 20-44 (cim.be).

<sup>19</sup> This term can be traced back to the term 'yuppie' (short for "young urban professional" or "young upwardly-mobile professional"), which refers to a 1980s and early 1990s term for financially secure, upper-middle class young people in their 20s and early 30s (Savells, 1986).



Figure 7: Evolution of the logo of 2BE

Above is a representation of the evolution of the logo of 2BE. The first logo of Ka2 was unfortunately not able to be retrieved. The evolution of the logo is also very remarkable: from yellow to red, from stripes to a cube. That the new logo is cubical, is chosen to express the versatility of the channel and the fact that it wants to follow the latest trends, by using a 3D-form, that is not used before as a logo for a television channel. On the day of the restyling, the dream was that 2BE became a television channel for all the hip people in their twenties and thirties. The dreamed positioning is situated between Canvas and VT4. All these elements show that there is well-thought about every step of the way. Nevertheless, we have to be realistic about it: 2BE will not be completely different from Kanaaltwee, that would be financially an unrealistic task. It is clear though that the new name, the new logo, some new programs, new faces on the screen and the new style give the television channel a new 'drive' (VMMa-b, 2008).

#### *2.4.2.3. The content and 'customers' of 2BE*

First of all, movies and foreign series do stay the foundation of the channel, as it always has been. Nevertheless, 2BE wants to pick out some high-principled series, like for instance *Prison Break*, a very successful series of which 2BE already broadcasted four seasons. There will also be room for reality, but the reality format does have to be 'edgy'. Take for example the reality program '*Lost in Tokyo*', where the famous presenter An Lemmens goes to Tokyo with twelve participants. The concept of the program is that the participants have to fulfill many challenges, that are even not allowed in Belgium. The participant who is able to adapt the best to the Japanese culture wins a price of 25.000 euro. Or the program *M!LF*, where presenters Jan Van Looveren and Philippe Geubels want to 'undermine' the new men, and to have a revival of the 'real men'. There is also more broadcasting time for eroticism, with the program '*100 hete vragen*' ('100 hot questions'), where presenter Anke Buckinx deals with different sexual questions, in an impertinent manner.

A very important measure to know if this restyling project has been successful, are the viewing figures. As I already mentioned, the dramatic fall of viewing figures was clear in 2007, where 2BE has experienced a loss of 7,8% in their target group 18 to 44 years. According to the numbers in 2008, the market share is a bit higher on the VVA 18-44 with 9,6%. According to Nachtergaele, the biggest new element in the position-finding of 2BE, is emphasizing how 2BE and vtm are complementary. *"In essence, the position-finding is quite the same as it was, but it is sharpened more now to express how vtm and 2BE form 1 unity."*

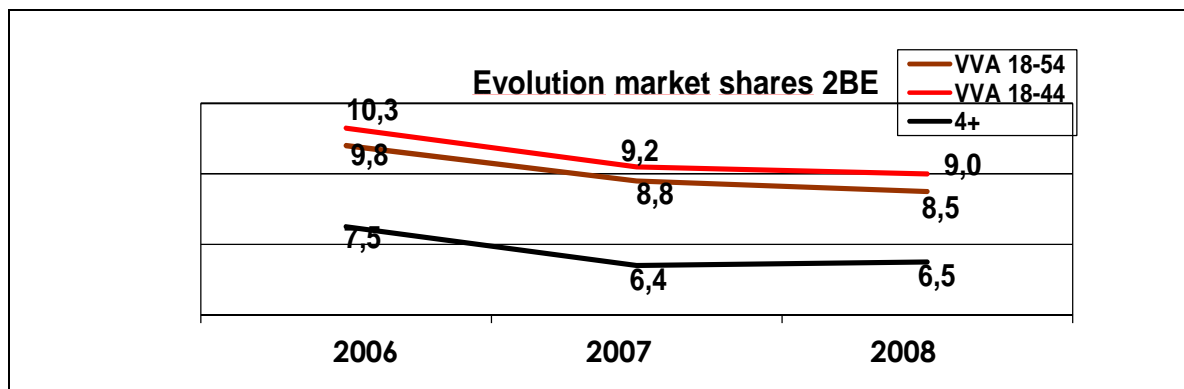


Figure 8: Evolution of the market shares of 2BE (source: VMMA – b, 2008)

### 2.4.3 Vtm and 2BE as complementary brands

It was not a coincidence that both vtm and 2BE had a sharpening of their position-finding in 2008. At that moment, the VMMA started to emphasize more how those two television brands are complementary to each other. Nachtergaele used to be program director of 2BE and his experience of that period was that 2BE and vtm were more competitors than that they were working together.

Nachtergaele states that the fact that the VMMA stresses more that the two brands are complementary, is because they now have a more modern vision on the viewers by seeing them as a 'multividu'. This is to say that people now have more interests, that they are used to doing more things together. *"That is also why we believe it is important to anticipate on this: sometimes, one can have desire in this and the other moment, one can desire something else."* This is what the mission is now of actually all the brands of the VMMA: making sure that anyone can find what he or she is looking for on one of the channels of the VMMA.

This vision is for example used in the new 'Aan u de keuze' ('It's your choice') - commercials on television. In this commercials, they show which program is on vtm and



on 2BE at the same given time. The idea behind it is that every channel has something to offer, it us up to the viewer to choose what he would like to see. Underneath is a visual representation of how these commercials look like.



Figure 9: 'Aan u de keuze' ('It's your choice')-campaign (source: VMMA – b, 2008)

## 2.4.4 JIM

### 2.4.4.1. The newest television brand

Because JIM is the most recent television channel of the VMMA (launched in 2001), it is the channel with the least available information. Therefore I did an in-depth interview with Carmen Van der Auwera, junior executive press & promo at JIM. In this way, I can complement the information that I found about the television channel with the findings of the interview.

### 2.4.4.2. The 'DNA' of JIM

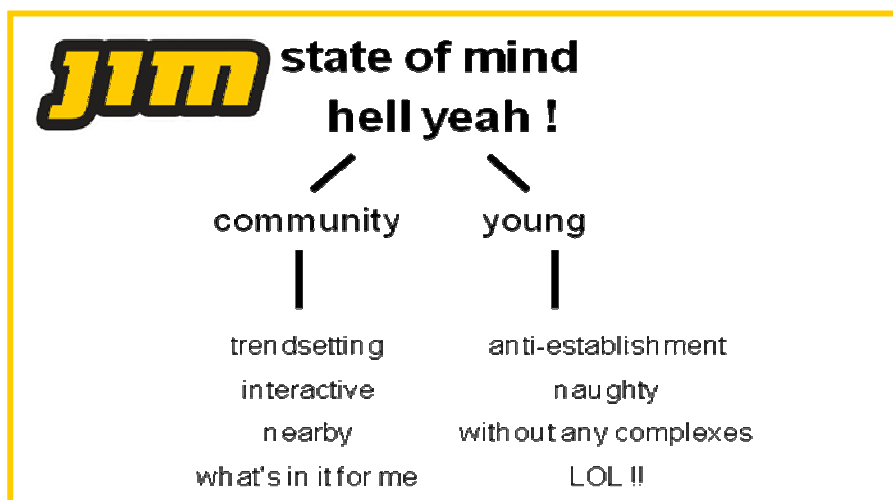


Figure 10: The DNA of JIM (source: VMMA – b, 2009)

The DNA of JIM is represented a lot in the meaning of the three letters of JIM. JIM stands for 'Jong, Interactief, Muziek en Meer' ('Young, Interactive, Music and More'). Every letter has its own development within the channel, that is also included in the DNA. First of all, 'young' people (13-30) have always been the target group of this television channel, which is noticeable in their market share of 9% on the group 13-30, in the period of 17u-23u (CIM, 2008). Not only is their target group focused on young people, there is also a group of young people working behind and on the screen. *"JIM is a thinking platform of young and creative minds in every aspect of the broadcasting: behind the screen, on the screen and the viewers who watch the screen."* (Van der Auwera). This youthful character is also extended in the baseline of the channel 'Hell Yeah'. With this baseline, the television channel wants to express its character as not having any complexes, as being anti-establishment and being 'naughty'. *"But the most important thing of our baseline is that fun (LOL!!) has to be the foundation of all the other aspects"*, according to Van der Auwera.

Secondly, the 'I' of Interactive (which is also represented in their DNA) wants to show that JIM is a platform for young people, that exists of many different interactive and dynamic facets. Van der Auwera does state that this part of JIM is now elaborated more than it was at the start in 2001: *"All the developments in technology can provide us with more possibilities to be interactive now than in 2001."* There are many examples of how JIM elaborates on this interactive aspect, not only on the screen but also besides the screen. First of all, there are programs on JIM that use SMS/Chat-applications. For example: the program 'SMS games' is about broadcasting music videos, while the viewers can interact in an 'on screen' SMS game. next The clearest proof of the interactive aspect besides the screen this is JIM Mobile, a mobil virtual network operator<sup>20</sup>, created in June 2007. *"The strong aspect of JIM Mobile is that we can undertake actions that are very targeted, like for example the action 'Join the Nighshift', where the customers call for free from Friday until Sunday from 22pm to 10am. This example is perfect for youngsters, because they use their mobile phone a lot in the weekend, to meet with friends."* It seems that actions like this are yielding a profit, because JIM has overstepped the boundary of 500.00 customers in April this year.

Another important aspect of interactivity at JIM is of 'being reachable'. *"JIM wants to be a place where young people can 'do their thing', where they can express their opinion and be able to taste the making of television."*, as Van der Auwera claims. This feeling is also created by organizing different events, where there can be an interaction created with

---

<sup>20</sup> A mobile virtual network operator (MVNO) is a company that provides mobile phone service under its own brand name, but does not have its own licensed frequency allocation. JIM Mobile works together with the network of BASE.

the viewers. There is for example a recent project 'JIM Gig', that Van der Auwera explains as followed: *"With JIM Gig, we want to let young people have the opportunity to experience an exclusively mini performance of different bands. Because they take place in the JIM studios, the audience can literally almost sit on top of the band members."* With this, JIM wants to create a strong community feeling, always trying to be 'trendsetting' and 'nearby'. This 'nearby' feeling is for example elaborated in the program 'X-Mas Request', which takes place in the end of the year celebrations. Here, every viewer of JIM can choose baubles, that are then smashed on the screen and every bauble has a certain price.

The third letter 'M' means 'Muziek en Meer' ('Music and More'). The music aspect speaks for itself: JIM is mainly a music channel, so the most essential element concerning the content will always be music. *"It is important to see that JIM really wants to be more than music. More than in the past, JIM is searching for even more opportunities to also bring an extended offer of movies and even famous series. Besides, JIM wants to be strong in having exclusive interviews, different specials, local production, foreign formats and striking competitions."* (Van der Auwera). The last element can for example be found in the program 'JIM Kot Deluxe' ('JIM Student's apartment Deluxe'). The main prizes of this contest is a luxury student's apartment, with all the latest technology and novelties, for a whole academic year. Another important program for JIM is 'Maniacs': a creative platform, where young musical talent (DJs or bands) get the opportunity to play at different famous festivals. *"This is really a unique chance for new bands or DJs to be discovered, as we can provide them a place on the stage of different well-known festivals. This shows how JIM elaborates the 'More' aspect: not only do we broadcast music on JIM, we also want to give attention to music besides the screen."*, as Van der Auwera claims. This is represented as 'what's in it for me' in the DNA: JIM wants to give young people some kind of 'reward', an unique opportunity.

#### *2.4.4.3. Position of JIM within the VMMA*

JIM is the newest television channel of the VMMA, and can be seen as very successful as their market share is higher than that of its two competitors TMF and MTV (see 2.3.4 and 2.4.4). According to Van der Auwera, JIM has a certain 'lab function' within the VMMA: *"JIM is for example the television channel where a lot of things are tested for the first time. It is also a nice step for the presenters, as they can have the growth opportunity to 2BE or vtm."* Besides that, Van der Auwera mentions the different SMS applications as a nice example of this 'lab function'.

This 'lab function' is also expressed in broadcasting new television formats, that are less easy to broadcast on vtm or 2BE. There is for example the program 'Uninvited', where two young guys try to be present at different shows and events, without paying a ticket. *"This 'daring' program is something that can only be broadcasted on JIM, because it is a whole new television format"* (Van der Auwera).

For Van der Auwera, this should always be a very important aspect for JIM within the VMMA group, *"as we have a target group that is young and is open to renewal. I think that we are now – more than ever – satisfying the whole 'Young, Interactive, Music & More' concept. JIM is all the time investing in new opportunities to elaborate all these aspects"*. According to Van der Auwera, JIM points at men as well as women, but there are some programs that have a preference for one of the two groups. *"With Gamepower, a program about computer games, we try to offer the men something extra. With Spotlight, a program which is about fashion, we try to do the same for women. Nevertheless, we always try to keep a certain balance"*. With all the explanations above, it is clear that the content and the look of JIM are all tuned to fit into the world of the youngsters. According to the good market share, this philosophy seems to work.

#### 2.4.5 Overview of the three television brands

To conclude the position-finding of the three television brands of the VMMA, I would like to show how the VMMA positions its three television channels in images. This points out how the three brands have their own specific characteristics, but at the same time, they are complementary to each other and want to offer a balanced programming. Nachtergaele puts this aptly: *"I think we can be proud with the position-finding of our brands, where the 'packing' around is the fact that the brands all fit together in one entity. Whatever the viewer would like to see, we want him or her to be welcome at one of our television brands of the VMMA."*

Underneath is the visual image that represents the differences in the audience approach of the VMMA.



Figure 11: Visual image of the differences in audience approach (source: VMMA – b, 2008)

#### 2.4.6 iWatch

iWatch is the fourth brand in the television part and represents the Video On Demand (VOD) service of the VMMA. This VOD service is especially striking in the light of my theoretic framework, that is created around digital television. A VOD service could only be created because of the entrance of digital television. This is also the reason why I am using iWatch as a case study in my theoretic framework. Therefore, I will elaborate on this brand more in chapter two (see 2.3.5).

Nevertheless, I will give a brief explanation in this paragraph on the position-finding of this brand. According to Nachtergaele, the brand name iWatch did not immediately exist: *"In the beginning, iWatch was created as a service 'underneath' the brands: in the launching period (2005), it was 'the on demand service of vtm', 'the on demand service of 2BE' and 'the on demand service of JIM'. Nevertheless, we experienced that this on demand service is so important in the future that we created a separate brand for it: iWatch (2006). That is the philosophy behind the evolution of a feature brand to a real brand."* It is very important to realize that iWatch as a brand is not equal to being the whole digital platform of the VMMA. iWatch is only the brand for the VOD service of the three television channels. An example will clarify this: Imagine that you press 'the red button' when you want to interact with a television program. This service is not something that iWatch offers, it is just a service that is offered by Telenet or Belgacom, the provider of your digital television. With iWatch, viewers can claim programs of vtm,

2BE and JIM as a preview (watching them before the programs are even broadcasted) or as a review (watching them after the programs are broadcasted).

The position-finding behind iWatch is also founded on seeing the viewer as a 'multividu', as I already mentioned above (see 2.3.3). Or as Nachtergaele explains: "*We want to offer the viewers a service where they are able to see whatever they want, on the moment that they would like to see it.*" In this way, iWatch can be seen as a supplement to the scheme I presented above: if the viewer was not able to see something on the television channel itself, he or she now has the possibility to do this via the VOD service.

This VOD service is not for free. Depending on the length of the program and the degree of exclusivity, iWatch follows a price policy with prices between 1 euro and 5 euros: viewers pay 1 euro for programs that are shorter than 45 minutes, 1,5 euros for programs that are longer than 45 minutes, 2 euros for top programs and big shows, 3 euros for previews, 4 euro for movies and 5 euro for top movies.

iWatch knows an enormous popularity: it had a strong growth of 61% in 2008. Nachtergaele is not surprised about this number: "*iWatch is not a threat to the traditional broadcasting, but offers something extra to the Flemish television public. I believe it will only grow in the future.*"

iWatch not only exists through television, there is also a website (iWatch.be), created in 2007. In essence, this website has nothing to do with digital television. The Internet is just another platform that the VMMA uses to spread a VOD service. The online version also expands the philosophy of iWatch: it is not only 'see what you like, how you like it and when you like it', but thanks to the website, this become 'see what you like, how you like it, when you like it and where you like it'.

#### 2.4.7 Q-music<sup>21</sup>

As I already mentioned, the radio history of the VMMA can be called very turbulent. Nevertheless, 31 May 2003 meant a whole new start for the radio dream of the VMMA with the creation of Q-music. Before zooming in on the listeners of Q-music, I will first explore the format of Q-music and the position-finding of this radio channel.

---

<sup>21</sup> The part on Q-music and JOEfm is mostly based on: Q-music (2008): *Presentation of Q-music*. Vilvoorde

#### 2.4.7.1. *The format of Q-music*

Already from in the beginning in 2001, Q-music was a radio station with ambition. This ambition was expressed in the dream to distinguish itself from the other radio stations and develop into the 'pop' station pre-eminently for the active young-adults (18-44 years). The position-finding is based on bringing exciting radio for everyone that loves music, fun and action in life, combined with a portion of information.

The music aspect is elaborated in transmitting recognizable radio: 'pop radio' without being extreme in genres like dance or rock. There is also fondness for 80's and 90's music. Q-music is also known for its 'famous' radio voices, like Kurt Rogiers and Sven Ornelis in the morning<sup>22</sup> or Wim Oosterlinck with the program 'Wim Oosterlinck Showtime' in the evening rush-hour. The 'fun' element is also expressed in the music choice: there is for example 'Het Foute Uur' ('The Wrong Hour') between 9am and 10am, with a lot of 'wrong' but nostalgic music.

The action part is also very important for Q-music, expressed in many projects to create a high interactivity with the listeners. A list of all their spectacular stunts is a bit too long, but I will pick out three of the most spectacular actions. First of all, for one whole month, Q-music gave away every day a new car, namely the 'Lancia Musa'. Another action that is already a fixed value now on Q-music is 'Het Geluid' ('The Sound'). This means that Q-music transmits a strange sound and it is up to the listeners to guess what it is. Every time that someone has it wrong, the money prize raises. In this way, someone was even able to win 20.500 euros. As a last example, there was 'Geef ons een hand' ('Give us a hand') in September 2008. With this action, Sven Ornelis and Kurt Rogiers went to the street to raise money for the 'Wonderfonds' ('Miracle Fund')<sup>23</sup>: for every person that gave them a hand, money was given to the good cause. They were able to raise 219.805 euros for the Miracle Fund. Next to different stunts, Q-music also invests in face-to-face contact with the listener by organizing different 'Q-Showcases'. These are exclusive performances in the Q-studio, that listeners can only attend by winning tickets via the radio. Q-music has already welcomed many great stars, like P!NK, Alanis Morissette and Bryan Adams. These kind of performances can be compared to the JIMGigs, that I discussed above (see 2.3.3.2).

The information aspect of Q-music is two-sided. First of all, Q-music wants to bring good traffic information and in this aspect, they are known for their 'Vallende sterren' ('Falling

---

<sup>22</sup> They present the 'Ornelis and Rogiers showtime' from 6am until 9am.

<sup>23</sup> This is a non-profit organization that helps single parents who have a life-threatening disease ([www.wonderfonds.be](http://www.wonderfonds.be)).

stars'). This is a codename to give the listeners the places where speed traps have been located. Besides this, the information aspect is also expressed in giving the most recent information about the show business and media environment.

The philosophy of Q-music is expressed in the baseline 'Q is good for you'. This 'Q-feeling' is very important for the radio station and therefore, Q-music uses it in all its communication (take for example the 'Geef ons een hand'-action that I talked about). It is all about: creating an image with which the listener likes to identify itself.

#### 2.4.7.2. The 'customers' of Q-music

The format of Q-music that I discussed above, is founded on a 'Hot Adult Contemporary' target group. This is namely the group of the active, young adults in the age group 18 to 44. A listener of Q-music is said to be young, trendy and dynamic. Above all, it is a 'bon vivant' that lives his or her life with a big smile.

This targeting of the radio station seems to work. Anno 2009, Q-music is the radio station with the highest market share of 28,5% on the age group 18-44 and 28,3% on the age group 18-34 years (CIM, 2009). The biggest competitor for Q-music is the radio station MNM of the public broadcaster. Underneath you see some important numbers of the latest CIM research<sup>24</sup> on the audience ratings, based on a normal week for every day from 5am-5am the next day.

<b>Monday - Sunday</b>	<b>12+</b>	<b>18-44</b>	<b>30-49</b>	<b>18-34</b>	<b>25-54</b>
market share	18.1%	28.5%	26.6%	28.3%	24.9%
daily reach	18.4%	29%	27.1%	28.6%	25.8%
length of listening	208 min	236 min	198 min	218 min	237 min

Figure 12: audience ratings of Q-music (source: CIM, 2008)

This table points out that Q-music has the highest ratings in the age group 18-44 concerning the market share, the daily reach and the length of listening of the viewers. If this age group is split up, Q-music seems to have a bit larger reach in the age group 18-34 than it has in the age group 30-49. This shows the 'young' character of the listeners.

<sup>24</sup> CIM stands the 'Centrum voor Informatie over de Media'.



## 2.4.8 JOEfm

### 2.4.8.1. *The format of JOEfm*

JOEfm is only recently the new name of 4fm (since the first of April 2009), the second commercial radio station of the VMMa. The name change is especially created to give the radio station a 'face' and a new interpretation, like Bossaert the program director of JOEfm states: "*We have to be honest about it, 4fm is a good radio station, but not a strong brand*" (SVM, 2009). The new baseline 'The smile, the music' wants to create, just like Q-music, a 'JOE-feeling' towards the listeners. The name 'JOE' is chosen, because the radio station wants to express that 'JOE can be a friend of you'. The baseline of 4fm used to be 'Enjoy the music'. JOEfm now wants to add some personality to this: not only the music is important, it is also important to smile, and this the whole day long. With these new elements, JOEfm wants to express cheerfulness, energy, character, surprise and spontaneity.

Concerning their music choice, JOEfm is characterized by calm, recognizable music from now and the past. This means that they bring a lot of music of the 80-90s, but they also go back to the 70s. Earlier, 4fm was known for their top 100's and even a top 1000, made by the listeners. The future will tell us if JOE fm will also maintain this tradition. They also want to keep the listener up-to-date with the latest news. A novelty for JOEfm is the recently started organization of 'JOE LIVE'. The concept is exactly the same as the 'Q Showcase': a performance in the studio that can only be attended by the listeners. The first 'JOE LIVE' will be the performance of the Simple Minds on June 10<sup>th</sup>.

### 2.4.8.2. *The 'customers' of JOE Fm*

Just as Q-music is founded a certain target group, JOEfm is founded on the 'Adult Contemporary Music Radio' target group. The main difference with Q-music is the omission of 'Hot' and the concept of 'Music' is added. The target group of JOE fm is a bit older than Q-music, mainly focusing on the age group of 30-49 years (8,2% market share).

The audience ratings underneath are based on a normal week for every day from 5am-5am the next day (same for all radio broadcasters). An important remark is that these numbers are still from the time that the radio station had the name 4Fm. The next CIM research will be an interesting source to see if there are any changes noticeable with the new name.

<b>Monday - Sunday</b>	<b>12+</b>	<b>18-44</b>	<b>30-49</b>	<b>18-34</b>	<b>25-54</b>
market share	5,9%	7,0%	8,1%	7,1%	7,1%
daily reach	6,5%	8,1%	9,1%	7,3%	8,9%
length of listening	190 min	190 min	187 min	199 min	191 min

Figure 13: audience ratings of JOEfm (source: CIM, 2008)

First of all, this table shows us that that Q-music is a lot more popular than JOEfm: the numbers of Q-music are three times as high as those of JOEfm. Nevertheless, the numbers show that JOEfm is doing the best on their aimed target group, with a market share of 8,1% on the age group 30-49.

#### 2.4.9 Q-music and JOEfm as complementary brands

Just as the three (actually four) television brands are being complementary, so are the two radio stations, but in a much lower expression. This has mostly to do with the position-finding of JOEfm: the radio station has only recently been 'refreshed', so the successfulness of this nameshift is not yet expressed. Only then, if both the radio stations have their own strong position-finding, it is useful to emphasize on how the two brands are complementary.

Nevertheless, there are already indications in this direction: Q-music is more successful in the age group 18-34, while JOEfm target the age group 30-49. Q-music has the 'Q-showcase', where there are performances of 'popular, young' artists, where JOEfm has now 'JOE LIVE', where the performances are more targeted for their aimed target group, of which The Simple Minds are a nice example.

## 2.5 A critical comparison with the direct competitors of the brands of the VMMA

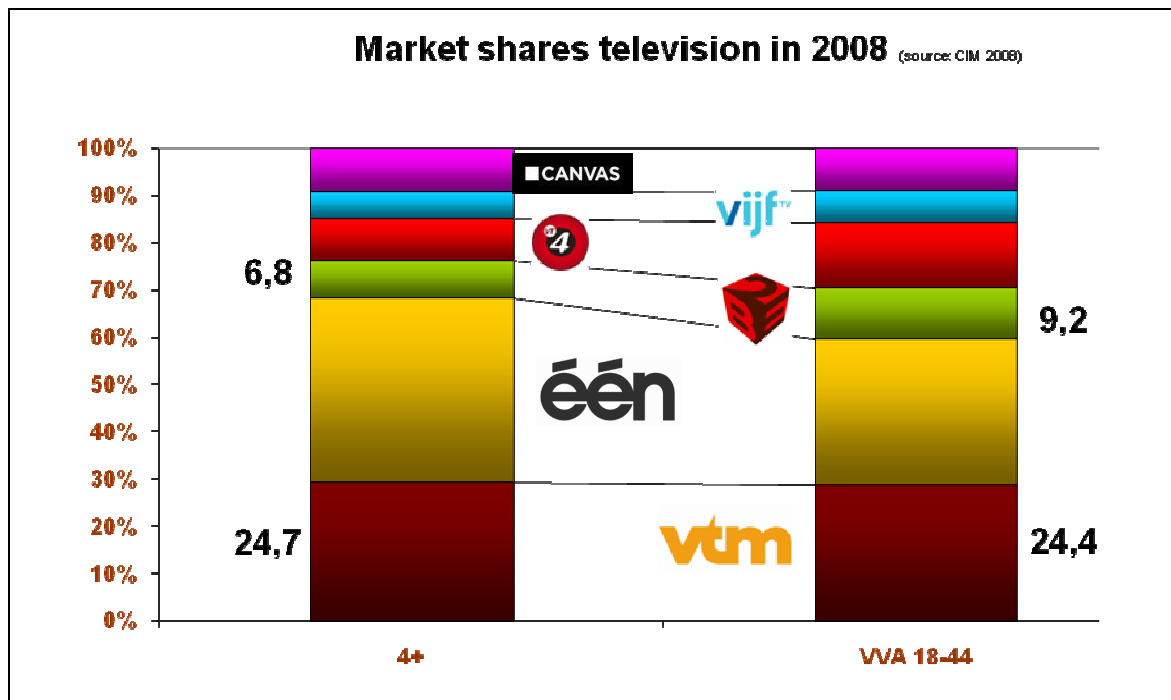


Figure 13: Market shares television in 2008

From this graph, it becomes clear that Eén is the market leader with a peak in 2008 (32;7%). With these numbers, Eén is immediately the biggest competitor for vtm. VT4, 2BE and Canvas are all 'flirting' with the same market shares, but Canvas does have the highest share (7,7% in 2008). Nevertheless, when looking at the content of VT4 and Canvas, it is obvious that VT4 makes up a far bigger competitor for 2BE than Canvas. The market share of VijfTV has advanced very quickly in the period between 2004 and 2006. Nowadays, it looks that this market share is stabilizing around the 5%. VijfTV is just as Canvas, a little competitor for 2BE. I will deal with each individual competitor in the next paragraphs<sup>25</sup>.

<sup>25</sup> There is an important remark here: the television channels Vitaya, JIM, TMF and MTV are not incorporated into this graph, because I had no access to the evolution of their market shares, only to their market share in 2008.

## 2.5.1 Competitors for the television brands

### 2.5.1.1. Eén

The biggest competitor for vtm is One (Eén), the main television channel of the public broadcasting company VRT. Just as vtm is embedded in the structure of the VMMA, so is Eén embedded in the structure of The Flemish Radio- and Television Network (VRT). Before taking a closer look at the television channel Eén, I will zoom in to the general aspects of the VRT. I believe it is important to outline the foundations of the public broadcasting network, in comparison with the commercial broadcasting system of the VMMA.

The VRT was created in 1930 for the radio broadcasting, while the television broadcasting started in 1953. Over the last 70 years, a lot of things have changed such as the name (from NIR to BRT to VRT). Nevertheless, the foundation of their mission has never changed. The first big difference with the VMMA is that the VRT has written down their mission statement and values in an extensive way, which are easy accessible on their website. Because they are publicly funded, this is an obligation to their viewers. One of the most important values of the mission statement of the VRT is universality. Besides that, the VRT wants to inspire, inform, educate and entertain, just as every public broadcasting company must do, with quality as an inspiring value.

I will zoom in on the public value that the VRT has and how it is composed of five dimensions. I believe this background is important to be able to put the programs of the VRT in the right perspective, because it says a lot about the position-finding of the television channels of the VRT. Underneath is a visual image of the composition of these five dimensions.



Figure 14: Five dimensions of the public value of the VRT

First of all, the cultural dimension stands for representing Flanders in all its cultural richness and diversity. For example in the plot of the program 'Thuis' ('Home'), a very popular soap on Eén, there are a few immigrants integrated. This is a very conscious

decision of the VRT, based on this dimension. In 'Familie' (vtm), such elements are missing. The social dimension is expressed in the fact that the VRT gives special attention to minority groups in Flemish society. For example the program 'Homeless world cup' on Een: a program where Gilles de Bilde searches for a team to compete in world cup football for street people.

The community dimension has the intention to unite the Flemish people and to make an active contribution to the self-organizing power of the Flemish society. The program 'Fata Morgana' is the best example of this: inhabitants of a city had to fulfill several assignments to obtain 'stars' for their city. The immense group feeling this program has created in all those cities is truly incredible. Sport is a social binding agent: the VRT wants to help Flanders to develop into a sport minded society by the television channel Sporza, a sport channel. The democratic dimension lies in providing information, which is a priority objective for the VRT. The basic values of the news services are: respect, reliable, independent, impartial and authoritative. The last dimension is more expressed besides the screen: with the economic dimension, the VRT wants to be an important supporter for the Flemish film industry and for several forms of innovative research.

The VRT has resolutely chosen for three networks: a 'linking network' Een (One), a second channel with an 'in-dept network' Canvas, a sport channel 'Sporza' and a youth network 'Ketnet'. Every channel has its own characteristics, all chosen from the perspective of providing high quality.

The biggest competitor for vtm is undoubtedly Een. First of all, Een wants to play a fundamental role in the circulation of news and current affair (to inform and to educate). Besides that, it wants to reach a large audience due to its relaxed, attractive Flemish programming (to entertain). Een also wants to be a channel that brings audiences together (to inspire). Finally, it wants to bring a dose of relevance and conviviality that appeals to the family. Nevertheless, it is quite remarkable that the family feeling is not so explicitly worn out in contrary to vtm, where it is all about the family, about being together on the couch. Een states that it wants to offer high entertainment value and at the same time, it wants to avoid programs without substance as well as voyeurism and sensationalism.

Nachtergaele sees the big advantage of Een and the VRT in general in the fact that they do not have to drag along a bad image. *"In my opinion, the reason for the existence of vtm was that the politics wanted an alternative for the 'left' journal of the then BRT. In the beginning of vtm, we were so successful, because we were making television of the*

90s, while they were still making television of the 70s." The instant success of vtm became immediately clear, by letting the shares of the public broadcaster fall down with 57%. Nevertheless, after ten years, the public broadcasting system recovered itself: "At the end of the 90s, they were already making television of the 21st century, while we were still making television of the 90s. That is where vtm has had a major damage at its image", says Nachtergaele.

This element is crucial for the competition between vtm and Eén (VRT) claims Nachtergaele. "Image research showed that we are still carrying along the bad image of series like 'Nonkel Jef' (Uncle Jef) or 'De Strangorianen', that are not broadcasted anymore since ten years. On the contrary, the positive image of Eén is still caused by their positive experiences with 'Morgen Maandag' ('Tomorrow Monday') or 'De 12 werken van Vanoudenhoven' ('The 12 assignments of Vanoudenhoven'), who are also not broadcasted anymore for ten years now." That is also the reason why the VMMA is continuously investing in the position-finding of the brand vtm: "There will always be 'haters' of vtm, because we are commercial and those people think that we cannot broadcast anything useful, but we will keep on trying to convince them that we can do more than that. He uses the example of 'Mijn Restaurant' ('My Restaurant'). This program was an enormous success, with an average of one million viewers. "Unizo<sup>26</sup> has just send a press release on how this program had a positive impact on the horeca environment. Of course, this is nice to know for us, that a program can have such an impact."

The evolution of the market shares (see figure 13) clearly shows that Eén has a large edge on vtm. This demonstrates that the vtm still has a long way to go, if it wants to overtake Eén again. In 2008, the market share of Eén numbered almost 9% more than that of vtm.

#### 2.5.1.2. VT4

VT4 is the second Flemish commercial broadcasting channel that started broadcasting on the first of February, 1995, one day after the launch of Ka2. Together with the television

---

<sup>26</sup> A Flemish organization of Self-Employed and Small and Medium Sized Enterprises (unizo.be)

channel VijfTV, VT4 belongs to the SBS Broadcasting Group, which has been taken over since 2007 by ProSiebenSat.1 Media AG, an European media conglomerate<sup>27</sup>.

A remarkable element in the history of VT4 is that the channel initially had no Belgian broadcasting license and therefore broadcasted via London. Nowadays, the channel broadcasts legally from Zaventem.

From the beginning, VT4 was a strong competitor for Ka2, because they wanted to persuade the same target group. Both channels wanted to serve the 'unserved audience' in those days, but unfortunately, it seemed to be that Flanders was not waiting for that (De Morgen, 2008). Therefore, VT4 changed its focus to a more youth-oriented schedule with many imported popular American programs, just as 2BE. Nevertheless, there is a slight difference in the type of programs: while 2BE focuses more on 'top' fiction, such as 'Prison Break' or 'Bones', VT4 focuses more on 'popular' fiction, like 'The Simpsons' or 'My Wife and Kids'.

As becomes clear from the market shares above (see figure 14), VT4 is the strongest competitor for 2BE. Nevertheless, their market shares are very closely situated next to each other (In 2008: VT4: 7,5% - 2BE: 6,8%). It will be very important in the future for 2BE to keep on investing in a strong brand image and in their position-finding, so that there can be a bigger difference in the proportion of the market share, compared to VT4.

### 2.5.1.3. TMF

The Music Factory (TMF) is the biggest competitor for JIM. Just as JIM, TMF is a music television channel. TMF is a brand that is owned by the media company MTV Networks International. TMF was founded in 1998, so it exists longer than JIM does.

The position-finding of TMF is mostly based on broadcasting music all around the clock. According to Van der Auwera, this is the main difference with JIM: *"TMF is still focusing the most on music, while JIM likes to broaden its horizon with for example movies, (e.g. 'Moviesnacks'), series (e.g. 'Rock of Love'), games (e.g. 'Gamepower') and lifestyle ('Spotlight'). But of course, music stays the core business of JIM too."*

---

<sup>27</sup> This media conglomerate was formed on October 2nd 2000 by a merger of German TV broadcasters ProSieben Media AG and Sat.1 SatellitenFernsehen GmbH. Through the takeover of SBS Broadcasting Group on June 27<sup>th</sup> 2007, it now operates in thirteen European countries (source: <http://en.prosiebensat1.com/>).

An investigation of the brand TMF shows that there are different elements that generate a strong competition. There is for example TMF Mobile, which is also a mobile virtual network operator, equal to JIM Mobile. The difference lies in the cooperating operator. TMF Mobile has an alliance with Mobistar, where JIM Mobile works together with Base.<sup>28</sup>

TMF also pays attention to the interaction with the viewers, by organizing different events, like the 'TMF Party' and the 'TMF Awards'. Especially the last one is a plus-point for this music channel, by being the only music channel with a prestigious award show.

Another competing element of TMF is the contest 'Road 2 Fame'. TMF created this competition in 2008 and it is about giving new music talent the opportunity to win the recording in a real studio with a video clip. The participants have to create a profile on the website of their songs e of TMF and then they have to collect as many fans as possible on their profile in four months. The ultimate winner is determined by receiving the most text messages. I see this contest as a big competitor for Maniacs of JIM, which also wants to be a platform for new talent. The main difference lies in the outcome of the contest: JIM gives away a performance on an established festival, while TMF lurks with a video clip and a studio recording.

#### 2.5.1.4. MTV

Music Television (TV) is another competitor for JIM, and is also owned by the media company MTV Networks. Nevertheless, MTV is a smaller competitor for JIM than TMF. JIM is two times as big as MTV and Van der Auwera finds the explanation in the fact that MTV mostly focuses on foreign content, while JIM also broadcasts Flemish content. "*I think that Flemish young people also like to watch things of their 'own' environment and not only foreign content.*" Therefore, JIM broadcasts programs as 'Gamepower' or 'Climbing Spielberg'<sup>29</sup>. Van der Auwera also sees the importance of the fact that JIM is embedded in the larger structure of the coordinating structure VMMtv. JIM can fall back a lot on the image of the other two brands of the VMMa, vtm and 2BE. In my opinion, this is a very powerful tool for JIM.

---

<sup>28</sup> I was not able to compare any results, because there were no data of TMF Mobile available.

<sup>29</sup> In this program, three young Flemish people went to the United States, in an attempt to meet Steven Spielberg.



### *2.5.1.5. Vitaya, VijfTV and Canvas*

Above, I have discussed the biggest competitors for the three television brands of the VMMA, mostly based on the market shares. Next to these 'big' competitors, there are two other television channels in Flanders that can be a 'smaller' competitor for vtm or 2BE, namely VijfTV and Vitaya.

Vitaya started broadcasting in 2000 and is part of the 'Media ad Infinitum' group. The position-finding of Vitaya is mostly situated in the lifestyle sector. Vitaya is oriented at health ('Clean house'), gardening ('Martha'), the family feeling ('Australian Princess'), fashion ('Trinny & Susannah'), leisure and travel ('Dreamhotels'). Nevertheless, it made its position sharper in 2005 by also investing in foreign productions like the series 'All Saints'. This concepts make it clear that Vitaya is aimed at 'living happy'. The little competition that Vitaya can offer to vtm, is that it can attract viewers that would also like to watch programs of vtm.

VijfTV is the sister channel of VT4, and was created in 2004. The television channel is mainly female-oriented, by broadcasting series as 'Sex and The City', 'Grey's anatomy' or 'Oprah Winfrey'. From 2006, the market share of VijfTV also rose thanks to the broadcasting of 'The Bold and The Beautiful', which has been broadcasted before on vtm. VijfTV emphasizes its female-oriented concept by having the tagline 'Vrouwen weten waarom' ('Women know why'). This is a wink to the slogan of the famous beer Jupiler: 'Mannen weten waarom' ('Men know why'). The competition of VijfTV can be seen in target group of woman between 18 and 44 years old. Of course, the market shares of VijfTV and vtm differ enormously, but I do want to state that VijfTV is an important channel for women.

Canvas is another television channel of the public broadcasting system VRT. This channel is mostly specialized in in-depth news and politics, documentaries, art films and other programming that is focused around the cultural aspect. Between 7am and 8pm, the channel is converted into a children's channel Ketnet and can also occasionally be labelled as Sporza, the sports channel of the VRT. There is not a direct link with any programs of the VMMA, which Canvas can be called a competitor for vtm, 2BE or JIM. The only possibility is that their 'cultural and intellectual' image lurks away people who do not want to be associated with the 'commercial' aspect of the brands of the VMMA.

#### *2.5.1.6. C-more and 'Net Gemist'*

'Net Gemist' is the Video on Demand service of the VRT and was created in 2005. This service can be paid via two formulas: via a singular cost of 5.95 euros, for which gives the viewer an unlimited possibility to claim programs or via singular payments. 'Net Gemist' is a stronger competitor for the VMMA than 'C-more' is, because it is available via Belgacom TV as well as Telenet Digital TV ([http://www.een.be/televisie1\\_master/vragen/e\\_idtv\\_netgemist/index.shtml](http://www.een.be/televisie1_master/vragen/e_idtv_netgemist/index.shtml)).

'C-more' is the Video On Demand service of VijfTV and VT4. It was created in 2006, but it has not changed a lot since its beginning. Its offer is smaller than that of iWatch, by only offering Flemish programs that are broadcasted on VijfTV and VT4. The biggest difference is that C-more is also only available for viewers with Telenet Digital TV (<http://www.vt4.be>).

Nevertheless, a real comparison of these two brands with iWatch is not possible up until now, because 'C-more' and 'Net Gemist' do not give away numbers about their service. This is rather strange, especially for the VRT. Hopefully, a clear comparison can be made in the near future.

## 2.5.2 Competitors for the radio brands

This analysis is based on the CIM data, measured by 'wave 17'<sup>30</sup>.

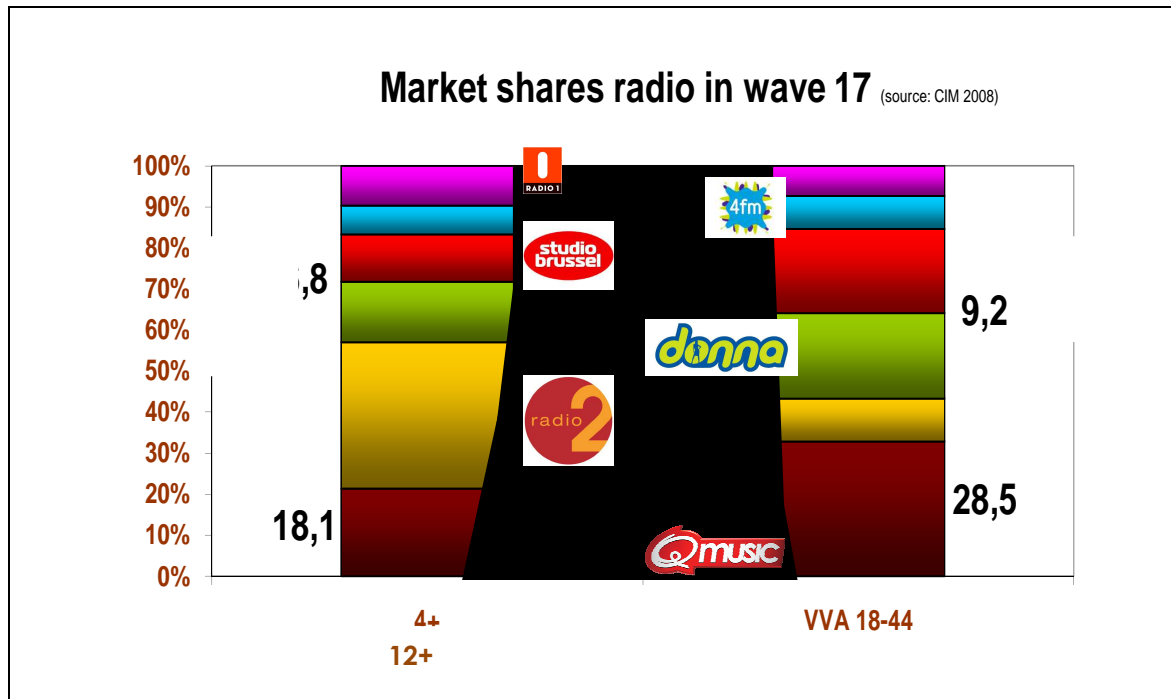


Figure 15: Market shares radio in wave 17 (source: CIM, 2008)

Since the take-over of 4fm in 2007, the national radio environment is dominated by two big groups: the VRT with its public radio stations Radio 1, Radio 2, MNM (since 2009 former Donna), Studio Brussel (and Klara and RVi, but they are not included up in the scheme above) and the VMMA with its radio stations Q-music and JOEfm (since 2009, former 4fm,).

Figure 15 shows the enormous popularity of Q-music in the target group 18-44, compared with the other radio stations. The biggest competitors in market shares for Q-music are MNM and Studio Brussel. The radio with the largest market share in the general category 12+ is abundantly clear radio 2. Up till now, 4fm has the smallest market share, but is nevertheless standing through in the dynamic market of the radio stations.

<sup>30</sup> The CIM utilizes different waves to measure the market shares of the radio stations in Flanders. Wave 17 is measured from September until December 2008 (cim.be). In that time, JOEfm was still called 4fm.

### 2.5.2.1. MNM (former 'Donna')

Radio Donna has only recently changed its name into MNM (January 5, 2009)<sup>31</sup>. This name change has mostly to do with the enormous popularity of Q-music, which made the market shares of Donna plummet. MNM is owned by the VRT, who saw the need for a new brand to be able to compete to Q-music. *"With MNM, we are making hit radio like it should be anno 2009: alive, daring, with a lot of humor, many hits and much more"* (vrt.be).

Just as Q-music, the target group of MNM is the age group 18-44 years. The new position-finding of MNM is mostly based on the fact that the listeners must be able to express themselves: *"the way of life is more important than the birth date on one's identity card"* (vrt.be). This is expressed in the baseline "Let's have a big time!". MNM also wants to provide their listeners with enough information concerning traffic and the weather forecast.

The new position-finding makes the competition with Q-music even bigger: just as Q-music, it seems that MNM is also looking for an overall 'MNM-feeling', where listeners can feel happy and get energy from the refreshing radio station. Another element of competition is that MNM is now also starting to organize 'MNM Parties', where there already exist the 'Q-parties' of Q-music (mnm.be). I think that the competition in the future will become even bigger, because MNM is continuously investing in creating a 'younger and more dynamic' atmosphere, just as Q-music. MNM can also form a possible competitor for JOEfm, with their target group based on the age group 30-49.

### 2.5.2.2. STUDIO BRUSSEL

Studio Brussel is another radio station of the VRT, but is a smaller competitor for Q-music or 4fm than MNM is. This is due to the music choice: the music played on Studio Brussel is considered to be more alternative than the music on the other radio stations of the VRT. The target group is the same as Q-music, so this is where a big competition for Q-music can arise. Young people who do not like the 'popular' music that is mostly played on Q-music, can feel better with the more 'alternative, rock and edgy' music of Studio Brussel (vrt.be).

---

<sup>31</sup> In 2008, MNM was known as Donna.

Comparing the market shares, it seems that the combined market shares of Studio Brussel and MNM can be compared with the market share of Q-music in the target group VVA 18-44. This is a clear indication that Q-music is standing strong, for reaching the same market share as the two radio stations of the VRT can reach together. Nevertheless, the competition of the two public radio stations is always lurking, especially because the VRT seems to realize the importance of 'branding' more and more.

#### *2.5.2.3. RADIO 1 & RADIO 2 (VRT)*

Radio 2 can constitute a competitor in this way that it is absolutely the biggest radio station in Flanders. In first instance, the competition with Q-music or JOEfm is not that big, because the market share of Radio 2 is the highest in the age group 4+. The position-finding of Radio 2 is expressed in its baseline 'Dicht bij de luisteraar' ('Close to the listener'). With this words, Radio 2 wants to be a radio station for the whole family, where the music choice is mostly based on Flemish music. This last element is the reason why the radio station attracts more the age groups starting from 44 years, which is not a target group for Q-music and 4fm.

Radio 1 is even a smaller competitor than Radio 2 for Q-music and JOEfm. This is mainly due to the position-finding of this radio station: it wants to focus itself on the listeners who like to be constantly up-to-date with all the latest information. That is why the programs on this channel mostly consist of informative aspects. The music choice is also much inspired by Flemish content. All these elements make Radio 1 a popular radio in the oldest age categories and less competitive for Q-music and JOEfm.

## **2.6 SWOT – analysis**

For concluding this chapter, I have decided to list all the important points of the VMMA concerning its Strengths, Weaknesses, Opportunities and Threats. This SWOT-analysis makes it possible to have a unique overview of where the internal and external plus points and difficulties are situated.

Because of the interconnection of internal and external elements, it is clear that some of the VMMA's strengths can at the same time be weaknesses, or opportunities can also imply threats. All this will be represented profoundly in the scheme underneath.

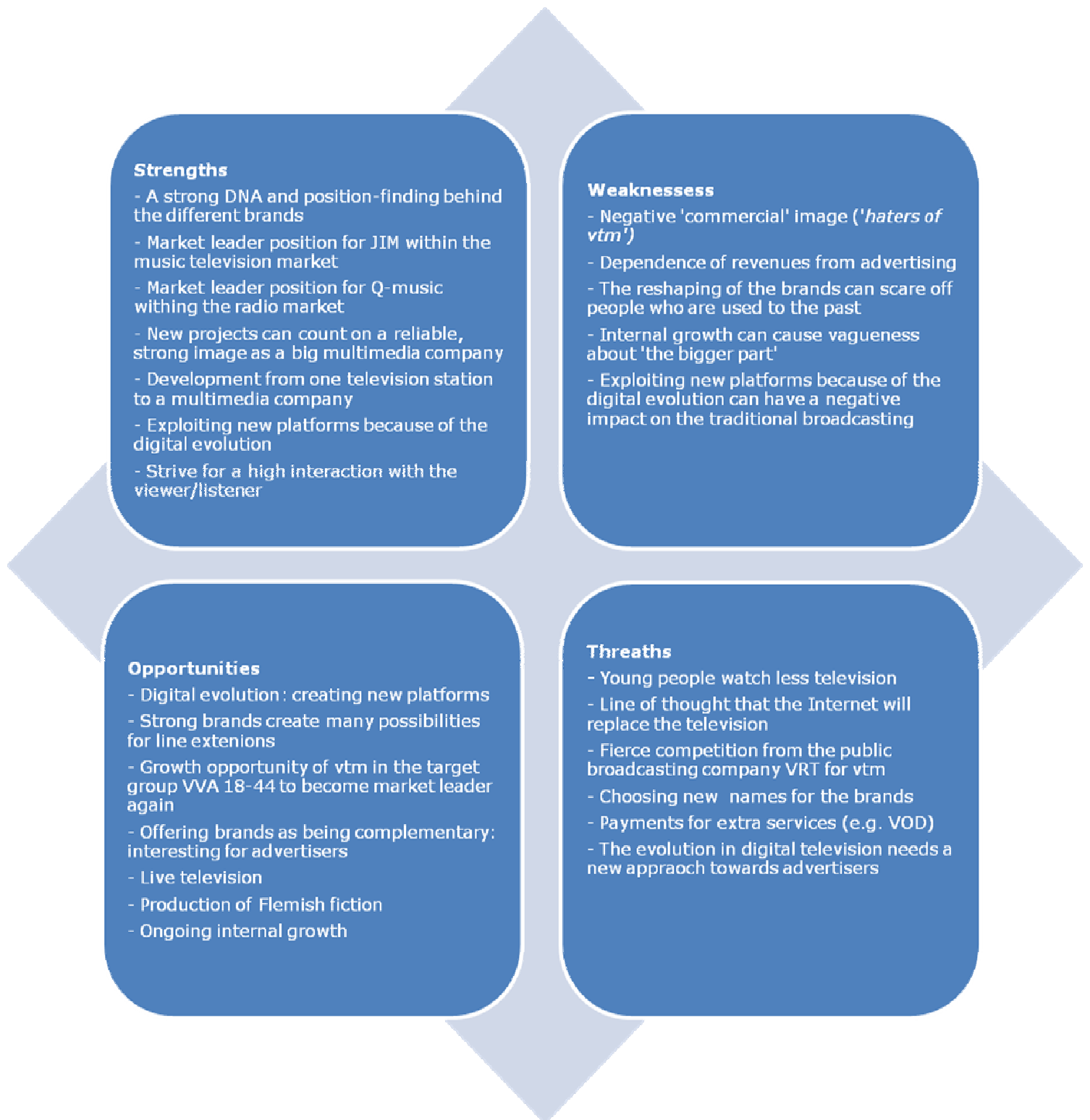


Figure 16: SWOT-analysis of the VMMA

## **3. Theoretic framework**

### **3.1 Introduction**

Doing my internship in such a flourishing media company was a very challenging task. I learned a lot about how important it is for media to continuously evolve itself in the ongoing changing media environment. These ongoing changes – and especially new media forms - have always inspired me, so it was very intriguing for me to experience this ongoing media flow 'behind the screen'.

It did not take very long for me to realize what would be an interesting subject for my theoretic framework, experiencing every day the importance of television at my internship. For more than fifty years now<sup>32</sup>, watching television in Flanders was organized by the same structure. This is to say that viewers could choose what they wanted to see, but they could not change the program scheme, which was determined by the broadcasting systems. This story is changing now in the 21th century, thanks to the appearance of the internet-based techniques, the digitalization and the mobile applications. Television will be able to develop itself into an interactive medium by these changes. This theoretic framework wants to shed light on this development, mainly by focusing on digital television. What is the big difference with the linear broadcasting? Will the viewer act more active with its television? Is the function video-on-demand a threat to the program schemes of the different television channels? These questions are all relevant in this changing media environment, where the digitalization unsteady continues.

Besides being my own choose, the subject of this theoretic framework is also inspired by the supervisor of my internship Kristina. She also recognizes the importance of following the latest trends and investigating the literature that already exists on digital television. I will therefore incorporate different elements that are in my opinion worth mentioning when talking about the 'digital (r)evolution'. It will be based mostly on scientific literature, where I will discuss different important concepts and two case studies. To compare the second case study with Flanders, I will use the press coverage around digital television from 2003 to 2008. This makes another affiliation with my internship: the evolution of digital television is closely followed by the press department. The last part will be dedicated to the case study of the VMMA itself: iWatch.

---

<sup>32</sup> To be precise, television in Flanders exists since 31th October 1953 (Adriaens, 2003: 3).

As I already explained (see 2.3.5), iWatch is the brand of the Video On Demand service of the VMMa. Analyzing this brand is a good way to see how a commercial broadcasting company uses the strengths of digital television. I will supplement the information that I found about the VOD service with an in-depth interview that I had with Kim Boghe, coordinator of iWatch. The position-finding of iWatch showed that there is an extension of the brand online with iWatch.be. In essence, this website has nothing to do with digital television itself, but is a very good example of how digital television and the internet are more and more converging. I will therefore analyze the online version of iWatch, based on an in-depth interview with Martijn Bal, head of digital media at the VMMa.

The first section of this theoretic framework will outline the main characteristics of the traditional, analog viewing pattern. Otherwise, making a comparison with possible new viewing patterns with the digital television would be useless. The second part will make a clarification in the crisscross of different concepts that are associated with digital television. The third section makes a comparison with the first section by exploring whether or not the viewing patterns are changed in the digital environment. In the fourth part, a description is being made of two remarkable case studies concerning digital television. The final section is concentrated on the case study of the VMMa itself with the brand iWatch.

I will conclude this theoretic framework with a discussion and an overall summary.

## **3.2 Analog viewing patterns**

In 2005, more than 99% of the Flemish families owned a television (NIS, 2005). In 2007, an investigation of the TOR<sup>33</sup> revealed that Flemish people spend on an average 50% of their free time on watching television (Van den Broeck, 2007: 33). These numbers are a clear indication that watching television is very dominant present in our current society. Or as Silverstone (1994: 3) states: "*Television accompanies us when we wake up, as we have breakfast, as we have our tea and as we drink in bars. It comforts us when we are alone. It gives us pleasure, it bores us and sometimes it challenges us. (...) We take television for granted now in a way similar to how we take everyday life for granted.*" Besides, the television is fully domesticated, this means that the practice of

---

<sup>33</sup> This is the 'Tempus Omnia Revelat' research centre of the University of Brussels and belongs to the Sociology department.



watching television is incorporated in our daily life and is essential to our habits. By doing so, the television brings us structure and routine in three dimensions: time (organizing our day to see certain programs), place (the television is mostly in the centre of the living room) and content (people have an image of the type of content that each television channel brings) (Glorieux, Minnen & Vandeweyer, 2004 (online); Van den Broeck, Pierson & Lievens, 2007: 26).

In the domain of the television studies, there is a general tendency to assume that the traditional viewing pattern consists of three aspects: viewing television as a lean-back activity, a social dimension in watching television and an element of ritual. The first aspect refers to the fact that watching television is mostly regarded as a low involvement activity. It is said that the huge success of television is the providing of distraction and relaxation at a low cost and with a minimum of effort from the viewers (Mullan, 1997: 85-95). Therefore, many authors refer to this kind of use of television as a 'lean-back' activity, in opposition to the use of the computer, which is told to be a 'lean-forward' activity (Van den Broeck, Pierson & Pauwels, 2004: 5-9). Nevertheless, it is important to remark that other authors completely disagree with this image of the 'passive viewer'. De Sola Pool (1990: 95-97) claims that the problem with television is that there is simply no room to be active. The author sees in that time no other possibility for television than being a one-way medium with no real interaction possibilities. Thomas and Storti (2001: 45-50) define the viewer as willing to be active, they claim there is more going on than 'leaning back' behind the screen. Van den Broeck et al. (2007: 27) searches the middle path. According to this author, there are three viewing experiences possible: 'TV in the front' (most active form of watching television where all the attention is laid on the television), 'TV on the side' (people also execute other activities, television becomes secondary) and 'TV in the back' (television is a kind of 'wallpaper', the viewer is passive). All these contradictions about the position of the viewer are very interesting in the light of the development of digital television: will this mean a breakthrough of the active viewer?

The second aspect refers to the fact that many investigations demonstrate the positive impact television has on social relations. People feel part of an 'imagined community' and feel connected to each other, thanks to the possibility of sharing thoughts about programs on television (Morley, 1986: 54-78; Van den Broeck et al., 2007: 35-40 ; Lull, 1990: 78; Anderson, 1991: 54-87). An interesting remark here is that television also has a negative influence on social relations: the interaction possibility of television can bring along a certain 'peer pressure'. People will feel obliged to watch a certain program to be

able to interact with others (Lull, 1990: 95). Will the possibility of 'watching what you want – when you want it' (the promise of digital television) take away this pressure?

Thirdly, it is said that television causes a certain routine in people's lives. Viewers are able to develop a habit of tuning into a particular program, because programs are scheduled on the same time with analog television<sup>34</sup>, concluded in the 'appointment-programming model'. In this way, Silverstone (1994: 121) demonstrates that some programs are even 'protected': people do not want to be disturbed on the moment that their favorite programs are broadcasted. It is important though to mention that Gauntlett & Hill (1999: 98-101) demonstrate that television is not the only determining factor for the routine in people's life: there are other factors like children, work and friends. The third aspect is mostly interesting in the light of a commercial broadcasting system as the VMMA. Through this scheduling, broadcasting networks are able to compose ratings in order to set advertising prices (Carlson, 2006: 100). Or as Jhally and Livant (1986, in Syvertsen (2005): 65) already stated in the late 80s: "*What the media sell is what they control: the watching-time of the audience.*" This truth has never changed. Will the digital television, that allows the traditional scheme to be changed individually, have a negative impact on the advertising revenues for a commercial broadcasting system like the VMMA?

A striking metaphor of Carlson (2006: 100) compares television as a form of media with trains as a form of transportation. This may seem quite weird, but actually it is not. The resemblance lies in the fact that both trains and broadcast media operate on strict schedules that provide organization at every second of every day. A person may decide whether or not to watch television or to ride a train, but there is no getting away from the fact that he or she must adhere to schedules created by broadcast and train company executives respectively. These schedules are absolutely outside one's control because a train cannot leave when one wants it to, nor can a program begin when the viewer chooses to. Take for example that a person chooses to watch show X: he or she must turn on the television at time Y to channel Z. Will the arrival of digital television make it now possible for the person to watch show X whenever he or she wants to?

---

<sup>34</sup> There can of course always be an unexpected change in the program schemes, like a very important news bulletin for example.

## **3.3 The impact of digital television**

### **3.3.1 The big promise?**

“Watching television will not ever be the same again” (Debackere, 2009: 53). “Digital television: (r)evolution in the media world” (Meus, 2004: 16). These two headlines demonstrate the expectancy for the digital television in Flanders. Already from in the beginning, there has been some resistance too, as the following headlines demonstrate: According to a report of the Flemish government (Vercruyss, Vandenbosch & Vermaele, 2005: online), the penetration of digital television in Flanders only numbered 2,5% in 2005. Compared to other countries, this is quite low (United Kingdom: 50%, Spain: 20% and France: 15%). Recent official numbers of the penetration in Flanders are not available.

Many authors claimed that digital television would be the end of the traditional television, while other authors saw the entrance of the digital environment more as an evolution process than as a breakage with the traditional television. The one thing that absolutely changed, is that the media are evolved from a one-way model to a two-way model of interaction (Holmes, 2004: 213-218). Thanks to the digitalization, the viewer gets the opportunity to take over control of the broadcast schema. Next to that, the viewer is not limited anymore to the television set, but can also watch television programs and other video content on a computer or a portable device (Van den Broeck et al: 23), of which iWatch.be is an example.

### **3.3.2 A crisscross of terms**

Digital Television (DTV), High Definition Television (HDTV), Interactive Digital Television (iDTV), Digital Video Broadcasting (DVB), Digital Video Recorder (DVR), Video-on-Demand (VOD) and Electronic Program Guide (EPG). These are just a grasp of all the new concepts that appear more and more. It is becoming hard to see the wood for the trees anymore. In this part, I will explain these important concepts that deal with the digital environment.

First of all, digital television (DTV) is a relatively new technology that is used for transmitting and receiving broadcast television signals. The digital signal is made possible by the set-top technology: people need a set-top box to be able to receive

digital television. Specifically, the technology is all about combinations of zeros and ones representing values<sup>35</sup>. In Europe, Digital Video Broadcasting (DVB) is the standard for transmitting the signals. A first important consequence is that the digital technology improves color representation, contrast and sound, compared to the analog signal (Weber & Evans, 2002: 444; Case, 2004: 29). Besides this, digital television is able to deliver more flexibility and a larger amount of information (six times more data as a conventional television signal). It is also more resistant to signal interference than the analog signal is. Therefore, digital television is often eulogized in having a greater accuracy, versatility, efficiency and interoperability with other electronic media (Case, 2004: 29).

A variant of digital television is Interactive Digital Television (iDTV), maybe one of the most important variants of digital television (Levy & Nebenzahl, 2008: 1-2). This tendency toward interactivity is mainly created on the day that the era of the one-way mass media model was over, and made room for the two-way interactive model (Andrejevic, 2004: 75; Bucy, 2004: 380; Jansen, 1998: 186). Nevertheless, interactivity has long been a buzzword in the media environment, without having a clear definition. Or as McMillan (2002: 163) states: "*Interactivity means different things to different people in different contexts.*" The best way to understand the concept of interactivity in the digital environment, is to see it as some kind of 'denominator' in a set of new developments toward convergence between broadcast media and new media. These developments, like the digitalization of television and the broadcasting's move towards coordinated internet presence are currently taking place on an international scale (Beyer, Enli, Maasø & Ytreberg, 2007: 213; Kioussis, 2002: 360).

According to the Interactive Communication Behaviour Model (ICBM) of Levy & Nebenzahl (2008: 70-72), there have to be three elements present for the viewers to use interactive services of the digital television. These elements are the motivation of the viewer, the possibility to be interactive and the circumstances in which the viewer uses the digital television. On the contrary, Chorianopoulos (2006: online) warns interactive program developers not to take interactivity too far. It is often expected that something that is interactive, is also better and preferable. However, the author claims this has not been proven yet and tests with alternate story-endings in movies pointed out that this could actually reduce the entertainment value of watching the movie or program for some users. The impact of interactive television is mostly noticeable in the evolution of the 'lean-back' concept of television, which will further be investigated in 2.3.3.1.

---

<sup>35</sup> More specifications about the technology can be found in Drudy G., Markarian G. & Pickavance K. (2001). *Coding and Modulation for Digital Television*. Kluwer Academic Publishers: Boston.

An important feature of the development of the (interactive) digital television, is the possibility of consulting an Electronic Program Guide (EPG). This electronic program guide is part of the DVB-standard. It gives the viewer the possibility to page through the television programs on the television screen. It is also possible to see more information about the program and to sort all the different programs according to channel and genre. To give a visual image of how this EPG is composed, you see underneath a visual representation of the EPG of Telenet TV.



Figure 16: An example of an EPF of Telenet TV

Another important feature that comes with digital television concerns recording television programs. In the analogue system, this must be done with the VCR (Video Cassette Recorder). With the entrance of digital television, this can be done with a DVR (Digital Video Recorder). The main benefits of this new way of recording is that the television content is recorded on a hard disk, which gives the possibility for the viewers to do time shifting (more over this concept: see 2.3.3.3) and it makes pausing possible during live television (Case, 2004: 29; Carlson, 2006: 121). Nevertheless, it is important here to remark the possible negative consequences for - especially - a commercial broadcasting system. The DVR technology challenges the fact that people would be able to skip the advertisements. This last fear is countered by Carlson (2006: 75), who states that this new digital technology is more an opportunity than a threat, because it facilitates targeted marketing. I will explain more about this advertisement policy in 2.3.5, with the specific case of iWatch and how the VMMA reacts on this 'advertisement fear'.

Another characteristic of (interactive) digital television is the possibility for Video-On-Demand (VOD). This gives the viewers the option to watch programs when they want to see them. Technologically, VOD works by sending content to a PC or a set-top-box that is connected to a television set. This system can work by downloading (the whole program

must first be placed on the carrier before being able to watch it) or streaming (the content can immediately be watched from the start on). The latter is the main reason why most media companies (such as the VMMA) use the second method. It is more efficient to use, because of the lack of a waiting period for the viewer.

Technologically seen, the system of on-demand viewing entails the possibilities of managing our time spent on watching television as well as the content we watch. It also enables the viewer to watch video content on other screens (like the computer screen). In other words, the VOD-technology attacks the three basic dimensions of traditional broadcasting: time, place and content.

HDTV is a particular variant of digital television. It exceeds the visual and audile quality of the standard digital television. For example, HDTV images have a 16:9 aspect ratio (width to height), and thereby providing a wider image than has been used in conventional television since 1941. This causes that HDTV images are more vivid and engaging than the existing television format audio. Brown (2000: 5-7) states that the entrance of HDTV was especially created to bring television on the same level as cinema quality.

### 3.3.3 The impact of digital television on the three aspects of analog television

As mentioned above (see 2.2), watching television on the traditional way means being attached to three dimensions: place, time and content. The whole digitalizing project rips these three components apart: viewers make the decision on their own what, where, when and how they keep in contact with the media world (Van den Broeck et al, 2007: 30). Especially the time dimension is a very important advantage: people want to control their own free time. Since television is a time-consuming activity, the digitalizing process could offer a solution for this (Van den Broeck et al, 2004: 50).

Or let me compare the impact of digital television to the metaphor of Carlson that I discussed above (see 2.2). With the entrance of digital television, it should now be possible to take a train whenever you want to. Imagine that!

#### 3.3.3.1. *Impact on the 'lean-back' activity*

Some authors claim that digital television gives the viewers the possibility to interact more active with the television. Take for example De Sola Pool (1990) and Thomas and

Stori (2002) that disagree with the image of the 'passive viewer' (see 2.2). They believe that the digital television environment will enable the viewer to break through that passivity, by being more active. Investigation proved that viewers do tend to have more the lean-forward movements, especially in the evening. This is mostly the case when viewers come from work and really want to search something that can relax them.

On the contrary, Van den Broeck et al (2007: 30-35) state that the digital television is encouraging the lean-back activity, because people have more possibilities to watch all the programs they want. For example: one is watching action movie A and recording action movie B at the same time. The possibility is there to watch the action movie B whenever he or she wants too. According to the authors, this is an indication that the digital television reinforces the lean-back movement and is not encouraging the lean-forward movement.

### *3.3.3.2. Impact on the social dimension*

Television is a strong power in creating social relations and digital technologies are said to help people to create the 'imagined communities'. Evans (2007: 87) makes a remarkable distinction on this matter. He distinguishes three groups, that all use the digital technologies for other reasons. The first group is 'the water cooler viewer', who is someone that watches things that he has missed (importance of VOD-technology), so that he or she is able to talk with other people about the television programs. The second group 'the global fans' are the viewers that use the digital technology to be on first foot with everything concerning a particular program. The third group is described as 'the diasporic viewer': this viewer sees the benefit in the digital technology in watching television programs that are normally only available in a foreign country.

Another important element to mention in this matter is 'domestication'. As I have mentioned above, the analog television is nowadays domesticated completely in most of people's life (see 2.2). Van den Broeck, Pierson and Lievens (2007: 36-40) claim that the domestication of the digital television has a certain impact on the social dimension. They explain this by concentrating on the four phases in the process of domestication. First of all, there is the appropriation of 'the product' (buying a set-top box for digital television). Then there is the objectification (showing the digital television to mostly members of the family and close friends), which is followed by the process of incorporation (the digital television is integrated in the domestic routine). When these three phases are completed, the time has come for the process of conversion (harmonize the concept of digital television in the wider social context). According to Van den Broeck, the domestication of digital television is characterized more by showing one's social status. The emphasis is

laid more on the fourth phase, where it was on the third phase in the domestication of the analog television. The feeling of having control is much more important now. Imagine for example that someone has already seen a program that still has to be broadcasted: they have some kind of 'power'. In this manner, there exists a new hierarchy under viewers according to the authors. This generates a threat for maintaining social relations. Nevertheless, it is important to mention that the services of digital television can also avoid viewing conflicts by the possibility of recording a program, that other members of the family do not want to see on that moment (Evans, 2002: 45-50).

#### *3.3.3.3. Impact on the ritual dimension*

The digital television is able to shake up this whole ritual dimension, because of the possibility of time shifting. This concept means that people can record programs and movies to (re)watch them later (Kompere, 2006: 340). To make a comparison: the enormous success of the VideoCassette Recorder (VCR) already stressed the importance of being able to break with the linearity of the program-offer (Van den Broeck et al, 2004: 74). This is also what the main promise of digital television is: 'Watch what you want, when you want it.' Hoppenstand (2006: 30) describes digital television strikingly as 'Me TV': "*With 'Me TV, I get to make the programming decision about what I want to watch and when I want to watch it. Control is a wonderful thing.*" Digital television makes it possible to re-organize the programming and the timetable. Digital television has two ways to make this possible: via the VOD technology or via the DVR technology, as I explained above.

There was a fear with broadcasting companies that the concept of time shifting would make people watch less television, because of being able to select more individually what to see. Nevertheless, investigation showed that time shifting even made people watch more television: by being able to record many television programs, people did not have to wait anymore for their favorite program to begin because they had recorded it. It is important to mention though that the ritual dimension also constitutes the most difficult obstacle for the digital television to really break through. Investigations proves that old habits are very difficult to eradicate, which means that it is quite difficult to burst through an existing viewing pattern (Van den Broeck et al, 2007: 30-38). This is an important element that could stand in the way for the development of digital television.

Concluding the impact of digital television on the three aspects of the traditional viewing patterns, we can state that there is an impact, but that this impact may surely not be overestimated. First of all, watching television stays mostly a lean-back activity and that it is only during certain periods of the day, the viewer selects actively programs. The



social feeling can be influenced by the digital television by the feeling of 'power', but it can also contribute on creating 'imagined communities', that are also very important in the traditional viewing patterns. The ritual dimension was thought to be completely disturbed by the possibility of time shifting, but it seems to be that this impact is really overestimated. People are still attached to their old viewing patterns, like for example watching the daily views at 7pm.

### 3.3.4 Case studies

#### *a. Interactive digital television in Flanders*

First of all, Van den Broeck, Pierson and Pauwels (2004), researchers for the SMIT (Studies on Media, Information and Telecommunication)<sup>36</sup>, did an investigation on interactive digital television in Flanders. The basic principle of their research is that the success of digital television will depend largely on the reactions of the final user. To investigate the possible reactions of Flemish television viewers on the arrival of digital television, they used three kinds of research material: the results of the e-VRT research project<sup>37</sup>, the results of focus groups of the 'Flanders Interactive' test project<sup>38</sup> and the results of a survey conducted by Insites<sup>39</sup>.

According to these authors, television in Flanders has three specific characteristics. First of all, the Flemish television viewer is used to an extended offer of available channels since the eighties. Besides, the authors claim that the Flemish viewer has a typically fixe viewing pattern. Thirdly, the quality of the channels broadcasted in Flanders has a high reputation, especially when it is compared to other countries. Taking this in account, the authors make a first statement by saying that the Flemish viewer does not necessarily need digital television to have a better quality of sound and image (Van den Broeck, Pierson & Pauwels, 2004; Roscoe, 2004: 370).

This statement makes the authors believe that people will need something else to persuade them to adapt digital television. What they need according to them is an added

---

<sup>36</sup> This research centre was founded in 1990 at the University of Brussels and is part of the IBBT, the Interdisciplinary Institute for the Broadband Technology. SMIT is specialized in social scientific research on media and ICT, with an emphasis on innovation, policy and socio-economic questions (<http://smit.vub.ac.be/st/stdefault.aspx>).

<sup>37</sup> This is a test project of the VRT, launched in 2001.

<sup>38</sup> This test project was launched in 2003 and is a collaboration of Interkabel, Telenet, VMMa, VRT and VT4.

<sup>39</sup> Insites is a marketing consultancy company, that is known for their inquiries (<http://www.insites.be>)

value in the content that is offered. *"What they want is what they already know and what they already like, with other words, they want more of the same"* (Van den Broeck et al, 2004: 10).

As far as interactivity is concerned, the authors found that people might seem interested, but only if interactivity is kept simple and used within formats that are already very popular. Secondly, their investigation demonstrated that digital television should really offer people more of what they already like. The authors claim that it is no use putting extra channels on offer, as they will not watch them. Familiarity seems a very important aspect: people will keep watching their favorite programs and program-formats, even in the digital environment. Thirdly, the authors demonstrated with their study that most people find it interesting to be able to break with the linearity through the use of PVR for instance. In all the three researches, people seemed willing to re-organize their television evening, but not in a very drastic manner. This is what Van den Broeck et al. (2004) also claim: people would rather want to adapt their favorite programs to their personal time-schedule, but not completely change their program interest.

The authors found that it is very important for digital services to be very easy to use. The e-VRT test case proves for instance that once people try these new applications, they keep using them if they were easy to use. Besides this, the extra services must give the viewer more than just a communication service (surf and e-mail): the VOD-service seems to be very important. The focus group research and the Insites survey namely indicate that once people without an internet-connection have a set-topbox, they will probably use it to surf as well, but people will not buy a set-topbox only to be able to surf and to e-mail.

In answering the authors question if people will be willing to pay for certain services, the findings of the three researches proves that people indeed are willing to pay for some services. For example for movie-on-demand, but only if the cost is more or less the same as for video-rental. Paying for an on-demand offer seems to be a different scenario. People do not seem eager to pay for simply watching a program they could normally see for free. The authors state that it will depend on the quality of the content that is offered, if people want to pay for it. They do emphasize that the payment schemes must be very transparent and clear, so that complicated payment methods are avoided.

The ending conclusion is that digital television might offer some radical and revolutionary possibilities, but the preliminary findings show that the future television viewing experience and use will be quite similar to the existing ones. Television will - to a large

extent - be the medium it has been since a long time: an evident and distractive leisure activity, although some new features appear. According to the authors, the payment aspect of interactive digital television is very important, because they believe that there could be a reluctance of people to pay for something that is experienced as free. The authors emphasize that digital television can become very successful. This is nicely illustrated by the fact that from the 100 families in the e-VRT test, 80 wanted to keep their set-topbox after the test.

*b. Meaning of digital television in Great Britain, the US and Australia*

Another important case study is the research of Weber and Evans (2002), who wanted to construct the meaning of digital television in Britain, the US and Australia. They found their article on the 'Diffusion of Innovation'-theory of Rogers (1983, 1995). Briefly described, this important theory is about measuring how an innovation is adopted among a population. Rogers distinguishes five phases: first there is the birth of a new technologic innovation, next there is the market penetration. This is followed by a peak, mostly created slowly and successively followed by maturation: the medium becomes a habit in one's life. This is quickly followed by resistance, because a new form follows rapidly. Next to these five phases, it is necessary to mention the important role that Rogers sees in the 'change agents'. These are people among the social system who provide legitimacy to the innovation and open the potential avenues for adoption by all the members of a social system. According to Rogers, these 'change agents' are mostly the media (Rogers, 1995: 101-105). Therefore, the investigation of Weber and Evans (2002) concentrates on a content analysis of the press coverage in Britain, the US and Australia concerning digital television and the impact it had on the adoption of the new technology.

Great Britain is seen as a very important country in championing the commercial development of the digital television. Within three short years of its launch, British digital television had diffused to 35 percent of homes by 2001 with a forecast of 50 percent by the end of 2002 ([www.direct.gov.uk](http://www.direct.gov.uk)). In the US, the government stipulated that digital television will be available to 50 percent of the 103 million US households by November 1999, and to every home in the country by May 2002 ([www.us.gov](http://www.us.gov)). Nevertheless, recent figures of the government ([www.us.gov](http://www.us.gov)) suggest that there has been a slow response by US consumers to purchasing digital television (2001: only 3,12 percent of US homes have digital television sets). Australia applied a 'wait-and-see' approach to its development of digital television services. One year after the 1 January 2001 launch, only a 'few thousand' digital television sets have been purchased. The results of Australia

are rather surprising, considering the Australians have a reputation as early adopters of new technologies" (Weber and Evans, 2002: 440).

Their study showed that in all the three situations, the number of articles on digital television increases as the launch date for the technology draws closer. All the three countries also use the same point of view concerning digital television, namely technological determinism (McMillan, 2002: 170). This is seen in the abundant use of words like 'inevitable', 'irresistible' or 'if you are not into digital, you are out of business'. The authors do believe that this technological determinism is something very dangerous to do. According to them, it simplifies the complexity of digital television by not paying any attention to the negative or exclusionary consequences of digital television (Weber & Evans, 2002: 440).

The main difference between the three countries lies in the focus of the press coverage after the launch of the digital television. Only in Britain, the media continued focusing on digital television two years after the launch. This resulted in the continuously being informed consumer. This focus by the media encouraged consumers to purchase digital television, resulting in the diffusion of the technology to 35 percent of British homes (Weber & Evans, 2002: 437).

This result agrees with Rogers' (1983, 1995) assessment of the role of communication as a crucial linking tool between the social network members, the innovation and its degree of diffusion. The authors also found that the articles after the launch were less prescribed by technological determinism, but more on the importance of social construction<sup>40</sup>. The authors do not find this very surprising, because they believe it is a way for the media to protect its commercial investment in the diffusion of digital television (Weber & Evans, 2002: 440).

The US and Australian media did not pay many attention to media coverage after the launch. The effect is noticeable in the slowly spread of the US and Australian digital television systems so far. This make the authors conclude that the media are very important in shaping the people's thoughts about a new technology. Apparently, the US and Australian media did not realize that the economic imperatives of digital television warrant a more profitable focus (Weber & Evans, 2002: 438).

---

<sup>40</sup> For example, social construction articles constituted 43 percent of the articles in 1999, 61 percent in 2000 and 58 percent in 2001 in Britain

In the regard of this investigation, it was interesting for me to verify how the press coverage in Flanders was being held regarding to the launch of digital television. In 2005, the (interactive) digital television was launched in Flanders. In the pre-launch period, I noticed that most media coverage in Flanders presents the digital television as somehow 'inevitable', as something that is very positive and does not have any negative consequences (following the technological determinism, as mentioned above). Articles like "Comfort digital television is successful" (De Graeve, 2004) or "Digital revolution on the Flemish television in 2005" (Xb, 2005) prove that the Flemish media want to emphasize the positive impact of digital television.

Nevertheless, there is an exception with the findings of the study above, because there also appear messages in the Flemish media that are already very critical on the topic of digital television. Take for example: "Digital with the 'E' of expensive" (De Graeve, 2004: 28) or "Watching television will become completely different and that makes broadcasting systems and advertisers very afraid" (Xa, 2005: ), "Two-hundred channels, and nothing on" (Hendricks, 2004).

### 3.3.5 Case of the VMMA: iWatch

I will now apply all the findings above in the practice of the VOD brand of the VMMA: iWatch. In this way, I can make a bridge between theory and practice, given in my internship. I have already discussed the mean features of iWatch (see 1.6), but I will now incorporate the findings with the in-depth interviews that I had with Martijn Bal, head of Digital Media at the VMMA.

The service reaches an enormous popularity with more than 100.000 programs being claimed in the first period of March 2008. *"iWatch is an enormous success. That number has a lot to do with the success of the broadcasting of certain programs at that moment"*, says Bal. In that period, the telenovelle Sara reached enormous peaks in the viewing figures and iWatch profited from that: *"It was the first time that we really anticipated on the previews: people wanted to know what would happen."* The claiming of previews skyrocketed and according to Bal, iWatch has been able to profit enormously from that. In the beginning, iWatch was founded on three pillars: previews, extra scenes and links to other content of for example someone who plays in a series. This foundation has changed a bit according to Bal: *"The biggest success now are definitely the previews. The extras and the links do have a certain audience, but that is not comparable to the amount of people claiming previews programs."*

By asking if iWatch could be a possible competitor for the traditional viewing figures, Bal sees no danger: *"When we were in the launching period of iWatch, we tested it by offering previews of a little program. The second time was of a more bigger program and the thirth time was with the last episode of 'Familie', our popular soap. The impact on the traditional viewing figures was zero."* Bal claims that if there is an effect these days, it is that iWatch is more a promotion for their series than it is a competitor.

That is the remarkable thing: the programs that are popular on the linear television, also have a great popularity via the VOD service. This was also seen in the e-VRT test project, where the Flemish viewer seemed to stick to its favorite programs and content. (Van den Broeck et al, 2004: 12). *"We do see a certain predilection for fiction: 'Familie', 'Prison Break', 'LouisLouise' are all in the top ten of most claimed programs."* (Bal). The great advantage of series as Prison Break is that a lot of viewers like to see the whole season in one breathe: *"That is what we can offer them now: they do not have to buy the DVD box, but can easily claim the whole season with iWatch"* (Bal).

The VRT offers two extra digital television channels, een+ and Canvas+. Bal does not see a great opportunity in this application for the VMMA: *"The viewing figures of those channels are so trivial, that investing in new digital channels is not opportune. I think that people like to see what they already know from the linear television."*

Bal wants to emphasize how iWatch is being watched all over the world because of its unique model: *"That people want to pay for our service, is something that it completely new for other countries. We get a lot a of telephones here from other countries, asking us how we are able to develop such a thriving service, where people actually pay for a service that is normally expected to be free."* There is the example of The Netherlands, were the service is offered for free. According to Bal, they are now confronted with a lot of costs in offering it, so they are in the dark about how they are going to fix this: *"Once you have given something for free, it is very difficult to let people pay for it afterwards"*. The biggest mistake of countries offering the service for free is relying completely on the advertising market. *"But if the advertising market then collapses totally, as has happened with the recent crisis, you end up having serious problems"* (Bal).

The payment of iWatch is transmitted via everyone's individual invoice with its digital television provider. It is interesting to make the comparison with the payment of the VOD service via internet with iWatch.be, which is transmitted via SMS. *"This paying method was one thing that we really wanted. This is what people know, it is easy to use"* (Bal). Using SMS for television purposes is not so surprising according Beyer et al (2007), who

state that SMS is the new way of reaching viewers. In this manner, broadcasting systems give an answer to the continuous and near-instantaneous interactivity that has been made with the viewers. The authors emphasize the major commercial benefit of using SMS, because it is such an ingrained habit nowadays. This is also what Bal claims: "*SMS is so ingrained nowadays, that it is the most easy way to convince visitors of iWatch.be to have an easy acces to the program they want to see, and that works*". In the future, it will also be possible to pay via PayPal, an online payment method.

As I already mentioned, iWatch.be has in essence nothing to do with the digital television, but iWatch and iWatch.be do offer the same content of vtm, 2BE and JIM. These two forms are a nice example of how the digital evolution causes more convergence between television and the Internet. An interesting target group for iWatch.be according to Bal is people who may not have access to a television. He uses the example of students who do not live at home in the week. He believes that this target group find it more important to use new media, such as the internet, instead of television. A recent rapport confirms the thought of Bal: youngsters between eighteen and twenty-four years old indeed watch the least television. Nevertheless, they spend more time to new media. A recent report shows that especially youngsters seem to have found the way to the new digital platforms on the internet (Van den Broeck, 2007 25; Glorieux et al, 2004: online).

The theoretic framework pointed out there has been a fear for the advertising revenues. Bal on the contrary is absolutely not pessimistic and sees even many new possibilities with the entrance of the digital television. Bal realizes that the increase of user control permits new possibilities for data collection and target marketing. Literature showed that businesses are growing eager to interact with their customers on an individual level, rather than through the traditional mass-market model (Carlson, 2006: 98). As Bal states, this all becomes possible with the utilization of iWatch. "*We can now make more well-thought profiles of the visitors of iWatch. We know what they choose to see, and this is very interesting for the advertisers. It becomes a possibility to undertake real target marketing*". When someone claims a program via the VOD service of iWatch, via the digital television or via the website, he will first get to see one commercial. The program itself will not be interrupted with commercials. "*You would also not like it if you bought a DVD that is interrupted with commercials. But we do always place one advertisement before the fragment that cannot be skipped. This constitutes an important benefit for our advertisers, because they have maximum certainty that their commercial will be seen.*"

A recently new development at the VMMA is iZoom, a new form of teletext where there is more to see than just text. This application shows another development that is been made possible thanks to the digital evolution. *"People are nowadays used to more than reading text. They want visuals, they want more than just to read something."* Again, the simple interface is very important for Bal. Scientific literature proves that there is a very interesting possibility in exploring new ways for the ancillary services, such as teletext. According to Weber and Evans (2002: 440), they include such potentially revenue-producing innovations as the providing of stock prices, sports scores, classified advertising, paging services, 'zoned' news reports, advertising targeted to specific TV sets, 'time-shifting' video programming, closed-circuit television services and more. *"iZoom shows how the future new services will have to work. Look at 'Het Nieuws' of vtm: it is not only based anymore on the broadcasting of 13pm and 19pm, people want to be informed 24/7."* (Bal).

Concerning the future of the television, Bal believes that live television will always be the strength of watching linear television. *"This is where the future lies for linear television: programs that people have to see at a given moment, to really experience it"*. Bal strongly believes in this event aspect of television. Concerning the evolution of the digital television, Bal believes that there will come a convergence of different platforms: *"It will not matter anymore if you are watching something on television, on the Internet or on your mobile phone. You think: I want to watch something now and then you claim it via the platform that suits you the best"*. In the scientific literature, there are two dominating movements concerning the convergence between the Internet and television. The first one believes that the Internet will become the dominant medium for offering television programs, mainly thanks to the interactivity of the virtual world. The second movement does not believe that the Internet will be a replacing medium for television, because the impact of the television screen is too big (Wilzig & Avigdor, 2004: 710).

Bal makes a striking remark on its future prospect: *"I think we will be laughing in five years with what we are doing now, because the digital evolution will then be so far advanced, that things like iWatch, iWatch.be and iZoom will be just as domesticated as the television is now."*

### **3.4 Discussion**

Many studies laurel the entrance of digital television, by emphasizing the great possibilities it offers concerning 'interactivity'. Besides the blurry definition of this



concept, we have to wonder ourselves if everybody is really waiting for this “I chose everything when I want it”-trend? What about people who do not have the possibility to buy a set-top box for example? What about people who just like to watch television, without having to choose everything themselves?

It is all demonstrated so easy: the media users are given a certain amount of power. Whatever he or she would like to see: it can be done! Let us not overestimate this thought of line. In the end, a viewer can only make a choice in the offer that is being presented by the media. Is this offer really ‘bigger’ and ‘newer’? Or is it just a replacement of what already exists? Is the bottom line that the viewer can only choose ‘more of the same’ or ‘something different that he does not like’?

These questions are important to keep in mind in this ongoing changing media environment. With these remarks, the last thing that I want to achieve is a pessimistic view on the media, because I personally believe in the enormous possibilities that the digital evolution produces. Nevertheless, I want to keep my critical eyes opened to the real ‘truth’ behind it.

### **3.5 Conclusion**

The entrance of the digital television caused many questions about the existence of the analog viewing pattern. The theoretic framework showed that the entrance of digital television changed some elements of this traditional viewing pattern, but that the impact may not be overestimated. Television mainly remains a lean-back activity, with a slight preference of enjoying the ‘interactive’ services of the digital television on certain moments of the day. The digital television can create certain difficulties within social relationships, but at the same time contributes to the ‘imagined community’-feeling, created with the analog television. Time shifting seemed an obstacle for the analog television, but the impact of it stays limited for now: the ritual dimension of television will not be that easily broken through.

The analysis of the case study of Flanders demonstrates an important element for digital television to be able to flourish in the Flemish families: ‘Keep it simple!’. People were willing to re-organize their television evening, but not in a very drastic manner. The case study of the relation between the media coverage and the evolution of the digital television showed an important connection. It stated that media can play an enormous role in the diffusion of a new innovation, founded on the theory of Rogers.

The case study of the VMMA with iWatch showed how the broadcasting company is exploiting all the new ways to benefit from the digital evolution. The Video On Demand service iWatch is skyrocketing, but at the same time the impact on the traditional viewing figures is negligible. Together with iWatch.be, the VMMA is a pioneer with its commercial policy behind it. The recent creation of iZoom showed how the VMMA believes in a convergence of all the platforms.

If this convergence will lead to the creation of a unifying platform is up to the future.

## 4. Assignments during the internship

During my internship at the press department of the VMMA, I was given many assignments for which I am very grateful. This made me experience more different ways to deal with the different tasks. I did have one bigger assignment that I had to follow up during my whole internship. I will set out and explain every one of my assignments. I will use the following structure: first, I will describe in broad outline what the background is of the task and why it exists on the press department. Then, I will outline the briefing I had about it and how I was given information about the task. In a final step, I will tell more about how I handled the assignments and how I executed them. I will also give a critical evaluation of the assignment and the realization of it.

### 4.1 Analysis of CIM data

#### Background

In a media environment, CIM<sup>41</sup> data are of crucial importance. They give data on viewers/listeners/readers of television/radio/newspapers & magazines. For the press department, the readers of newspapers and magazines are the most important ones. The CIM gives data of both the paper format and the online version of the newspapers and magazines.

#### Briefing

On the first day of my internship, I was given the assignment to follow up the CIM data of all the websites of the popular newspapers and magazines. In first instance, my supervisor Kristina asked me to keep them up to date for every day that I was there. I collected two types of data: I collected the visitors of the websites<sup>42</sup> and I also saved the number of page requests<sup>43</sup> of every website. A little brainstorm brought up different questions, like: Which newspapers are most read on the internet and in paper format? Is there a difference between the popularity of the paper and the online version of a newspaper or magazine? Are there any differences between the data in the weekend or on weekdays? I was immediately very enthused about this assignment, because I like to analyze interesting data.

---

<sup>41</sup> This abbreviation comes from 'Centre for Information about the Media' (cim.be)

<sup>42</sup> The visitors are the unique visits of one IP address (cim.be)

<sup>43</sup> The page requests are the number of times that a HTML-page is requested by the unique visitors (cim.be)

### Realization

I kept the CIM data up to date by collecting every day the data that I found on the website of the CIM<sup>44</sup> in an Excell-sheet. In this way, I was able to collect them in a very structured way. In my last week of my internship, I made my analysis of the data<sup>45</sup>. In agreement with my supervisor, we chose to use the data of one full week: from Friday 8 May until Friday 15 May. I chose my own structure for my analysis, and in doing so I used a lot of things that I learned in MTB. For my analysis, I incorporated extra CIM data concerning the paper format of every newspaper and magazine. I chose to start with the online version of the newspapers: which newspaper is read the most? I made this analysis by using the numbers of the unique visitors.

Then I decided to make a comparison with the newspapers in their paper format: are the newspapers in their online version as popular as their paper version is? This compared for every newspaper gave some very remarkable outcomes. For example the quality newspaper 'De Standaard': its online version is much more popular than its paper version is. I also took a look at the day pattern: were there any differences between the online visitors on weekdays or in the weekend? Were there any peaks in that particular week? It was striking that the unique visitors skyrocketed the days after Tom Boonen was caught again on using dope. I did the same analysis with the page requests. It was remarkable to see that having a lot of unique visitors not also meant that those visitors clicked more on the website.

The second part was devoted on analyzing the magazines. I followed exactly the same pattern as I used for the newspapers, with very remarkable findings as a result. For example: "Joepie", a very popular magazine for youngsters, scored very low concerning their website. This is quite awkward, knowing that youngsters are very active on the internet. On the contrary, for the current affairs magazine 'Knack': they are a major success online, while the paper version is doing less good.

Finishing my analysis, Kristina and I went through the analysis together. It was very nice to see that Kristina was very positive about my work. The only remark was that it would had been useful to highlight the most important things in the text by using the **bold function**. I turned this feedback into practice.

---

<sup>44</sup> The individual CIM data can be found on this website: <http://www.cim.be/mtwb/nl/d/dp/index.html>

<sup>45</sup> The findings of these paragraph are based on my full report, that can be found in appendix 1.

### Evaluation

I found this assignment very interesting and challenging to do. Kristina gave me a good briefing on her expectations of this analysis. I really enjoyed having the responsibility for making a good rapport, based on my own analysis. It was extra stimulating to find some very remarkable findings. Kristina was always approachable for questions, but I chose not to do that too much, because I really wanted to show how I would do it and that I can work individually. I must say that the projects I had to do in MTB, really helped me to make this a good rapport. I was more aware of how I should represent the most remarkable findings. That is also why I added for example a brief overview with the most important findings: I learnt this from my employer branding project for MARS.

## **4.2 Update of the contact file**

### Background

It is of vital importance for a press department to have good contacts, that are always kept up to date. After all, these are the persons that have to receive every communication of the press department. Because it is always very busy, there is not always much time left to look at how up to date the press contacts are. My internship was an exquisite possibility to take a closer look at the contact file.

### Briefing

Kristina wanted me to do an update of the contact file. She showed me where I could find it and how it was organized. It turned out that the file was organized in different categories, for example there were categories for the specialized press like culture, music, lifestyle and sports. Besides that, there were also categories that were for example for receiving the press releases of vtm or the press releases of 2BE or also for receiving invitations to press conferences et cetera. This assignment had two parts:

- a. Update of the existing contact file

Kristina wanted me to focus on the specialized press, to find out if all the contacts that were taken in the particular categories were still correct. She told me I could check the website whether a certain journalist was for instance still editor in chief, or that I could also send an e-mail.

- b. Searching for new contacts

Kristina also wanted me to check if there were any new magazines or websites that could be interesting to add a contact for in the contact file. I had to look mainly for possible new contacts for the specialized press as well as new contact data of media websites.

This assignment was something I could do whenever I had the time for it, it was more an ongoing project during my internship than an assignment that I did in one day.

### Realization

a. I thought it would be the best idea to e-mail all the contacts, to check if they were still in the same position and if their field of interest was still the same, as it was now registered in the contact file. I chose for the e-mail to be sure to have correct information, because some websites were not so up to date I had to make an overview of which contacts had or had not reacted on my e-mail: I first printed out all the contacts of a particular category. When I send someone an e-mail, I marked his or her name. If he or she reacted, I made a blue circle around the name. If I got an e-mail back that he or she was at the moment not on his or her desk, I circled around the name with a red pencil. With this structure, I would always have a clear overview of the reactions of the different contacts. I had a very good response, because almost 80 % to 90 % of all the contacts reacted on my e-mail. There were different outcomes: some contacts in the file were not working anymore as editor, or had a different field of specialization now. I had to forward every e-mail to Kristina, so that she could follow up all the new information.

b. In addition, I also searched for new contacts. I made a distinction between the specialized press and new media websites. I have used the Internet to see whether any new magazines or websites existed, which have not already been included in the contact file. I made an outline of this, by writing down possible new contacts in the related categories Kristina decided which contacts I was allowed to include in the contact file<sup>46</sup>.

### Evaluation

I had the feeling that Kristina really appreciated this assignment, because this information is of vital importance for the press department. Without good contacts, their communication is useless. Kristina explained to me very well how the contact file is organized and where I could find the information. She gave me the freedom to look for my own structure and how to organize it. This was a rewarding assignment, because all the people of the press department really thanked me for doing that, because of the high importance level.

---

<sup>46</sup> My report on the update of the contact file on the specialized press can be found back in appendix 2, the report on the media websites in appendix 3.

## **4.3 Searching for contact data of regional radio and television**

### Background

The national press contacts are of course very important, but the importance of regional contacts may not be underestimated. Take for example the program 'Mijn Restaurant' on vtm. In this program, five couples run a restaurant, each in a different province. Only one couple may keep its restaurant and which one that will be, is decided by the viewers. For this program, it is very interesting to have regional contacts that can give press coverage to a certain restaurant. Up till now, the regional database of the press department of the VMMA was not that well elaborated.

### Briefing

Kristina told me that there was a real gap concerning regional contact data. Up till now, there was no special attention paid on searching for good contact data for possible regional contacts. Kristina wanted me to search contact data of two major groups: regional radio stations and regional television channels. I had to write down all the contact information I could find. After I have collected that, Kristina and I would go through the document and she would then chose which contacts may be taken up in the contact file.

### Realization

I started looking immediately via the Internet for interesting new contacts. I started with the regional television. First of all, I was looking for an overview of all the regional television channels that existed. After I had found that, I went to every separate website to see if I could find contact data. I was able to collect all the contact data that was needed of all the different regional television channels. The digital radio was a bit more difficult, because there really exist so many regional radios. I decided to focus mainly on those with a quite big transmission range and collected all the contact data for them. With this document, I went to Kristina and we went through it together. Kristina then chose which contacts were allowed to add to the contact file and which not<sup>47</sup>.

### Evaluation

As I said before in the update of the contact file, having good contact data is of vital importance for the press release. Finding new good contacts is therefore also very important and it is very useful in their everyday working. The feedback of Kristina was

---

<sup>47</sup> The report on the contact data of the regional radio station and television channels can be found in appendix 4.

very helpful, because we went closely to the document together and she gave different remarks.

## **4.4 Writing press and web texts**

### Background

Writing press and web texts means that you watch an episode of something, and you write a short summary of it. This summary is used for the communication to journalists (for example, to use it in magazines on the pages for television) and on the own websites of the VMMA. The press department is responsible for making press and web texts of all the programs broadcasted on television. Next to different programs, there are also many films.

### Briefing

Kristina told me it would be a good idea to write press and web texts for episodes of a series as well as for movies:

#### a. Writing press and web texts for series

It was the first time that I had to write such a press text for a program. Kristina gave me the basic principles: making a summary of the content, without saying too much. It is important for the viewer that the text does not expose what is going to happen in the episode. I was asked to write press and web texts for the whole third season of 'My name is Earl' a series broadcasted on 2BE. She gave me the advice to read the summaries of the episodes of the two previous season, so that I would be up to date with the all the characters and the story.

On a certain day, Kristina was very busy, so it was impossible for her to think about a new assignment for me. I proposed her myself to make the press texts for the upcoming episodes of 'Home and Away', a series that I like to watch sometimes, so I was quite up to date with the characters and the story. Kristina found it a very good idea.

#### b. Writing press and web texts for movies

Kristina thought making a press text of a movie would be a good task for me, because this is quite different than an episode of a program. A movie is something that is



detached from other episodes, so the story cannot be based on previous episodes. This is an advantage as well as a disadvantage. As an example, Tim also send me a couple of summaries that he had made for different movies to give me an image of what was expected.

### Realization

a. As Kristina suggested, I read all the summaries of the previous episodes of the series. I also went to the website of the program, to create an image of all the characters that play in the serial. Then I made the summary of the first episode. When I was finished, I checked with Kristina if it was what she expected. She changed a few words, while clearly explaining the reason why she did that, like not using verbs in passive or not repeating things too much. With this tips, I could rewrite my text a bit, so that it would be good to use. I just kept on watching the following episodes, and always following the same routine. After I had written everything, I sat together with Kristina and we went through all the episodes. There were things that she changed, and by the explanation she gave me, I really understood why it would be better on the way that she proposed. I found it very interesting to see how a change of words can really make a text much more fluently. For the realization of the episodes of 'Home and Away', I followed the similar structure as above. First reading some of the summaries of the previous episodes (not all of them, because there have been already more than 4000 episodes of 'Home and Away' broadcasted), then watching the episodes and finally making the summaries. When I was finished, Kristina told me that Tim would give me feedback, because she was not up to date with the whole story of Home and Away. Tim also changed some things in my text, always explaining to me why he did that. His feedback was very interesting for me, because it gave me a better insight in my communication and word use.<sup>48</sup>

b. Just as I did with the episodes of the series, I watched the movies making notes about the different things that I saw. I also paid good attention to the fact that I would see the thread in the story. After each movie was finished, I tried to write a good and short summary about the movie. I would like to say it here again: it may seem quite easy to do, just writing down a short summary about something you have seen, but it is much more difficult than that. I really tried to make my text captivating, so that anyone who would read it, would be motivated to watch the movie. I was very happy when Kristina gave me positive feedback about my summaries: there was only one word that had to be changed in her opinion. This was also due to the good feedback session that I had with

---

<sup>48</sup> The press and web texts for 'Home and Away' and 'My name is Earl' (first draft and final version) can be found in appendix 5.

Kristina about the summary for the episodes of the series above and that of M!LF (see further), because Kristina gave me a lot of practical and useful tips<sup>49</sup>.

### Evaluation

a. The assignment had an extra difficulty, because my summaries had to fit in with the previous summaries. So I really had to be up to date with the characters and the story. I think I managed it quite well, by reading all the previous episodes and using the website for images of possible characters I did not know. I especially found the feedback on this assignment very good: Kristina and Tim gave me many practical tips. It made me realize that there exist many different styles to communicate one subject.

b. I found this a very interesting assignment to do, because you do not have to have any foreknowledge about characters or previous situations. It was a good opportunity for me to practice my writing skills and to experience communication about movies. I was absolutely very pleased with my feedback of Kristina, because I only had to change one word.

## **4.5 M!LF**

### Background

M!LF is a new program on 2BE, broadcasted since March this year. M!LF is a comic television program, hosted by two men and created around the concept of the 'real men'. According to Jan Van Looveren and Philippe Geubels, the two hosts, the 'new men' are not male enough anymore. The program has been a major success: the first episode already had about a half million viewers. The guest book of their website has almost 1500 posts and their official page on Facebook has now already more than 37000 fans. This numbers all show that M!LF is a program that is really 'alive in cyberspace' and also on the screen.

Of course, a good program needs good press coverage too. The line extensions department of the VMMA made a M!LF CD. This object is interesting to send to journalists, because they can cause arousal about it by giving it media attention in their articles.

---

<sup>49</sup> The press and web texts for 'Rent' and 'La Mentale' can be found in appendix 6.

### Briefing

#### a. M!LF CDs

Kristina wanted me to send 15 CDs to 15 male journalists. She wanted me to write a text to send with the CDs in a proper lay-out. I was absolutely free to chose how I wanted to do that.

#### b. Writing press and web texts of the last episode

Because I had already some "experience", I only got a short briefing.

### Realization

a. Because I was not that up to date with the program, I decided first to immerse myself in all the things that existed of the program. I did this especially to see how the communication about the program was, because I was supposed to write a text in the name of 'Philippe and Jan'. Concerning the lay-out, I resolutely chose to use the two main colours of the program: black and red. Kristina liked the lay-out, and told me that the first paragraph was very good, but that I had to work a bit longer on the second one, because that was not yet convincing enough. She gave me some rough ideas what I could do with it and that was enough for me to rethink about the text. On the new text, she did not have any remarks anymore and I was allowed to send it like that. I looked for the right paper to print it out, cut them all out and send it with the packages to all the journalists. I was actually very proud of it, because it was something that I had totally created myself.<sup>50</sup>

b. I followed the same routine as I used for the press and web texts of the series and movies. After realizing it, Kristina went through with me again and gave me some interesting tips to make the text even stronger, so I rethought about it again and made a new text. On this text, Kristina had no remarks.<sup>51</sup>

### Evaluation

a. I liked the fact that Kristina gave me the full responsibility to look for something appropriate to send with the CDs. It was a good way to learn how to write something convincing, and to experience how difficult it can be to write a good and short text. I think I also had a good feedback on this assignment: Kristina really wanted me to think about it myself. She gave feedback to improve the text, without rewriting it herself.

---

<sup>50</sup> See appendix 7 for my press mailing for M!LF.

<sup>51</sup> See appendix 8 for my press and web texts for M!LF. I also added the draft version, to see the difference with the final version.

b. The feedback session of Kristina was very thoroughly, she really went through every sentence with me, saying what was good written and what could be done better. I learnt a lot from these tips.

## **4.6 The collection of newspaper clippings**

### Background

For the press department of the VMMA, the collection of newspaper clippings, is ultimately what it is all about. It is of major importance to keep the newspaper clippings database up to date. This is a separate function of Davy, an employee at the press department.

### Briefing

Kristina really wanted me to experience everything that is going on in the press department, and therefore she told me to follow a day what Davy does when he collects the newspaper clippings. I was also set in charge of doing that on Monday (23/5), when Davy had a day off.

### Realization

I followed very attentive everything that Davy did. I made a lot of notes, so that I would not make any mistakes when I had to do it myself. Davy explained everything to me very well, and I was actually very excited that I was given the responsibility of doing his job. I must say that it all went quite fluently the day that I was in charge of collecting the newspaper clippings. I sometimes had to check with Tim if certain articles were interesting to collect or not, but other than that, I had no problems.

### Evaluation

There was not much feedback on this assignment, because it all went very fluently. I found it very interesting to do this, because you can see how different newspapers write about a certain program. It was especially interesting to see how there was different news coverage of the information they received at the press conferences I had attended.

## **4.7 Assistance on two press conferences: 'Dag en Nacht' and 'Hit the Road'**

### Background

A press conference is a media event where journalists are invited to receive new information, and where they are able to ask questions. In this case, it were two press conferences about a new television program. A press conference is a very good opportunity for the VMMA to attract media coverage. Nevertheless, a press conference is time-consuming and asks much preparation.

### Briefing

a. Already in my first week, I got the news from Kristina that I was going with her and Jean, another employee on the press department, to the press conference of 'Dag en Nacht', a new program that will be broadcasted on vtm. The press conference would be on location, namely in Turnhout. Kristina wanted me to do several things:

- Beforehand, I had to call different journalists to ask if they would attend the press conference or not. In this way, there would be a clear image of how many people will be present.
- Beforehand, I had to arrange some practical things for the day itself. For example: Matthias, an employee of the Event department at the VMMA, showed how to set up the vtm promo material.
- On the day itself, Kristina wanted me to assist her at the location of the press conference. I had to do the welcome of the press contacts with Kristina, and I made sure that all the practical things were arranged.

b. The second press conference was for a new music program 'Hit the Road', that will also be broadcasted on vtm. This time, the press conference was held in the buildings of the VMMA. Kristina told me that I would be responsible for the welcome and for handing out the press information files to all the journalists.

### Realization

- a. I had never experienced a press conference before, so I was very excited to attend one. For all the practical things, I paid good attention to the guidelines Mathias gave me, so that I would be able to do it myself. This all went very fluently on the day that the press conference was held, so I have not heard any complaints about that. I really tried to help everywhere that I could.
- b. I was very pleased that Kristina gave me the responsibility of welcoming the journalists on my own. I really did my very best, to do it very well and to not

disappoint her. There were not any problems at the welcome and I was feeling very confident about it. The handing out of the press information files also went very efficient.

### Evaluation

It was really very interesting for me to experience the special atmosphere behind a press conference. I have realized that there is a lot of work in the preparation and execution of it, and I was very happy that I had to be part of it for two press conferences. I felt quite confident in executing everything that I had to do, because I really wanted everything to work out well. I did not have a real feedback session with Kristina, only a 'pat on the back' and a 'very well done'.

## **5. Final conclusion**

### **5.1 Professional experience**

In my opinion, doing an internship is an excellent opportunity to get a first real 'connection' with the working environment. I believe that all the things that I have learned in the past five weeks at the VMMA truly enriched me in the professional field: I was able to experience how the 'real life' is of having a full-time job.

I like to be responsible for certain tasks and I am very passionate about finishing them in the way as it is supposed to be. I was definitely able to elaborate this aspect during my internship. I also learnt the importance of being flexible in this dynamic media environment, because the press department has to anticipate on things that happen 'here and now'. This means that I had quite differing and sometimes long hours, but I never had a problem with this.

Overall, this internship has definitely enriched me with all new kinds of knowledge and experiences. For example, I learned the major importance of a good communication in a press department: if a message is not well adapted to the medium it is meant for, this can have enormous consequences. I also experienced how important a press conference can be for presenting a new project and how it was important for me to act very professionally: journalists dared to ask me very tricky questions (my supervisor told me that it is like they could 'smell' if you were an apprentice), thinking that I would give them the answer they liked accidentally. Nevertheless, I always remained very professionally and did not say anything that was not meant to be said.

I am convinced that this whole experience is very important in finding a job these days, when the working environment is influenced by the financial difficult times. The reference of my internship at the VMMA constitutes a plus point on my CV and will help me in developing my further professional career.

## **5.2 Personal experience**

Adapting to the working life was in the beginning necessary, because it was very different from the student life I was familiar with. A new environment with different colleagues and a working 'atmosphere'. Nevertheless, I think that this internship made me realize that I am feeling now more confident and eager to start working.

I really enjoyed the atmosphere at the press department, which was very 'alive' and dynamic. I liked being part of that working team of seven people, where I felt welcome and appreciated. My background of the youth movement has helped me a lot in my internship, mostly by the social skills I have developed there. I am for example used of having a lot of interaction with many different people. Next to that, I will mostly be the first to take the responsibility on me when we organize an activity and make sure that everything is accurately executed. It became clear in my internship that I like having responsibility and I like all the time. Overall, I am someone who will push it to the limit.

The internship made me even more passionate about the media environment and about working in a dynamic and flexible environment. I feel more confident now in communication with professionals and I know a lot more about how I should interact socially in a working environment.

I will certainly put all the things that I have learnt during my internship into practice when I pursue my goal to find a suitable job.

## **5.3 MTB and my internship**

### **5.3.1 Influence of MTB**

I still remember the day I read information about the program of Multilingual Business Communication (MTB). The first thing that slipped through my mind was: what an unique combination of theory and practice. I was immediately attracted by the different projects that MTB offered their students and above all: the possibility of doing an internship. Overall, I really feel that MTB has provided me with so much information, and made me more confident in taking my first steps in the working environment. The analysis underneath will demonstrate all the elements that MTB has taught me to accomplish my internship in a good way.



I have to go back to the beginning of MTB to explain the first positive influence. I think that the seminar we had on 'Oral communication techniques and applied group dynamics' helped me a lot. The seminar showed us how one should handle feedback. It was important for me in my internship to deal well with the feedback I received from my supervisor. From that seminar, I remembered that you should convert received feedback in a positive action plan, so I was using these remarks to change the way I had been doing specific things. For example, when my supervisor said to me that certain sentences in my evaluations of episodes were not well constructed, I focused on how I could make them better without feeling negative about the received comment. The seminar also focused us on how we should work together in a team. In my internship, I had to work every day in a small team, so the tips given at the seminar were very useful to me. For example: having lunch the first day together with all the new colleagues was very exciting, however I did not let the unfamiliarity with the other people scare me off.

I also learned a lot from the different guest speakers that we welcomed in MTB. There was for example the guest lecture of Isabelle Hardy (Akkanto) about press relations. This presentation was a good way to see all the important things to keep in mind when dealing with press relations. Because I did my internship at the press department of the VMMA, this guest lecture was very interesting to me. We also had three guest lecturers that gave a presentation about the importance of writing in the right way: the presentation of Mark van Bogaert on copywriting for commercial texts, Chris Huylebroeck on copywriting for texts for the web and Tom Melis on technical writing. I mostly used information that I had heard in the presentation of the first two guest lecturers. Both gave many interesting tips that one should keep in mind when writing a certain text. In that way, I have used for example 'write short sentences without leaving any essential information out, get immediately down to business and make your text useful'. I have used these hints in executing the mailing for M!LF and evaluating the episodes and the movies. What struck me the most, is to experience how the three guest lecturers were on the straight path, when claiming that every context requires a different way of writing. In doing the different assignments on my internship, I realized writing for a mailing is something completely different as writing an evolution of an episode: the mailings that I had to write had to be more 'commercial' and 'marketing-minded', while the evaluations of the episode had to be more 'human and easy', because they could be read by anyone. This is also what Van Bogaert made clear: you have to determine first who your receivers of your message are, before you can start to write. This thought of line seemed to be my words of wisdom during my internship.

Next to the interesting guest lecturers, I am very grateful that we were able to realize different projects for MTB. I will not deny that it were 'hard nuts to crack' sometimes, but the experience they gave me are irreplaceable. First of all, by having contact with people from the company we did an assignment for, gave me a first image of how professional relations should be maintained in a working environment. This interaction with people in a professional atmosphere, I learnt how you should interact with people in a professional atmosphere, made me more confident in talking to managers or other employees at the VMMA.

I think that the realization of the paper for MARS, the company where our group did the employer branding project for, was very helpful in my execution of the CIM assignment by having a background on how to make a good report. Because I was responsible for maintaining the contact with the company, I learnt a lot how proper professional communication via e-mail should be. I could use this experience in the e-mails I sent to different journalists. Although the MARS research was specifically based on employer branding, it made me realize how important a strong brand is. That is also why I was so eager to know the different stories about the brands of the VMMA for my first chapter of this dissertation.

For Oasis, we had to think about a new website and come up with creative communication ideas. It was important to have a good coherence between what you are saying and what the 'product' is. I used this thought of line in making the mailing of M!LF: it would not have been a good idea if I used for example the colours purple and green for making the mailing, when the program always uses black and red.

Together with the project for Sultan Sushi and Kazou, I think that the overall positive element of the projects is that it taught me how to deal with different assignments at the same time, and showed me how important it is to have a clear planning. I also had to cope with many different things on my internship, but I was always capable for planning them right and making sure that I would realize every task as it should be.

Another important element of MTB that cannot be omitted, are the languages courses. I definitely used my French and English, because the assignment at my internship of evaluating episodes was always of episodes without subtitles. Because the language courses in MTB are very practical and we have to talk very much, it made me feel more confident in understanding what an episode was about, without having any Dutch subtitles.

Besides all these contributions of MTB to the practical realization of all my assignments, there was also some information that I took along in writing my chapter about the whole story of the VMMA, mostly regarded in the parts on the position-finding of its different brands. The guest lecture of Cédric Donck (Tagora) demonstrated how brands are involving their consumers more and more. He showed the example of Doritos, a chips brand, that did a contest where participants had to come up with a new commercial of Doritos. The winner was rewarded with a great money prize, but the greatest reward will probably be for Doritos, who receives an enormous marketing attention. I have not forgotten this example, when I was writing down the story of JIM. I see their program 'Maniacs' as an example of a way of involving their viewers. The participants have to do something to get a reward, but at the same time, this means an enormous marketing boost for the brand, while they can be present at different festivals. Or all the stunts that Q-music does to enforce their 'Q-feeling': the involvement of the listeners is enormous and Q-music gets a lot of return, by receiving much attention.

Another interesting insight in writing my dissertation, came from the presentations of Laurence Grevesse (Interel) and Luc Missinne (Porter Novelli) on the importance of having a good reputation. They showed me how a brand can build up its reputation through maintaining good public relations and by having a strong corporate communication. Grevesse even made the explicit reference to how digital television is making it harder for brands to stand strong. When talking to Jo Nachtergaele, I realized how important it is for the brands of the VMMA to keep on investing in a strong position-finding and a strong corporate communication. That is another reason why I discussed the different position-findings of the brands in great deal. Grevesse and Missinne both opened my eyes about the importance of strong branding, my internship at the VMMA showed me the reality of this.

### 5.3.2 Insight on MTB

My internship made me realize how much I have learnt this year in MTB. The above explanation already showed how many insights I have used from this education to realize my internship. The fact that we are exposed to so many different projects, has really broadened my view and learnt me more about working together in a team as well as individually. The information we received from the presentation of the guest lecturers proved to be of high value during my internship: I have used many tips of the different speakers. The overall theory we had, has enabled me to gain a whole new range of information, going from accountancy to corporate law. The company visits gave already a first glance on how different working environments look like.

After doing my internship, I realize that MTB has provided me with a whole new 'luggage', where I will be able to profit from when looking for an appropriated job. All I can say is that the unique combination of theory and practice has paid off and has fulfilled its promise.

### 5.3.3 Improvement

A small remark I would make on MTB is the lack of company visits to companies in the media environment. Why not visit for example the public broadcasting system VRT or the commercial broadcasting system VMMA? I speak of course with my predilection for everything that has to do with the media, but I do believe that they are important players in the field of communication. Another idea could be to welcome guest speakers from the two competing media companies and to see how they both use another communication strategy.

Concerning 'time management', the marketing communication project had to be realized at the time as the website exercise for Oasis. I think it would be better to separate those two more in time, so that there would be enough time for both of them, being able to execute them with the whole group. Now we had no choice but to split up our group.

Besides these two small remarks, I am absolutely enthused about this year of MTB. I am convinced that this education will provide the ideal bridge between my student life my future working environment.

## 6. Bibliography

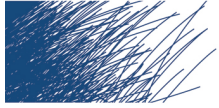
- Adriaens, M. (2003). *Blijven kijken, Vijftig jaar televisie in Vlaanderen*. Tielt: Lannoo nv.
- Anderson, B. (1991). *Imagined Communities: Reflections on the Origin and Spread of nationalism*. Londen: Verso.
- Andrejevic, M. (2004). *Reality TV: The Work of being Watched*. Lanham, MD: Rowman and Littlefield.
- Beyer, Y., Enli, G.S., Maasø, A.J. & Ytreberg, E. (2007). Small Talk Makes a Big Difference: Recent Developments in Interactive, SMS-Based Television. *Television & New Media*, 8(3), 213-234.
- Biltreyst, D. (1997). Television in Belgium. In J.A. Coleman & B. Rollet (Eds), *Television in Europe* (pp. 87-100). Exeter: Intellect Books.
- Biltreyst, D. (2000). *Realiteit en Fictie: tweemaal hetzelfde?*. Brussel: Koning Boudewijnstichting.
- Brown, P. (2000). PVRs: Content Control. *Broadcasting and Cable*, 38(2), 5-7.
- Bucy, E.P. (2004). Interactivity in society: locating an elusive concept. *The information society*, 20(5), 373-384.
- Carlson, M. (2006). Tapping into TiVo. *New Media & Society*, 8(1), 97-115.
- Case, T. (2004). Sizing Up PVRs. *MediaWeek*, 14(33), 29-29.
- Chorianopoulos, K. (2003). *Is interactivity the most important element of interactive television contentdesign?* Retrieved May 28, from <http://uitv.info/articles/2003/06chorianopoulos/>
- CIM, *Different Data*. Retrieved May 30. from <http://www.cim.be>
- Debackere, J. (2009, 14 mei). Televisie kijken wordt nooit meer hetzelfde. *De Standaard*, Edities, p. 53.

- De Graeve, F. (2003, 9 september). Comfort digitale tv slaat aan. *De Standaard*, p. 28.
- De Graeve, F. (2004, 14 februari). Digitaal met de D van duur. *De Standaard*, p. 24.
- Denorme, A., Van den Hoof, T. & Perceval, P. (1991). Nieuwsproductie na de komst van VTM: een pretfabriek?. In H. Verstraeten & P. Perceval (Eds), *Media en Maatschappij* (pp. 11-33). Brussel: VUBPress.
- De Sola Pool, I. (1990). *Technologies without boundaries; on telecommunications in a global age*. Cambridge: Harvard University Press.
- Evans, E. (2007). *Healing fractures: downloading and community*. Paper presented at Transforming Audiences Conference, London.
- Gauntlett, D. & Hill, A. (1999). *TV Living. Television, culture and every day life*. Londen: Routledge.
- Glorieux, I., Minnen, J. & Vandeweyer, J. (2004), *De tijd staat niet stil. Veranderingen in de tijdsbesteding van Vlamingen tussen 1999 en 2004*. Retrieved May 30, from [http://www.vub.ac.be/TOR/main/publicaties/downloads/t2005\\_25.pdf](http://www.vub.ac.be/TOR/main/publicaties/downloads/t2005_25.pdf)
- Gronmark, S. *Presentation about BBCi at the first interactive television conference in Flanders*. Antwerp.
- Holmes, S. (2004). But this time you choose! Approaching the 'interactive' audience in reality TV. *International journal of cultural studies*, 7(2), 213-231.
- Jansen, J.F. (1998). Interactivity: tracking a new concept in media and communication studies. *Nordicom Review*, 19(1), 185-204.
- Kiousis, S. (2002). Interactivity: A concept explication. *New Media & Society*, 4(3), 355-383.
- Kompare, D. (2006). Publishing Flow: DVD Box Sets and the Reconceptation of Television. *Television & New Media*, 7(4), 335-360.

- Levy, S. & Nebenzahl, I.D. (2008). The influence of product involvement on consumers interactive processes in interactive television. *Marketing Letters*, 19(1), 65-77.
- Lull, J. (1990). *Inside Family Viewing: Ethnographic Research on Television's Audiences*. Londen: Routledge.
- McMillan, S. J. (2002). Exploring models of interactivity from multiple research traditions: Users, documents, and systems. In L. Lievrouw & S. Livingstone (Eds.), *The Handbook of New Media* (pp. 163-182). California: Sage Publications.
- Meus, R. (2004, 3 juni). Digitale televisie: (r)evolutie in the mediawereld. *De Morgen*, p. 16
- "Digital television: (r)evolution in the media world"
- Morley, D. (1986). *Family Television. Cultural power and domestic leisure*. Londen: Routledge.
- Mullan, B. (1997). *Consuming television*. Oxford: Blackwell Publishers.
- NIS: Nationaal Instituut voor statistiek –National Institute for statistics. Retrieved May 30 from <http://www.statbel.fgov.be>
- Q-Music (2008). *Presentation of Q-music*. Vilvoorde.
- Rogers, E. (1995). *Diffusions of innovations*. New York: Free Press.
- Roscoe, J. (2004). Multi-Platform Event Television: Reconceptualizing our Relationship with Television. *The Communication Review*, 7(4), 363-369.
- Silverstone, R. (1994). *Television and everyday life*. London: Routledge.
- Syvertsen, T. (2005). *Television and Multi-Platform Media Hybrids: Corporate Strategies and Regulatory Dilemmas*. Paper presented at the 17th Nordic Conference on Media and Communication Research.
- Thomas, A. & Storti, M. (2001). *Personal TV*. London: Informa Media Group.

- Van den Bulck, J. (1999). VCR-use and patterns of time shifting and selectivity. *Journal of Broadcasting & Electronic Media*, 43(3), 316-327.
- Van den Broeck, W., Pierson, J., Pauwels, C. (2004). *Does itv imply new uses? A Flemish case study*. Paper presented at the EuroITV2004 conference in Brighton.
- Van den Broeck, W., Pierson, J. & Lievens, B. (2007). Video-on-demand: towards new viewing practices?. *Observatorio journal*, 1(3), 23-44.
- Van Mechelen, D. (2005, 28 juni). Digitale televisie: (r)evolutie in de mediawereld. *De Standaard*, Edities, p. 32.
- Van Pelt, H. (2003). *Pers en omroep in België: terugblik en vooruitblik*. Antwerpen: Universitas.
- Van Selm, M. & Peeters, A. (2007). Additional communication channels in Dutch television genres. *New Media & Society*, 9(4), 651-669.
- Vercruyssen, L., Vanden Bosch, A. & Vermaele, L. (2005), *De openbare omroep in een digitaal tijdperk*. Retrieved May 30, from <http://jisp.vlaamsparlement.be/docs/stukken/2004-2005/g449-1.pdf>
- VMMA (2008). *A family of brands, powerpoint presentation*. Vilvoorde.
- VMMA (2008). *VMMA: 1989-2008, powerpoint presentation*, Vilvoorde.
- Weber, I. & Evans, V. (2002). Constructing the Meaning of Digital Television in Britain, the United States and Australia. *New Media & Society*, 4(4), 435-456.
- Wilzig, L. & Avigdor, C. (2004). The natural life cycle of new Media Evolution: Inter Media struggle for survival in the internet age. *New Media & Society*, 6(6), 707-730.
- Xa. (2005). TV-kijken wordt nu echt totaal anders (en dat jaagt de omroepen én de adverteerder de stuipen of het lijf). *Trends*, 8(2), p. 40-41
- Xb. (2005). Digitale revolutie op Vlaamse televisie in 2005. *De Morgen*, p. 18





WHAT IS GOING ON BEHIND THE 'SCREENS'  
OF THE COMMERCIAL BROADCASTING SYSTEM?

---

My internship at the VMMA

# **APPENDIXES**

**DISSERTATION**

**Anja Peleman**

Supervisor: Prof. dr. Geert Jacobs

A thesis submitted in partial fulfillment of the requirements for the degree of  
Master in Multilingual Business Communication

Faculty of Arts and Philosophy  
Academic year 2008-2009

## **TABLE OF CONTENTS**

APPENDIX 1: Report – Analysis of CIM data .....	3
APPENDIX 2: Report – Update of the contact file .....	17
APPENDIX 3: Report – Media websites.....	20
APPENDIX 4: Report – Regional radio and television.....	25
Regional television .....	25
Regional radio .....	28
APPENDIX 5: Writing press texts for series.....	33
Home and away .....	33
My name is Earl: First draft .....	37
My name is Earl: Final version .....	40
APPENDIX 6: Writing press texts for movies.....	44
Rent.....	44
La mentale .....	44
APPENDIX 7: M!LF – Press mailing .....	45
APPENDIX 8: Evaluating an episode .....	46
Draft version .....	46
Final version.....	46

## **APPENDIX 1: Report – Analysis of CIM data**

**Onderzoek naar het leesgedrag van  
de populairste kranten en tijdschriften,  
zowel van de online als van de papieren versie**

1. Inleiding
2. Doelstelling
3. Analyse kranten
  - 3.1 Aantal visitors
  - 3.2 Vergelijking met papieren versie
  - 3.3 Vergelijking dagpatroon visitors
  - 3.4 Aantal page requests
  - 3.5 Vergelijking dagpatroon page requests
4. Analyse tijdschriften
  - 4.1 Aantal visitors
  - 4.2 Vergelijking met papieren versie
  - 4.3 Vergelijking dagpatroon visitors
  - 4.4 Aantal page requests
  - 4.5 Vergelijking dagpatroon page requests

## 1. Inleiding

Op basis van CIM-cijfers<sup>1</sup> van de week van vrijdag 8/5/2009 tot en met vrijdag 15/05/2009 hebben we nagegaan in hoeverre de websites van de verschillende populairste kranten en magazines bezocht worden. Van elke website hebben we zowel het aantal *visitors*<sup>2</sup> als het aantal *page requests*<sup>3</sup> bijgehouden. Vervolgens zijn we afzonderlijk gaan kijken hoe de verdeling is binnen de kranten- en de tijdschriftengroep. We hebben zowel gekeken naar de online versie, als een vergelijking gemaakt met de oplages van de papieren versies. Is er van een bepaalde krant of van een bepaald tijdschrift een grotere oplage dan dat er online bezoekers zijn? Waar zitten de grote verschillen? Zijn er mogelijke verklaringsfactoren? Dergelijke vragen komen hieronder in de analyse uitgebreid aan bod. Allereerst omschrijven we duidelijk onze doelstelling, waarna we de analyse maken van de kranten, gevolgd door die van de tijdschriften. Afsluiten doen we met een algemeen besluit.

## 2. Doelstelling

Het doel van deze analyse is allereerst om een handige *tool* te vormen voor de persdienst. De analyse vormt immers een interessante bron om te achterhalen in hoeverre de verschillende mediabronnen gebruikt worden, zowel de papieren versie als de online versie. Zo scheidt het een beeld over de huidige toestand van het lezersbereik. Daarnaast is deze analyse ook een interessante bron van informatie voor de eigen websites van VMMA.

## 3. Analyse kranten

### 3.1 Aantal visitors



<sup>1</sup> Dit staat voor het **Centrum voor Informatie over de Media** en is een Belgische instelling die gegevens verzamelt en levert voor de reclamemarkt en de media. De individuele CIM-cijfers van de verschillende websites zijn op dit adres te vinden: <http://www.cim.be/mtwb/nl/d/dp/index.html>

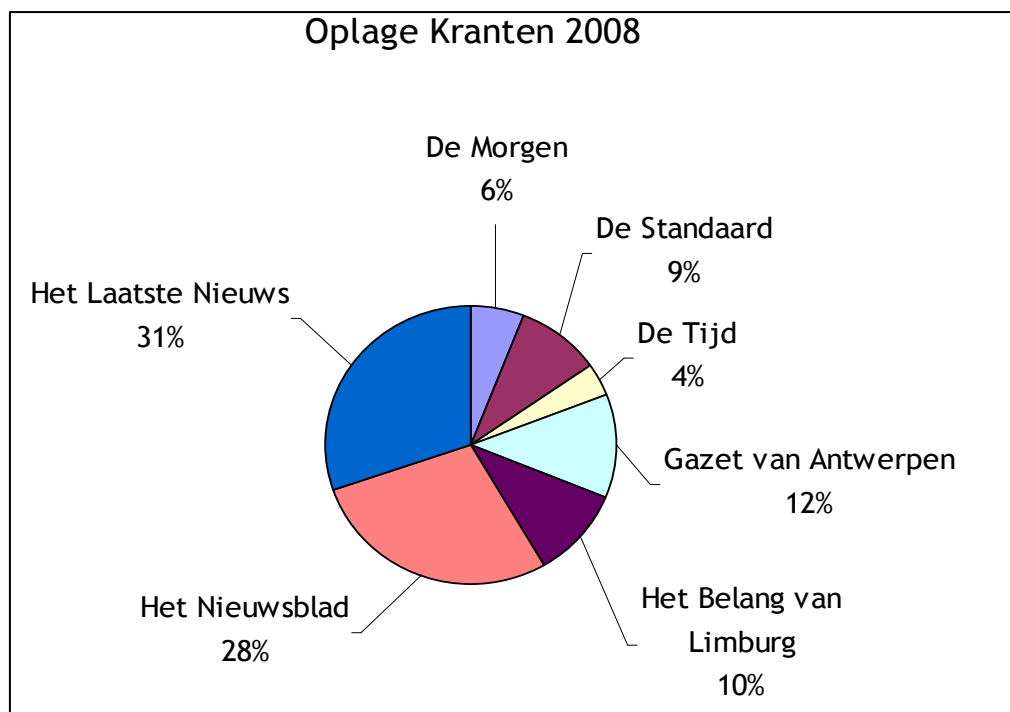
<sup>2</sup> Het aantal *visitors* zijn het aantal unieke personen dat een website bezoekt.

<sup>3</sup> Een *page request* vindt plaats iedere keer wanneer een *visitor* een HTML-pagina opvraagt.

Bovenstaande afbeelding vormt een duidelijk beeld van de verdeling van de unieke bezoekers van de verschillende krantenwebsites. Het blijkt dat de website van **Het Laatste Nieuws** enorm populair is met maar liefst gemiddeld 36% *visitors* in deze week in mei. Hiermee heeft het een ruime voorsprong op de website van Het Nieuwsblad (21%) en de top drie wordt afgesloten door de website van De Standaard met 15% *visitors*. De website van De Tijd haalt nog net 10% van het aantal *visitors*, terwijl de websites van de overige drie kranten rond de 5% bengelen: Gazet van Antwerpen (7%), Het Belang van Limburg (6%) en De Morgen (5%).

### 3.2 Vergelijking met papieren versie

Het is vooral interessant om de vergelijking te maken naar de oplage van de papieren versies van de kranten. Hiervoor maken we een vergelijking met de CIM-cijfers van de oplage van de verschillende kranten in 2008. Onderstaande afbeelding toont aan hoe deze verdeling eruitziet:



Hier blijken duidelijk een aantal opmerkelijke verschillen met het aantal *visitors* van de websites van de kranten. De eerste twee posities blijven in de papieren versie ook wel ingevuld door Het Laatste Nieuws (oplage: 283.079 - 31%) en Het Nieuwsblad (oplage: 263.290 - 28%). De verschillen zitten hem vooral in de volgende posities. Zo blijkt De Standaard een vijfde positie te hebben wat betreft oplage (87.623 - 9%), maar behaalt de krant online wel een verdienstelijke derde positie. Het blijkt dus dat de online versie van De Standaard een meer populaire informatiebron is ten opzichte van andere kranten die in de papieren versie hoger scoren. De vierde positie van de online kranten is weggelegd voor De Tijd, terwijl het blijkt dat de papieren versie ervan het laagste scoort (oplage: 37.328 - 4%) binnen de verschillende kranten. Het is dus ook hier opmerkelijk dat de online versie van De Tijd duidelijk een hogere populariteit vergaart dan de papieren. Het tegenovergestelde is dan weer waar voor de Gazet van Antwerpen: qua papieren oplage behaalt

de krant een mooie derde plaats (oplage: 103.016 - 12%), terwijl de online versie iets lager scoort met een vijfde positie. Ook de kranten Het Belang van Limburg en De Morgen hebben minder surfers op bezoek. Allereerst heeft de papieren versie van Het Belang van Limburg de vierde positie (97.886 - 10%), terwijl het online maar de voorlaatste krant is qua aantal bezoekers. De Morgen scoort online het minst goed, waar het in de papieren versie nog de voorlaatste positie haalt (54.738 - 6%).

Met bovenstaande bevindingen kunnen we vaststellen dat **Het Laatste Nieuws** en **Het Nieuwsblad** echte toppers zijn, zowel in de papieren als in de online versie. De Standaard en De Tijd scoren dan weer voornamelijk op het online gedeelte van hun krant, in vergelijking met hun papieren oplage. De Gazet van Antwerpen, Het Belang van Limburg en De Morgen boeten dan weer in op populariteit wat betreft hun online versie ten opzichte van de papieren versie.

### 3.3 Vergelijking dagpatroon visitors

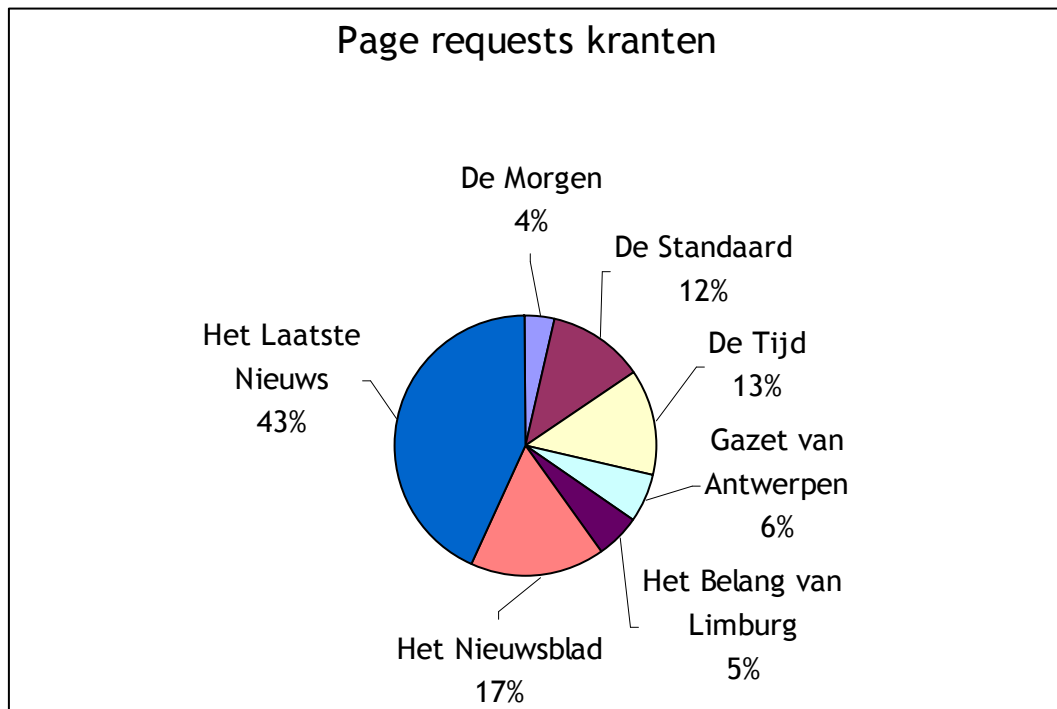
We hebben ook bekeken of er een verschil te merken is tussen de verschillende kranten wat betreft de verschillende dagen van de week. Onderstaande tabel geeft per krant weer hoeveel bezoekers er per dag werden geregistreerd. Zoals hierboven vermeld, hebben we ons voor het overige deel van de analyse steeds gebaseerd op de gemiddelde cijfers, daarom werden deze ook mee opgenomen in de tabel.

	8/mei	9/mei	10/mei	11/feb	12/mei	13/mei	14/mei	15/mei	GEM.
De Morgen	68.981	69.204	67.722	67.366	67.031	67.007	67.173	68.946	67.929
De Standaard	189.724	190.141	188.275	183.741	182.946	184.869	193.092	200.311	189.137
De Tijd	128.477	129.218	128.415	129.856	129.982	132.500	136.080	137.371	131.487
Gazet van Antwerpen	88.658	89.669	89.030	90.546	91.512	91.312	93.130	96.348	91.276
Het Belang van Limburg	70.628	71.732	71.088	71.689	72.294	71.819	74.549	77.210	72.626
Het Nieuwsblad	264.500	269.197	268.947	272.054	268.816	264.832	265.347	269.419	267.889
Het Laatste Nieuws	446.342	455.407	457.324	470.728	472.114	471.950	487.574	500.984	470.303

Een eerste algemene opmerking is dat **alle kranten op het einde van de week meer unieke bezoekers hebben**. Vooral bij **Het Laatste Nieuws** is deze stijging enorm: op 15 mei werden er maar liefst 54.642 unieke bezoekers meer geregistreerd. We kunnen ook algemeen stellen dat er **vooral grote piekmomenten zitten op zaterdag 9 mei, donderdag 14 mei en vrijdag 15 mei**. Voor de eerstgenoemde datum kan dit te verklaren zijn doordat het **weekend** meespeelt: op zaterdag hebben surfers meer vrije tijd om het internet te gebruiken. Voor de twee andere datums is het moeilijker een bepaalde oorzaak te vinden, maar het kan er mee te maken hebben dat er **die dagen een hele mediaheisa was rond Tom Boonen**, die opnieuw betrapt was op cocaïne. Dit zijn uiteraard maar gissingen, aangezien we niet over een onderzoek beschikken waarbij de intenties van de surfers worden nagegaan.

Binnen de kranten die onder de noemer 'kwaliteitskranten' worden geplaatst, is het vooral opmerkelijk dat er een enorm verschil bestaat tussen De Standaard en De Morgen. De website van De Standaard noteert immers op het einde van de week meer dan het driedubbele aantal van De Morgen. Ook de website van De Tijd is een geduchte concurrent voor De Morgen met maar liefst het dubbel aantal unieke bezoekers.

### 3.4 Aantal page requests



Een analyse van het aantal *page requests* geeft ons de mogelijkheid om dieper in te gaan in hoeverre er wordt doorgeklikt op de verschillende krantenwebsites. **Het Laatste Nieuws blijkt ook hier de overheersende krant te zijn** met maar liefst 43% van het totaal aantal *page requests*. De rangschikking die we zagen bij het aantal *visitors* is hier voor de rest grotendeels hetzelfde. Een klein verschil schuilt in de derde en vierde positie: waar De Standaard de derde positie scoorde qua aantal unieke bezoekers en De Tijd de vierde positie, is het voor het aantal *page requests* net de omgekeerde situatie: met amper één procent meer heeft De Tijd meer *page requests* dan De Standaard. Het blijkt dus dat er **meer doorgeklikt wordt op de website van De Tijd dan op die van De Standaard, vergeleken op het totaal aantal *page requests*.**



### 3.5 Vergelijking dagpatroon page requests

Hieronder volgt een tabel met de concrete cijfers van de *page requests*:

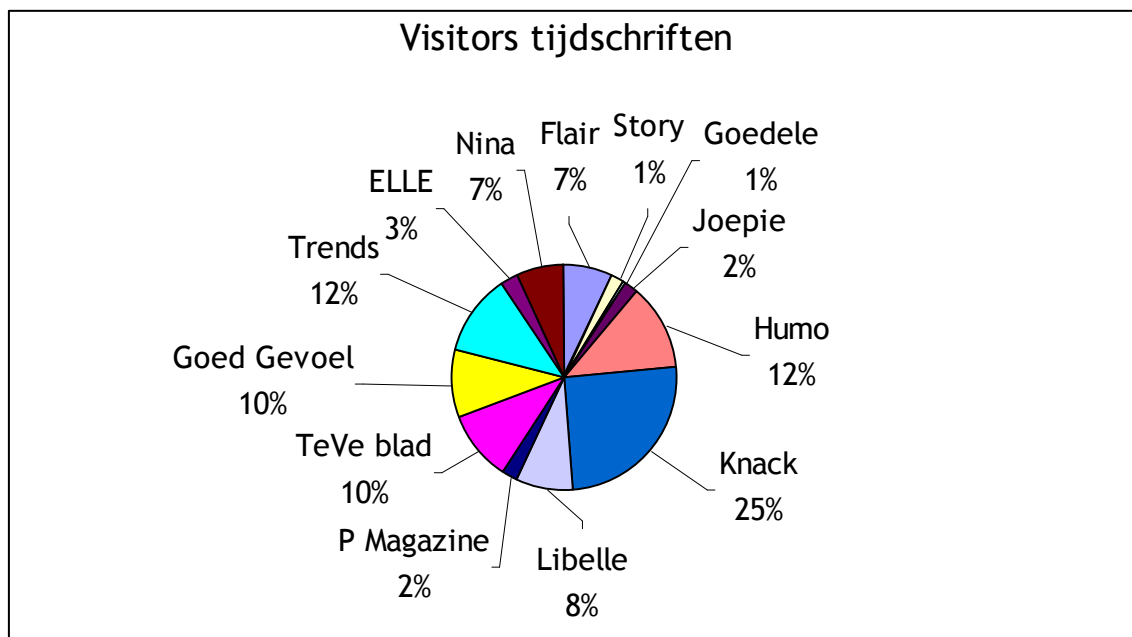
	8/mei	9/mei	10/mei	11/feb	12/mei	13/mei	14/mei	15/mei	GEM.
De Morgen	360.478	362.527	353.470	354.935	356.918	357.469	364.068	374.317	360.523
De Standaard	1.226.016	1.229.650	1.204.361	1.198.730	1.192.501	1.190.943	1.234.560	1.276.183	1.219.118
De Tijd	1.286.048	1.294.294	1.287.566	1.300.118	1.313.235	1.344.492	1.366.662	1.372.882	1.320.662
Gazet van Antwerpen	621.104	608.135	595.564	619.830	612.487	605.404	627.278	636.868	615.834
Het Belang van Limburg	551.080	556.020	547.769	515.999	505.777	485.520	487.258	500.804	518.778
Het Nieuwsblad	1.672.765	1.712.927	1.708.907	1.729.070	1.727.343	1.715.717	1.698.367	1.722.170	1.710.908
Het Laatste Nieuws	4.086.553	4.132.704	4.100.274	4.340.881	4.452.098	4.468.577	4.647.662	4.763.765	4.374.064

De sterke eerste positie van Het Laatste Nieuws valt hier meteen op door de concrete cijfers: op vrijdag 8 mei zijn er maar liefst een vier miljoen *page requests* genoteerd voor deze website. Het is ook de enige krant die over de gehele week steeds een stijgende lijn ondervindt. Op vrijdag en zaterdag 8 en 9 mei blijven alle kranten op een hoog peil. De Morgen, De Standaard en Gazet van Antwerpen dalen tijdens de volgende dagen. Het is pas op donderdag 14 mei dat het aantal *page views* terug omhoog gaat. Een verklaring hiervoor geven is niet vanzelfsprekend, maar het kan ermee te maken hebben dat de unieke bezoekers eerder op zoek waren naar een bepaald artikel en niet de intentie hadden meerdere artikels te raadplegen. Dit blijft uiteraard een gissing, omdat het moeilijk te voorspellen valt waarom er niet wordt doorgeklikt. De Tijd en Het Nieuwsblad merken niets van een daling tijdens de weekdagen, behalve een kleine terugval op donderdag voor Het Nieuwsblad. Maar globaal genomen is het aantal *page requests* vrij stabiel. Een blijvende daler in deze week is Het Belang Van Limburg, die enkel een kleine opflakking kent op zaterdag 9 mei en ook vrijdag 15 mei. Dit kan misschien ook verklaard worden door dezelfde redenen die hierboven al werden aangehaald, namelijk dat er meer vrije tijd is in het weekend en ook meer vrije tijd om door te klikken op een website.

## 4. Analyse tijdschriften

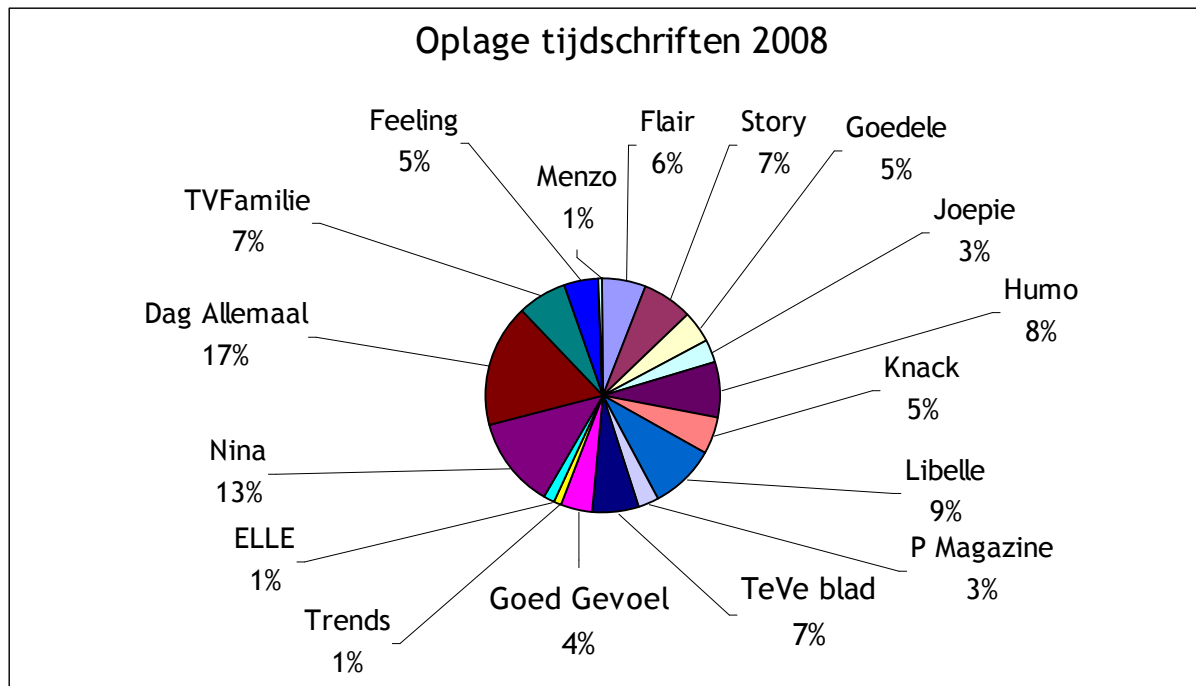
### 4.1 Aantal visitors

Onderstaande afbeelding toont aan hoe de verdeling van de unieke bezoekers is binnen de verschillende tijdschriften. Vooraleer we verder gaan met deze analyse, is het allereerst belangrijk op te merken dat **Dag Allemaal, Feeling en TV Familie niet worden opgenomen door de CIM-databank**, dus dat we daar geen cijfers van voorhanden hebben wat betreft het aantal *visitors*. We hebben dan ook geen andere keuze dan deze niet op te nemen in onze analyse. We hebben **Menzo en Ché ook niet opgenomen in onze analyse**, omdat ze slechts een verwaarloosbaar percentage van 0,1% hebben in vergelijking met de andere tijdschriften.



Uit dit overzicht blijkt duidelijk dat het actualiteitsmagazine **Knack een overgrote meerderheid behaalt met 25% van alle unieke bezoekers** van de websites van de verschillende tijdschriften. De tweede positie betreft een gedeelde plaats: allereerst is er ook een actualiteitsmagazine, namelijk Trends (12%) en daarnaast is er het weekblad Humo dat hoog scoort met zijn website (12%). **Deze vaststelling is vooral opmerkelijk in vergelijking met de papieren versie van Trends (zie hieronder bij 4.2)**. Deze twee websites worden op de voet gevolgd door het lifestylemagazine Goed Gevoel (10%) en het tv-weekblad TeVe blad. Het doelpubliek vrouwen lijkt zich verder wat te verdelen over de websites van Libelle (8%), Nina (7%) en Flair (7%). **Het is toch opmerkelijk dat de website van het magazine Nina, dat geen tijdschrift *in se* is, maar een katern binnen Het Laatste Nieuws dezelfde positie behaalt als het weekblad Flair**. De websites van Joepie (2%), P Magazine (2%), Story (1%) en Goedele (1%) halen het minst aantal unieke bezoekers op hun website. Een mogelijke verklaring hiervoor is niet zo voor de hand liggend. Het kan zijn dat de magazines bewust zelf hun website nog niet ten volle benutten, maar dit zou toch een vreemde keuze zijn gezien de enorme internetpopulatie. Dit is alleszins toch zeker zo voor het magazine Joepie: het is tenslotte een jongerentijdschrift, dus is het aantal *visitors* toch vrij gering te noemen.

#### 4.2 Vergelijking met papieren versie



Omdat we geen CIM-cijfers voorhanden hebben van Feeling, Dag Allemaal, TV Familie, Menzo en Ché, kunnen we ook geen vergelijking maken met de oplage van de papieren versie. We hebben toch beslist om ze wel in de afbeelding hierboven in te voegen, zodat de lezer toch een beeld heeft van hoe de verhouding is ten opzichte van de andere tijdschriften wat betreft de oplage. We betrekken ze wel niet in de volgende analyse. De aandachtige lezer ziet wel dat Ché niet aanwezig is in de afbeelding. Dit is te verklaren doordat het een verwaarloosbaar percentage van 0,1% behaalde qua oplage ten opzichte van de andere tijdschriften.

De oplage van Nina is duidelijk het hoogst binnen de tijdschriftengroep (13%), maar dit is ook niet echt verwonderlijk aangezien deze oplage samenhangt met de oplage van Het Laatste Nieuws. Libelle (9%) en Humo (8%) vervolledigen de tweede en de derde positie. Het blijkt dat hun aandeel qua oplage vrij goed overeenstemt met hun aantal unieke bezoekers op hun websites. Een volgend opmerkelijk feit is dat Story een vierde positie behaalt qua oplage (7%), terwijl de website ervan een laatste positie heeft. Een mogelijke reden zou kunnen zijn dat Story hun website nog niet echt heeft uitgebouwd, al dan niet bewust. TeveBlad behaalt ook 7% wat betreft de oplage, terwijl de website een hogere positie behaalt. De handige TV-overzichtspagina online kan hier misschien iets mee te maken hebben. Flair doet het qua oplage (6%) als qua unieke bezoekers op de website (7%) ongeveer evenredig. Een volgend opmerkelijk feit is dat Goedele toch al een opmars heeft gemaakt binnen de tijdschriftengroep met 5%, maar dat het qua website toch nog iets achterstaat op de andere magazines met 1%. Het is natuurlijk mogelijk dat het te maken heeft met de opstartfase van het magazine, zodat de website nog verder uitgebouwd moet worden. Een andere opmerkelijkheid is dat Knack het qua oplage met 5% moet stellen, terwijl het qua visitors de absolute bovenhand heeft op de andere tijdschriften. Het blijkt dus dat de

website van Knack het enorm goed doet, en zelfs beter dan de papieren oplage binnen deze tijdschriftengroep. Deze vaststelling is nog groter aanwezig bij het tijdschrift Trends: online behaalt de website van Trends een enorm hoog aantal unieke bezoekers, maar qua oplage behelst het slechts 1% binnen de tijdschriftengroep. Dit kan toch wel een enorm contrast genoemd worden. De overige vier magazines bengelen rond de laatste posities wat betreft hun oplage: Goed Gevoel (4%), P Magazine (3%), Trends (1%) en Elle (1%). Voor de drie laatstgenoemde tijdschriften is het in vergelijking met het aantal unieke bezoekers op de website ongeveer evenredig. Voor Goed Gevoel is er wel een enorm verschil te merken tussen het aantal unieke bezoekers op hun website en hun oplage: voor het aantal *visitors* behaalden ze 10% binnen de gehele tijdschriftengroep, terwijl het zich voor de oplage bij de laatste posities bevindt.

#### 4.3 Vergelijking dagpatroon visitors<sup>4</sup>

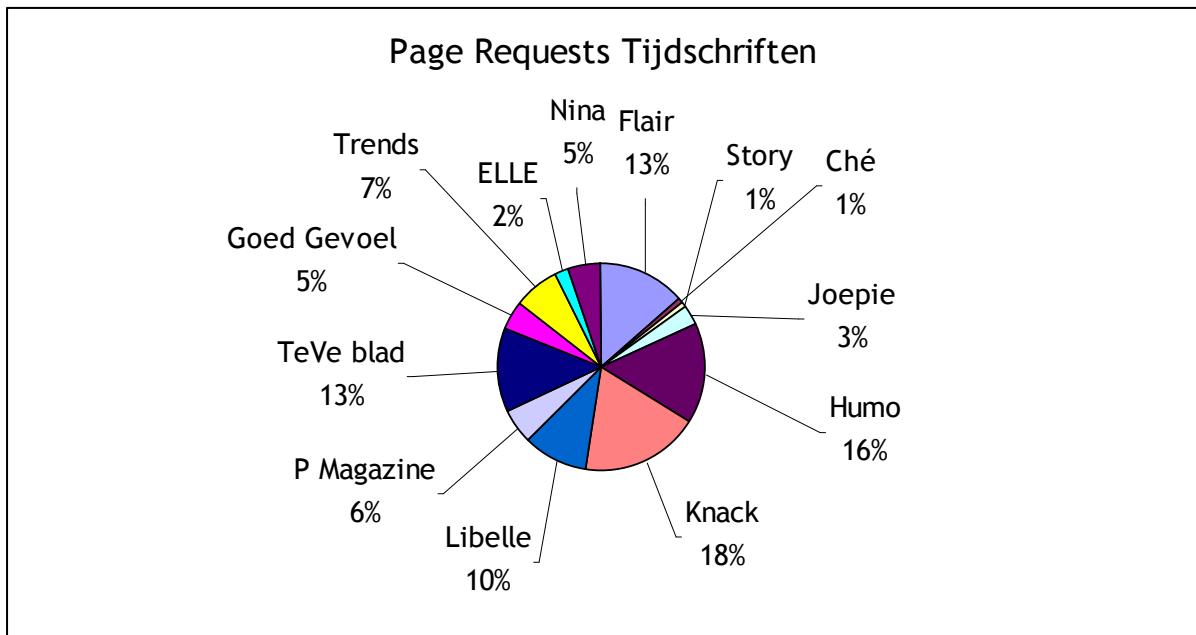
	8/mei	9/mei	10/mei	11/mei	12/mei	13/mei	14/mei	15/mei	GEM.
Flair	9.419	9.280	8.934	8.939	8.828	8.792	/	9.181	9.053
Story	1.803	1.858	1.864	1.892	/	/	1.660	1.674	1.792
Goedele	935	983	1.027	1.051	1.069	1.027	403	361	857
Joepie	2.416	/	2.296	2.284	2.260	2.206	/	2.240	2.284
Humo	15.243	15.209	14.793	14.888	15.050	15.164	/	15.869	15.174
Knack	23.779	26.085	27.833	32.881	33.553	32.945	33.858	34.901	30.729
Libelle	10.597	10.215	9.532	9.594	9.466	9.256	/	9.759	9.774
P Magazine	2.761	2.737	2.662	2.759	2.737	2.777	2.831	2.888	2.769
TeVe blad	12.838	12.707	12.322	12.261	12.489	12.507	12.894	13.223	12.655
Goed Gevoel	12.265	11.882	11.384	12.113	12.461	11.882	11.540	11.751	11.910
Trends	14.299	14.309	14.091	14.162	14.088	14.309	15.042	15.226	14.441
ELLE	3.168	3.214	3.165	3.290	3.319	3.360	3.361	3.392	3.284
Nina	11.820	11.223	10.348	8.788	7.967	7.101	4.610	4.571	8.304

Als we bovenstaande tabel bekijken, zien we verschillende schommelingen binnen de verschillende tijdschriften. Er zijn allereerst twee tijdschriften die over de hele week steeds gedaald zijn qua aantal unieke bezoekers: Joepie en Libelle. Daartegenover is er Knack, het tijdschrift dat juist gekenmerkt wordt door een enorme stijging over de gehele week. Daarnaast zijn er vele tijdschriften die een schommelend patroon kennen: zo hebben Goed Gevoel, Trends, P Magazine en Elle een enorm *up & down*-beweging doorheen de gehele week, waarbij Goed Gevoel op vrijdag 15 mei uiteindelijk een lager aantal kent dan in het begin van de week en Elle, P Magazine en Trends op het einde een hoger verloop kennen. TeveBlad en Humo kennen hetzelfde patroon: eerst is er een daling tot 11 mei, waarna er terug een stijgend verloop volgt. Story daarentegen gaat in het eerste deel van de week omhoog, waarna het een dalend verloop kent. Goedele start de week positief met een stijgend verloop, maar kent dan een enorme daling met op vrijdag 15 mei amper een derde overblijvende unieke bezoekers vergeleken met het begin van de week. Flair start de

<sup>4</sup> Er ontbreken bepaalde cijfers in deze tabel, omdat er op die dagen geen CIM-cijfers voorhanden waren van bepaalde magazines.

week daarentegen negatief met een dalende tendens, maar op vrijdag 15 mei kent de website terug een stijgend verloop. Het **meest negatieve weekpatroon is er voor Nina**, die op het einde van de week minder dan de helft unieke bezoekers heeft. Door de hoge start behaalt het magazine wel nog een vrij hoog gemiddelde. Het is dan ook interessant op te merken dat **Nina blijkbaar enorm veel input van haar website haalt uit de verschijning in het weekend**: de website van het magazine kent immers een enorme *boost* tijdens het weekend.

#### 4.4 Aantal page requests



Het is allereerst belangrijk op te merken dat Menzo en Goedele niet zijn opgenomen in bovenstaande afbeelding, omdat ze beiden slechts 0.1% vertegenwoordigden binnen deze tijdschriftengroep. Het is ook hier de website van het actualiteitsmagazine Knack (18%) dat het hoogst aantal *page requests* ontvangt: **Knack heeft dus niet alleen de website die het meest unieke bezoekers ontvangt, maar de surfers klikken ook het meest door, in vergelijking met de websites van de andere tijdschriften**. Ook Humo (16%) blijkt hier de tweede positie te hebben wat betreft het opvragen van HTML-pagina's op hun website. Daar waar Trends ook een tweede positie had qua aantal unieke bezoekers, moeten ze het qua *page requests* met wat minder stellen: hier hebben ze een vijfde positie. Hiermee kunnen we vaststellen dat **hoewel Trends blijkbaar een groot aantal unieke bezoekers heeft, er minder wordt doorgeklikt op hun website in vergelijking met de websites van de andere tijdschriften**. Het is vooral Flair die hier een hoge opmars maakt: met een derde positie (13%) blijkt het dat de surfers op hun website meer doorklikken in vergelijking met de andere websites. Ook al hadden ze een vijfde positie wat betreft het aantal unieke bezoekers, hun bezoekers klikken wel meer door. TeVe Blad en Libelle blijven gestaag op hetzelfde niveau staan, zowel betreft het aantal unieke bezoekers als het aantal *page requests* (TeVe Blad: 13% - Libelle: 10%). P Magazine doet het iets beter wat betreft het openklikken van HTML-pagina's op hun website (6%) ten opzichte van het aantal unieke bezoekers,

aangezien ze hiermee een zesde positie hebben en qua aantal unieke bezoekers de zevende positie. Een enorm verschil zit hem bij Goed Gevoel: waar het nog de derde positie had qua aantal unieke bezoekers, is dit heel wat anders wat betreft het aantal *page requests*. De website haalt hier de zevende positie mee (5%). Het blijkt dus dat de surfers op de website van Goed Gevoel minder geneigd zijn om meerdere HTML-pagina's op de website open te doen. Hetzelfde verhaal geldt ook voor ELLE en Nina, al is het in mindere mate: qua aantal unieke bezoekers had ELLE een zesde plaats vergaard en Nina een vijfde positie, terwijl ELLE qua *page requests* naar beneden zakt met een negende positie en Nina zakt naar een zevende positie. Ook hier blijkt dat de surfers minder geneigd zijn door te klikken op de verschillende HTML-pagina's van de websites. **Story en Joepie blijven onderaan bengelen**, ook wat betreft het aantal *page requests* (1% voor Story, 3% voor Joepie).

#### 4.5 Vergelijking dagpatroon *page requests*<sup>5</sup>

	8/mei	9/mei	10/mei	11/feb	12/mei	13/mei	14/mei	15/mei	GEM.
Flair	90.570	87.754	83.602	82.000	78.859	75.569	/	78.434	82.398
Ché	6.391	6.315	6.153	6.267	6.141	5.823	5.731	5.719	6.068
Story	5.820	5.956	5.828	5.705	/	/	5.220	5.315	5.641
Goedele	2.997	3.140	3.259	3.334	3.385	3.166	1.229	1.117	2.703
Joepie	18.167	/	17.208	17.378	17.118	16.638	/	17.202	17.285
Humo	102.793	103.493	102.277	95.072	91.960	89.532	/	85.961	95.870
Knack	95.913	103.582	109.542	124.333	125.665	120.159	110.797	112.209	112.775
Libelle	71.712	67.336	60.647	57.985	55.850	53.867	/	50.169	59.652
P Magazine	35.437	35.258	34.246	35.208	35.226	35.364	31.958	32.763	34.433
TeVe blad	84.943	82.056	79.122	78.664	79.868	80.798	84.075	86.736	82.033
Goed Gevoel	28.770	28.104	26.832	27.776	28.194	27.009	26.337	27.267	27.536
Menzo	1.037	1.056	1.093	1.083	998	975	1.111	925	1.035
Trends	43.784	43.869	43.416	43.558	43.448	43.567	43.062	43.241	43.493
ELLE	11.971	11.952	11.692	12.601	13.095	13.129	13.606	13.793	12.730
Nina	41.630	40.414	39.022	36.516	27.790	19.422	22.791	23.673	31.407

Als we het dagpatroon bekijken van deze week in mei, zien we bij de meerderheid een dalende tendens. Zo dalen Flair, Ché, Humo, Libelle, Joepie, Nina en Goed Gevoel over de hele lijn. Vooral Nina kent een erg dalend verloop, met op het einde van de week het dubbel minder aantal *page requests*. Ook hier is het weer vooral het weekend waarin er meer wordt doorgedrukt op de HTML-pagina's van Nina. Story en Goedele starten stijgend, maar kennen hierna een dalende tendens. Teve Blad, P Magazine en Menzo kennen een erg schommelend verloop. Alleen Elle en Knack kennen een stijgend verloop. Trends kent een vrij stabiel patroon.

<sup>5</sup> Er ontbreken een aantal cijfers in deze tabel, omdat er die dag geen cijfers voorhanden waren van bepaalde tijdschriften op de CIM-website.

## 5. Algemeen besluit

### *Kranten*

- Het **Laatste Nieuws** en **Het Nieuwsblad** zijn echte toppers: ze hebben zowel binnen de papieren (HLN: 31% - HNB: 28%) als de online versie (HLN: 36% - HNB: 21%) de hoogste populariteit vergaard wat betreft het aantal unieke bezoekers. Ook het aantal *page requests* is hier het sterkst (HLN: 43% - HNB: 17%).
- **De Standaard** scoort vooral met zijn online versie hoog met een derde positie (15%), terwijl de papieren versie iets lager behaalt met een vijfde positie (9%). Wat betreft het aantal *page requests*, heeft de krant de tussenweg met de vierde positie (12%).
- Bij **De Tijd** is er een opmerkelijk verschil te vinden: de papieren bijlage heeft de laatste plaats (4%), terwijl de online versie een vierde positie behaalt (10%). Er wordt ook veel doorgedownload op de website, want voor het aantal *page requests* bevindt de krant zich op de derde plaats (13%).
- De **Gazet van Antwerpen** boet vooral qua populariteit in op zijn online versie: de krant staat op de vijfde plaats met zijn website wat betreft het aantal *visitors* (7%) en het aantal *page requests* (6%). De papieren versie daarentegen staat genoteerd in de top drie (11%).
- **Het Belang Van Limburg** heeft minder online unieke bezoekers (6%) dan dat het lezers van de papieren versie heeft (11%). Er wordt ook slechts doorgedownload voor 5% in vergelijking met de andere krantenwebsites.
- **De Morgen** staat momenteel niet erg sterk, het contrast met de andere kwaliteitskranten De Standaard en De Tijd is enorm groot. Wat betreft de papieren oplage staat het gevestigd op de voorlaatste plaats (6%) en de online versie heeft zelfs het minst aantal bezoekers genoteerd (5%). Ook wat betreft het aantal *page requests* scoort De Morgen het laagst (4%).

### *Tijdschriften*

- **Knack** staat online enorm sterk: het heeft maar liefst 25% van alle unieke bezoekers. Er wordt ook het meest doorgedownload op de website (18% *page requests*) in vergelijking met de andere websites van de tijdschriften. Opmerkelijk is dat de papieren versie het heel wat minder goed doet, aangezien de oplage slechts 5% behelst.
- Actualiteit doet het goed online: ook **Trends** haalt een enorm hoog aantal *visitors* (12%). Dezelfde hoge score behaalt het niet voor het aantal *page requests* (7%): er wordt dus minder doorgedownload. Het contrast is nog groter met de papieren versie: Trends behaalt slechts 1% binnen de tijdschriftengroep wat betreft de oplage.
- Als we kijken naar enkele specifieke vrouwenmagazines, valt het op dat %, 7%, 7%) Libelle, Nina en Flair ongeveer hetzelfde aantal unieke bezoekers hebben (respectievelijk: op hun website. Het is toch wel opmerkelijk dat **Nina** dezelfde positie behaalt als het weekblad Flair, terwijl het slechts een katern is binnen een krant. Flair behaalt wel een hoger aantal *page requests* dan Nina (13% tov 5%), dus er wordt meer doorgedownload op deze website.

- **Humo** staat op alle vlak sterk: zowel qua unieke bezoekers (12%) en qua *page requests* (16%) als qua papieren oplage (8%).
- **Story** staat vooral sterk in zijn papieren oplage (7%). Online staat Story duidelijk nog in zijn kinderschoenen: er werd amper 1% unieke bezoekers genoteerd, met 1% *page requests*.
- Het is opmerkelijk dat **Joepie** online helemaal niet sterk staat, terwijl het doelpubliek overduidelijk jongeren zijn. Amper 2% vindt zijn weg naar de website van Joepie, met een 3% *page requests*. Qua oplage haalt het magazine ook 3%. Maar het lage percentage online is toch opmerkelijk te noemen, aangezien de jonge internetgeneratie.
- **Goed Gevoel** behaalt een hoge score qua aantal unieke bezoekers op de website (10%), maar er wordt wel minder doorgeklikt op de website in vergelijking met de andere websites (5%). Online scoort wel beter dan de papieren versie (4%).
- **TeVe Blad** staat ook vooral sterk via de website: met 10% unieke bezoekers en 13% *page requests* behaalt het sterke scores. De papieren versie behaalt een iets lagere score met 7%.
- **Goedele** is nog maar recent ontstaan, maar de papieren oplage is toch al tot 5% gestegen. Online staat het wel nog erg achter, met slechts 1% unieke bezoekers en zelfs maar 0,1% *page requests*.
- **ELLE, P Magazine, Menzo** en **Ché** scoren zowel online als op de papieren versie vrij laag en bengelen allen tussen de 0% en 3% op de verschillende aspecten.



## **APPENDIX 2: Report – Update of the contact file**

### **NIEUWE CONTACTEN**

#### **AUTO**

- **Auto-zine:** auto-magazine op internet  
<http://www.auto-zine.be>  
Persberichten mailen naar [redactie@auto-zine.be](mailto:redactie@auto-zine.be)  
Ivo Kroone: hoofdredacteur
- **Auto Review:** autoblad voor de benelux  
<http://www.fnl.nl/autoreview/>  
Contact Redactie:  
Tel.: +31 (0)24 372 36 36  
Fax: +31 (0)24 372 36 31  
e-mail: [info@fnl.nl](mailto:info@fnl.nl)
- **Autowereldnieuws:** online automagazine van Nederland en België  
<http://belgie.autowereld.com/index.asp>  
Contactpagina werkt spijtig genoeg niet, later nog eens proberen.
- **Autotrends**  
Broodcoorensstraat 52  
1310 Terhulpen  
Tel.: 02/652.00.20  
Fax : 02/652.11.29  
[mail@maxipress.be](mailto:mail@maxipress.be)  
<http://www.autotrends.be/>

#### **CULINAIR**

- **Exquis magazine:** <http://www.exquismagazine.be/>  
Redactie van ExQuis Magazine: Kapellensteenweg 546 te 2920 Heide-Kalmthout  
Mail ons uw ervaringen/vragen/opmerkingen: [info@exquismagazine.be](mailto:info@exquismagazine.be)  
*Exquis Magazine is het blad voor de culinaire avonturier, levensgenieter, kookamateur, reiziger, wijnliefhebber en zakenman/-vrouw. Het magazine verschijnt 4 maal per jaar en wordt met zeer veel geduld en liefde samengesteld door levensgenieters die steeds op zoek zijn naar de beste, fijnste en charmantste adresjes in de Benelux.*
- **Isel magazine:** <http://www.isel.be/>  
*Om de twee maanden brengt het magazine diepgaande portretten van kunstenaars uit uiteenlopende disciplines: schilderkunst, design, architectuur, muziek, theater, mode- en juweelontwerp, beeldhouwkunst, fotografie... In elk portret stellen we de persoon achter de kunst centraal. Hoe staat deze persoon in het leven? Wat houdt hem of haar zoal bezig? Wat zijn zijn of haar drijfveren en twijfels? Hoe is de weg verlopen naar het punt waarop hij of zij nu is beland? Enzovoort. Elk portret wordt begeleid door een unieke fotoreportage en een stijlvolle lay-out.*  
→ ISEL magazine staat nu bij culinair, is precies wel wat raar dat het in die categorie staat vind ik. Ik zou eerder kiezen voor 'mode', 'muziek' en 'cultuur'. → toegevoegd aan mode en muziek!
- **Culinaire Saisonier:** <http://www.saisonier.net/index/saisonier/nl/start/>  
*Seizoensmagazine voor de professionele gastronomische sector, fanatieke kookamateurs en doorwinterde epicuristen. Het magazine verschijnt vier maal per jaar, telkens voordat*

een nieuw seizoen begint. Saisonnier is eerder een boek dan een tijdschrift. Het blad weegt tussen 600 en 700 gram, is linnengebonden en heeft een advertentieloze omslag. Het is een collector's item dat een plaats in de boekenkast verdient.

Picardielaan 22  
B-2970 Schilde  
Tel 0032 3 380 17 00  
Fax 0032 3 380 17 10  
[info@saisonnier.net](mailto:info@saisonnier.net)

Hoofdredacteur: Norbert Koreman – [norbert@saisonnier.net](mailto:norbert@saisonnier.net)

## **JONGEREN**

### **CJP-magazine: voor alle CJP-leden**

<http://www.cjp.be/cjp-magazine>  
Chef Film - Steffen Bogaerts en Dennis Pauwels  
Chef Muziek - Jolien Corstjens en Sarah Loi  
Chef Lifestyle - Elke Mostinckx  
Persoonlijke e-mailadressen van medewerkers: [voornaam@cjp.be](mailto:voornaam@cjp.be)  
Algemeen e-mailadres redactie: [rubriek@cjpredactie.be](mailto:rubriek@cjpredactie.be).

## **LIFESTYLE**

- **Karaat Magazine:** <http://www.karaat.be/>

Karaat is een maandelijks regionaal life-style magazine (auto, culinair, mode, reizen, vrije tijd, wonen) volledig in vierkleuren, en door The Belgian Post Group (De Post & Deltamedia) huis-aan-huis bedeed. De inhoudelijke kwaliteit, de opmerkelijk vormgeving en de uitzonderlijke - gecimeerde - verspreiding, maken van Karaat het ideale publiciteitsmedium voor iedere zaak met het betere aanbod of het exclusieve product.

Evolution Media Group - Vlasstraat 17 - 8710 Wielsbeke - Tel 056 60 73 33 - Fax 056 61 05 83 - [info@karaat.be](mailto:info@karaat.be) //

- **Onderox:** magazine voor de Kempen  
Behandelt volgende categorieën: culinair, lifestyle en reizen  
<http://www.underox.be/nieuws/>  
Akkerstraat 51  
2370 Arendonk  
[redactie@underox.be](mailto:redactie@underox.be)  
Info: 0472 40 19 90

## **MUZIEK**

- **Goddeau:** <http://goddeau.com/action/nieuws>  
*Een magazine over muziek en andere. Op het scherp van de snede tussen alternatieve mainstream en het experiment in de indie-marge willen we de vinger aan de pols houden van wat leeft in muziekland: evalueren of onze grote helden hét nog hebben, maar eveneens de beloftes voor morgen nu al in het spotlicht stellen.*

Hoofdredactie: Matthieu Van Steenkiste → [matthieu@goddeau.com](mailto:matthieu@goddeau.com)  
Algemene redactie: [info@goddeau.com](mailto:info@goddeau.com)  
Adres: Mussenstraat 74 – 3000 Leuven

- **Gonzo**

<http://www.gonzocircus.com/gcsite/index.html>

Tweemaandelijks toonAFgevend onafhankelijk tijdschrift over vernieuwende muziek en cultuur

Postbus 43

3010 Leuven

**Fax:** +32(0)70427376

## **TUIN**

- **Hobbytuin**

<http://www.hobbytuin.be/>

Coördinatie - Kurt Sybens -Tel.: 014 28 60 73 - Fax: 014 21 47 74 - [info@rekad.be](mailto:info@rekad.be)

Geelseweg 47a - B-2200 Herentals

Tel.: 014 28 60 80 - Fax: 014 21 47 74

- **Tuinadvies**

<http://www.tuinadvies.be/magazine.php>

Het 'Tuinadvies-tijdschrift' is een driemaandelijks tuin- en bloemschikmagazine

Hoofdredacteur: Kurt Vossaert

[info@tuinadvies.be](mailto:info@tuinadvies.be) of 09 330 95 88 of 0472 40.96.50

## **WONEN**

- EPN International heeft vele 'special'-magazines die draaien rond wonen. In het contactenbestand zit nu: special bouwen/verbouwen en special decoreren.

Deze zijn er ook nog (verschijning jaarlijks):

- Stijlvol Wonen: Tim Torfst, e-mail: [t.torfs@epninternational.com](mailto:t.torfs@epninternational.com)
- Special Zwembaden: Tim Torfs, e-mail: [t.torfs@epninternational.com](mailto:t.torfs@epninternational.com)
- Special Veranda's: Bert de Pau, e-mail: [b.depau@epninternational.com](mailto:b.depau@epninternational.com)
- Special trappen: Bert de Pau, e-mail: [b.depau@epninternational.com](mailto:b.depau@epninternational.com)
- Special slaapkamers: Bert de Pau, e-mail: [b.depau@epninternational.com](mailto:b.depau@epninternational.com)

## **APPENDIX 3: Report – Media websites**

### **MEDIAWEBSITES**

*( ) = gemiddeld aantal bezoekers per dag volgens CIM (op 28/04/09)*

#### **ALGEMEEN MEDIANIEUWS ZONDER DUIDELIJKE HOOFDTOON**

\* <http://www.showbizsite.be> **(8314)**

[info@showbizsite.be](mailto:info@showbizsite.be)

→ zowel nationaal als internationaal nieuws

#### **Peter De Smedt**

Mailing DAD 2BE

Mailing persberichten 2BE

Mailing persinfo corporate

Mailing persinfo iWatch

Mailing schema 2BE

Mailing uitnodiging persco – VAST

Websites

\* <http://www.skynet.be/entertainment-nl/showbizz> **(algemeen: 352.657)**

→ vooral internationaal nieuws, maar ook aandacht voor nationaal medianieuws

#### **Peter Mattheus**

Mailing DAD 2BE

Mailing DAD VTM

Mailing persberichten 2BE

Mailing corporate

Mailing iWatch

Mailing Schema 2BE

Mailing Schema VTM

Websites

\* <http://be.msn.com/default.aspx> **(algemeen: 633.154)**

<http://entertainment.be.msn.com/showbizz>

→ zowel nationaal als internationaal

Opm: nog geen contactpersoon bij msn → geen e-mailadres op de website, [info@msn.com](mailto:info@msn.com) werkt alleszins niet!

\* <http://www.zita.be/entertainment/> **(algemeen: 160.220)**

→ zowel nationaal als internationaal

#### **Redactie ZITA (algemeen)**

Websites

Mailing persberichten 2BE

Mailing persinfo corporate

Mailing persinfo iWatch

\* <http://www.mediawatchers.be/1/nl/1/home.html>  
[info@mediawatchers.be](mailto:info@mediawatchers.be)  
→ is de vroegere zangtalent.be

### **REDACTIE MEDIAWATCHERS**

Mailing persberichten 2BE  
Mailing uitnodiging persco – VAST  
Websites  
Mailing persinfo corporate  
Mailing persinfo iWatch

\* <http://www.entertainment.be/>  
→ apart onderdeel voor medianieuws, maar is niet erg up-to-date

### **CHRISTEL BENS**

Mailing persberichten 2BE  
Mailing persinfo corporate  
Mailing persinfo iWatch

\* [www.tv-visie.be](http://www.tv-visie.be)

### **NICO DE FREYN + REDACTIE**

Mailing persberichten 2BE  
Mailing persinfo corporate  
Mailing persinfo iWatch  
Mailing schema 2BE  
Mailing uitnodigingen persco – VAST  
Websites

\* <http://www.clint.be/>  
Apart onderdeel voor entertainment, zowel nationaal als internationaal nieuws.

### **Voor MENZO: Kathleen Colpin, Helen Heynssens en Bart Van Heeschvelde**

Mailing persberichten 2BE  
Mailing persinfo corporate  
Mailing persinfo iWatch

\* <http://www.cuttingedge.be/videos/154060>  
→ aparte onderverdeling voor radio & TV (veel reviews van TV-programma's te vinden)

### **Kevin Major**

#### **Luk Vilain**

Mailing persberichten 2BE

\* <http://www.showbizzkanaal.be>

→ meteen doorverwezen naar [showbizzkanaal.skynetblogs.be](http://showbizzkanaal.skynetblogs.be):

<http://showbizzkanaal.skynetblogs.be/> (= [www.showbizzkanaal.be](http://www.showbizzkanaal.be))

→ op de 2<sup>e</sup> plaats qua populariteit in de categorie actualiteit. Blog die pop, TV en showbiznieuws brengt, zowel van België als van Nederland. Op deze blog wordt ook een duidelijke link gemaakt naar de Studio A – blog (zie hierboven).

### **Sammy Van Hoyweghen**

Mailing persberichten 2BE

\* <http://www.radiovisie.eu/be>

[redactie@radiovisie.eu](mailto:redactie@radiovisie.eu)

0473/52.00.73

### **Nico De Freyn**

Mailing persberichten 2BE

Mailing persinfo corporate

Mailing persinfo iWatch

Mailing schema 2BE

Mailing uitnodiging persco – VAST

Opm: actuele nieuwsvoorziening is gestopt sinds 22/04/2009 wegens problemen door de crisis met adverteerders.

\* <http://www.vandaag.be/entertainment/>

→ apart luik op website voorzien voor entertainment-muziek

Leuk weetje: nieuws over dag en nacht van persconferentie stond er op vandaag ☺

Opm: nog geen contactpersoon bij Vandaag → [info@vandaag.be](mailto:info@vandaag.be)

\* <http://www.jopo.be/>

→ enorm veel nationaal & internationaal medianieuws, en heel erg actueel

Opm: nog geen contactpersoon bij Jopo → [jopo@jopomedia.be](mailto:jopo@jopomedia.be); [sam@jopomedia.be](mailto:sam@jopomedia.be)

\* <http://www.starnews.be/> **(4016)**

→ enkel internationaal nieuws

Opm: nog geen contactpersoon bij Starnews, maar ook niet zo relevant mssn? (er bij gezet door notering bij CIM)

\* <http://www.nieuws.be/Televisie> + <http://www.nieuws.be/Medianieuws>

Nieuws.be NV

Kuiperskaai 24

9000 Gent

+32 9 233 34 54

+32 9 233 34 34

[redactie@staff.nieuws.be](mailto:redactie@staff.nieuws.be)  
persberichten: [persberichten@nieuws.be](mailto:persberichten@nieuws.be)

Opm: nog geen contactpersoon bij Nieuws.be

\* <http://mediasterren.be/>

[contact@mediasterren.be](mailto:contact@mediasterren.be)

Opm: sinds 14 april is de website even inactief, maar zou spoedig weer up-to-date gehouden worden. Aparte luiken op website voor showbizz-, televisie-, muziek- en filmnieuws.

## **HOOFDTON: MUZIEK**

\* <http://musicitems.tempofm/>

### **Filip Vandenberghe**

Mailing persberichten 2BE  
Mailing persinfo corporate  
Mailing persinfo iWatch  
MUZIEK-gespecialiseerde pers  
Websites

\* <http://www.thetopofmusic.be/nieuws/overzicht.php>

## **REDACTIE**

Mailing persberichten 2BE  
Websites

\* <http://www.sterrennieuws.be/>

→ zowel nationaal muzieknieuws, als ook af en toe internationaal nieuws

Opm: nog geen contactpersoon bij Sterrennieuws

## **BLOG/FORA**

\* <http://studio-a.skynetblogs.be>

→ in top 3 van meest populaire skynetblogs van tv/film. Is een 'fanblog' over alles wat te maken heeft met acteurs van vnl. Familie, maar ook andere VTM-acteurs.

\* <http://djangovrouwen.skynetblogs.be/>

→ in top 10 van populairste skynetblogs van tv/film. Blog die berichten brengt over TV, film en medianieuws en beweert 'sneller' te zijn dan De Rode Loper of Dag Allemaal ☺

\* <http://showbizzblogje.skynetblogs.be/>

→ op de 11<sup>e</sup> plaats qua populariteit. Blog die verschillende berichten brengt over de algemene showbizz in Vlaanderen.

\* <http://blog.seniorennet.be/showbiznieuws/>

→ aparte blog met showbiznieuws, speciaal gericht op de senioren. Is sinds januari 2009 wel niet meer geüpdatet, laatste berichtje was dat de schrijver een operatie moest ondergaan. Daarvoor werd het wel steeds up-to-date gehouden.

\* <http://mediavlaanderen.skynetblogs.be/>

→ geen bericht meer sinds 2/04, website is op zoek naar nieuwe medewerkers



## **APPENDIX 4: Report – Regional radio and television**

### Regional television

#### **ANTWERPEN**

- **ATV**

E-MAIL: redactie@atv.be

WEBSITE: <http://www.atv.be>

ADRES: Hangar 27 – Rijnkaai 104, 2000 Antwerpen

TEL (redactie): 03/212.13.63

TEL (algemeen): 03/212.13.60

FAX: 03/212.13.51

CONTACTPERSOON: Hans Hellemans (hoofdredacteur): [hans.hellemans@atv.be](mailto:hans.hellemans@atv.be)

- **RTV (Mechelen en Turnhout)**

E-MAIL: redactie@rtv.be

WEBSITE: <http://www.rtv.be>

ADRES: Lossing 16 – 2260 Heultje/Westerlo

TEL: 014/59.15.25

FAX: 014/58.59.66

CONTACTPERSOON: Jan Peeters (hoofdredacteur): [jan.peeters@rtv.be](mailto:jan.peeters@rtv.be)

WEETJES:

- RTV wordt ook 'afgehuurd' door gemeentes zoals Turnhout, voor 'Stads-TV-Turnhout' of 'Heist-TV' (gemeente Heist)
- Op de website wordt er meteen een duidelijke onderverdeling gemaakt tussen RTV Kempen (Turnhout = Hoofdstad Antwerpse Kempen) en RTV Mechelen

#### **LIMBURG**

- **TV Limburg**

E-MAIL: [nieuws@tvb.be](mailto:nieuws@tvb.be)

WEBSITE: <http://www.tvb.be>

ADRES: Via Media 4/Postbus 1 – 3500 Hasselt

TEL (redactie): 011/71.22.11

TEL (algemeen): 011/71.22.00

FAX (redactie): 011/71.22.12

FAX (algemeen): 011/81.22.01

CONTACTPERSOON: Miranda Gijzen (hoofdredacteur): [mgijzen@concentra.be](mailto:mgijzen@concentra.be)

#### **OOST-VLAANDEREN**

- **AVS**

E-MAIL: redactie@avs.be

WEBSITE: <http://www.avs.be>

ADRES: Adolf Pegoudlaan 20 – 9051 Gent (Sint-Denijs-Westrem)

TEL: 09/378.07.78  
FAX (redactie): 09/378.30.77  
FAX (algemeen): 09/378.31.00  
CONTACTPERSOON: Lucie De Zutter (hoofdredacteur): lucie.dezutter@avs.be

- **TV Oost**

E-MAIL: info@tvoost.be  
WEBSITE: <http://www.tvoost.be>  
ADRES: IZ Hoogveld Zone D – Vosmeer 16 – 9200 Dendermonde  
TEL: 052/20.00.02  
FAX: 052/21.54.55  
CONTACTPERSOON: Peter Van Den Bossche (hoofdredacteur): pvandenbossche@tvoost  
WEETJES:  
- Noemde vroeger Kanaal 3, maar is veranderd van naam sinds januari 2007

## VLAAMS-BRABANT

- **Ring TV**

E-MAIL: nieuws@ringtv.be  
WEBSITE: <http://www.ringtv.be>  
ADRES: Luchthavenlaan 22 – 1800 Vilvoorde  
TEL (redactie): 02/252.95383  
TEL (algemeen): 02/255.95.95  
FAX: 02/253.05.05  
CONTACTPERSOON: Dirk De Weerd (hoofdredacteur)  
*Mail een medewerker: voornaam.familienaam@ringtv.be*

- **ROB TV**

E-MAIL: redactie@robtv.be  
WEBSITE: <http://www.robtv.be/regionaal.php>  
ADRES: Ambachtenlaan 25 – 3001 Heverlee  
TEL: 016/40.60.80  
FAX: 016/40.30.41  
CONTACTPERSOON: Guy Delforge (hoofdredacteur): guy.delforge@robtv.be  
WEETJES:  
- Dagelijks bereik van 100.000 kijkers  
- Ook lokale radiozender: ROB.FM

## WEST-VLAANDEREN

- **Focus-WTV**

E-MAIL: redactie@focus-wtv.be  
WEBSITE: <http://www.focus-wtv.be>  
ADRES: Kwadestraat 151b – 8800 Roeselare  
TEL (redactie): 051/25.95.25  
FAX: 051/25.95.22  
CONTACTPERSOON: Frank Gevaert (hoofdredacteur Focus): frank.gevaert@focus-wtv.be  
of Bart Coopman (hoofdredacteur WTV): bart.coopman@focus-wtv.be

WEETJE: Focus en WTV hebben elk een eigen zendgebied (WTV: zuiden van W-Vlaanderen; Focus: noorden van W-Vlaanderen) met een eigen redactie, maar beide regionale zenders werken wel heel erg nauw samen.

## **BRUSSELS GEWEST**

- **TV – Brussel**

E-MAIL: [nieuws@tvbrussel.be](mailto:nieuws@tvbrussel.be) / [brusselvandaag@tvbrussel.be](mailto:brusselvandaag@tvbrussel.be)

WEBSITE: <http://www.tvbrussel.be>

ADRES: Flageygebouw – Belvédèrestraat 27/bus 1 – 1050 Brussel

TEL (redactie): 02/702.87.35

TEL (algemeen): 02/702.87.30

FAX (redactie): 02/702.87.41

FAX (algemeen): 02/702.87.55

CONTACTPERSOON: Jan De Troyer (hoofdredacteur): [jan.de.troyer@tvbrussel.be](mailto:jan.de.troyer@tvbrussel.be)

## Regional radio

### **ANTWERPEN**

- **O-radio (Antwerpen)**

E-MAIL: [info@oradio.be](mailto:info@oradio.be)  
WEBSITE: <http://www.oradio.be>  
ADRES: Londenstraat 7, 2170 Antwerpen  
TEL (studio): 03/727.10.76  
TEL (secretariaat): 03/727.10.70  
FAX: 03/727.10.79

- **Radio Minerva (Antwerpen)**

E-MAIL: [secretariaat@radio-minerva.be](mailto:secretariaat@radio-minerva.be)  
WEBSITE: <http://www.radiominerva.be>  
ADRES: Wandeldijk 20 – 2050 Antwerpen  
TEL (studio): 03/219.17.27  
TEL (secretariaat): 03/219.60.30  
FAX: 03/219.71.36  
WEETJE: regionale radio voor senioren

- **Multipop (Antwerpen)**

E-MAIL: [office@multipop.be](mailto:office@multipop.be)  
WEBSITE: <http://www.multipop.be>  
ADRES: Lakborslei 108 B8 – 2100 Deurne  
TEL: 0484/16.58.78  
WEETJE: behoort tot de groep van Radio Contact

- **CoolFM (Antwerpen)**

E-MAIL: [info@coolfmantwerpen.be](mailto:info@coolfmantwerpen.be)  
WEBSITE: <http://www.coolfmantwerpen.be>  
ADRES: Gerard Le Grellelaan 10 – 2020 Antwerpen  
TEL: 03/303.45.45  
FAX: 03/303.45.46

- **Crooze FM (Antwerpen)**

E-MAIL: [info@crooze.fm](mailto:info@crooze.fm)  
WEBSITE: <http://www.crooze.fm>  
ADRES: Diksmuidelaan 173 – 2600 Berchem  
TEL: 03/303.45.31

- **Be One (Antwerpen)**

E-MAIL: [studio@beoneradio.be](mailto:studio@beoneradio.be)  
WEBSITE: <http://www.beoneradio.be>  
ADRES: Assesteeweg 65 – 1740 Ternat  
TEL (studio): 070/34.45.66  
TEL (secretariaat): 02/462.61.70

FAX: 02/462.61.71

WEETJE: Website maakt al volop reclame voor 'Op zoek naar Maria'

- **Club FM (Antwerpen-Noord)**

E-MAIL: [info@clubfmnoord.be](mailto:info@clubfmnoord.be)

WEBSITE: <http://www.clubfmnoord.be>

ADRES: Hoevensebaan 92 – 2950 Kapellen

TEL: 03/605.77.05

FAX: 03/605.77.06

- **BRO (Antwerpen-Noord)**

E-MAIL: [info@radiobro.eu](mailto:info@radiobro.eu)

WEBSITE: <http://www.radiobro.eu>

ADRES: Oude Baan 27 – 2930 Brasschaat

TEL: 03/652.04.80

FAX: 03/652.04.80

- **Randstad FM (Mechelen)**

E-MAIL: [info@randstad.fm](mailto:info@randstad.fm)

WEBSITE: <http://www.randstad.fm>

ADRES: Hoge Weg 211 – 2800 Mechelen

TEL: 015/43.22.66

- **Yora (Turnhout en Geel)**

E-MAIL: [info@yora.be](mailto:info@yora.be)

WEBSITE: <http://www.yora.be>

ADRES: Grote Steenweg 132 – 2440 Geel

TEL: 014/53.85.39

WEETJE: Volop reclame op de website voor Turnhout voor Mijn restaurant

## **LIMBURG**

- **HIT FM Limburg (Limburg)**

E-MAIL: [info@hitfm.be](mailto:info@hitfm.be)

WEBSITE: <http://www.hitfm.be>

ADRES: Kempische Steenweg 105 – 3500 Hasselt

TEL: 011/22.11.88

FAX: 011/21.11.12

- **Viva FM (Limburg)**

E-MAIL: [redactie@vivafm.be](mailto:redactie@vivafm.be)

WEBSITE: <http://www.vivafm.be>

ADRES: Bremstraat 22 – 2511 Hasselt

TEL: 011/23.47.61

GSM: 0495/21.28.93

- **FM Goud (Noord-Limburg)**

E-MAIL: [redactie@fmgoud.be](mailto:redactie@fmgoud.be)

WEBSITE: <http://www.fmgoud.be>  
ADRES: Peerderbaan 135 – 3940 Hechtel-Eksel  
TEL: 011/60.61.71  
FAX: 011/60.61.71

## **OOST-VLAANDEREN**

- **Urgent FM(Gent)**

E-MAIL: [pers@urgent.fm](mailto:pers@urgent.fm)  
WEBSITE: <http://www.urgent.fm>  
ADRES: Sint-Pietersnieuwstraat 43 -9000 Gent  
TEL: 09/264.79.08  
WEETJE: Radio door en voor jongeren (in samenwerking met UGent)

- **Radio Domino (Gent)**

E-MAIL: [info@radiodomino.be](mailto:info@radiodomino.be)  
WEBSITE: <http://www.radiodomino.be>  
ADRES: Nieuwbaan 150 – 1742 Ternat  
TEL: 070/34.48.44  
WEETJE: ook zendbereik in Brussel

- **ZenFM (Gent)**

E-MAIL: [info@zenfm.be](mailto:info@zenfm.be)  
WEBSITE: <http://www.zenfm.be>  
ADRES: Nekkerputstraat 150 – 9000 Gent  
TEL: 0477/400.698

- **Radio Basic Gold (Eeklo)**

E-MAIL: [redactie@radiobasicgold.be](mailto:redactie@radiobasicgold.be)  
WEBSITE: <http://www.radiobasicgold.be>  
ADRES: Leopoldlaan 92 – 9900 Eeklo  
TEL: 09/337.72.20  
FAX: 09/377.17.62

- **Radio Land Van Waas(Groot Sint-Niklaas + Waasland)**

E-MAIL: [info@rlvw.be](mailto:info@rlvw.be)  
WEBSITE: <http://www.radiolandvanwaas.be>  
ADRES: Lange Rekstraat 39 – 9100 Sint-Niklaas  
TEL: 03/777.70.77  
FAX: 03/777.87.79  
WEETJE: Reeds verwijzing naar Mijn Restaurant aanwezig op website → radio roept surfers op om te stemmen voor Sint-Niklaas

- **City Music (Gent en Aalst)**

E-MAIL: [info@city-music.be](mailto:info@city-music.be)  
WEBSITE: <http://www.city-music.be>  
ADRES: Geraardsbergsestraat 21 – 9300 Aalst  
TEL: 070/34.48.44  
WEETJE: ook zendbereik in Vlaams-Brabant (Asse en Halle)

## VLAAMS-BRABANT

- **Radio Scorpio (Leuven)**

E-MAIL: [info@radioscorpio.be](mailto:info@radioscorpio.be)  
WEBSITE: <http://www.radioscorpio.be>  
ADRES: Naamsestraat 96 – 3000 Leuven  
TEL: 016/32.03.36

- **Mix FM (Leuven)**

E-MAIL: [redactie@mixfm.be](mailto:redactie@mixfm.be)  
WEBSITE: <http://www.mixfm.be>  
ADRES: P. Bellonstraat 3 – 3018 Leuven  
TEL: 015/60.22.02  
GSM: 0475/41.55.57 (vertegenwoordiger)

- **Rob FM (Leuven)**

E-MAIL: [redactie@robtv.be](mailto:redactie@robtv.be)  
WEBSITE: [http://www.rob\\_fm.be](http://www.rob_fm.be)  
ADRES: Ambachtenlaan 25 – 3001 Heverlee  
TEL: 016/40.60.80  
FAX: 016/40.30.41

- **RGR 2 (Leuven)**

E-MAIL: [info@rgrfm.be](mailto:info@rgrfm.be)  
WEBSITE: <http://www.rgr2.be>  
ADRES: Rigessel 4 – 3110 Rotselaar

- **City Music**

E-MAIL: [info@city-music.be](mailto:info@city-music.be)  
WEBSITE: <http://www.city-music.be>  
ADRES: Geraardbergestraat 21 – 9300 Aalst  
TEL: 070/34.48.44

## WEST-VLAANDEREN

- **Crazy FM (West-Vlaanderen)**

E-MAIL: [info@crazyfm.be](mailto:info@crazyfm.be)  
WEBSITE: <http://www.crazyfm.be>  
ADRES: Veurnseweg 631 – 8906 Erverdinge (Ieper)  
GSM: 0486/46.19.20 (Steven Ampe)

- **VBRO (Brugge)**

E-MAIL: [redactie@vbro.be](mailto:redactie@vbro.be)  
WEBSITE: <http://www.vbro.be>

ADRES: Vlamingstraat 35 – 8000 Brugge  
TEL: 050/33.33.83  
FAX: 050.34.76.31

- **Topradio Swing FM (NW-Vlaanderen)**

E-MAIL: [info@topradioswingfm.be](mailto:info@topradioswingfm.be)  
WEBSITE: <http://www.topradioswingfm.be>  
ADRES: Generaal Lemanlaan 182 – 8310 Assebroek  
TEL: 050/37.22.72  
FAX: 050/37.07.94

<b>BRUSSELS GEWEST</b>
------------------------

- **FM Brussel (Brussel)**

E-MAIL: [redactie@fmbrussel.be](mailto:redactie@fmbrussel.be)  
WEBSITE: <http://www.fmbrussel.be>  
ADRES: Eugène Flageyplein 18 (bus 18) – 1050 Elsene  
TEL: 02/800.08.08  
FAX: 02/800.08.09

- **Radio Domino (Brussel)**

E-MAIL: [info@radiodomino.be](mailto:info@radiodomino.be)  
WEBSITE: <http://www.radiodomino.be>  
ADRES: Nieuwbaan 150 – 1742 Ternat  
TEL: 070/34.48.44  
WEETJE: ook zendbereik in Gent



## **APPENDIX 5: Writing press texts for series**

### Home and away

#### **Home And Away**

Aflevering 4600 van de Australische serie.

Met : Kate Ritchie (Sally), Ray Meagher (Alf), Lynne McGranger (Irene), Lyn Coolingwood (Colleen Smart), Ada Nicodemou (Leah), Indiana Evans (Matilda Hunter), Tim Campbell (Dan Baker), Cornelia Frances (Morag), Mark Furze (Eric 'Ric' Dolby), Sharni Vinson (Cassie), Jodi Gordon (Martha MacKenzie), Jon Sivewright (Tony Holden), Paul O'Brien (Jack Holden), Rhys Wakefield (Lucas Holden), Amy Mathews (Rachel), Jessica Tovey (Belle), Chris Sadrinna (Brad Armstrong), Bobby Morely (Drew), Charlotte Best (Annie), Lincoln Lewis (Geoff), Todd Lasance (Aden), Jessica Chapnik (Sam), Jack Rickard (Rory), Damian de Montemas (Hank), James Mitchell (Michael), Gabrielle Scollay (Tamsyn), Olivia Pigeot (Heather), Luke Carroll (Lewis Rigg), Chris Foy (Simon Jeffries), Conrad Coleby (Roman Harris), Josh Quong Tart (Miles Copeland), Callan Mulvey (Johnny Cooper), Bob Baines (Martin Bartlett), e.a.

Jazz bedenkt een plan om ervoor te zorgen dat Tony haar meeneemt naar zijn schoolreünie, en niet Rachel. Ze roept hiervoor de hulp in van Sam. Ric krijgt een nieuwe opdoffer te verwerken. Miles is druk in de weer met het voorbereiden van Sally's afscheidsfeestje. De openhartigheid van Miles brengt Cassie op een idee. Jack staat aan de grond genageld wanneer hij een brief vindt van Johnny Cooper...

#### **Home And Away**

Aflevering 4601 van de Australische serie.

Met : Kate Ritchie (Sally), Ray Meagher (Alf), Lynne McGranger (Irene), Lyn Coolingwood (Colleen Smart), Ada Nicodemou (Leah), Indiana Evans (Matilda Hunter), Tim Campbell (Dan Baker), Cornelia Frances (Morag), Mark Furze (Eric 'Ric' Dolby), Sharni Vinson (Cassie), Jodi Gordon (Martha MacKenzie), Jon Sivewright (Tony Holden), Paul O'Brien (Jack Holden), Rhys Wakefield (Lucas Holden), Amy Mathews (Rachel), Jessica Tovey (Belle), Chris Sadrinna (Brad Armstrong), Bobby Morely (Drew), Charlotte Best (Annie), Lincoln Lewis (Geoff), Todd Lasance (Aden), Jessica Chapnik (Sam), Jack Rickard (Rory), Damian de Montemas (Hank), James Mitchell (Michael), Gabrielle Scollay (Tamsyn), Olivia Pigeot (Heather), Luke Carroll (Lewis Rigg), Chris Foy (Simon Jeffries), Conrad Coleby (Roman Harris), Josh Quong Tart (Miles Copeland), Callan Mulvey (Johnny Cooper), Bob Baines (Martin Bartlett), e.a.

De waarheid over Sam en haar verleden komt aan het licht. Jack neemt hierdoor een drastische beslissing. Jazz maakt een enorme indruk op Tony tijdens de schoolreünie en ze belanden samen in bed. Martha is in de zevende hemel door een romantische verrassing van Roman. Sam wil Jack overtuigen zijn beslissing te herzien door een onthutsende bekentenis...

#### **Home And Away**

Aflevering 4602 van de Australische serie.

Met : Kate Ritchie (Sally), Ray Meagher (Alf), Lynne McGranger (Irene), Lyn Coolingwood (Colleen Smart), Ada Nicodemou (Leah), Indiana Evans (Matilda Hunter), Tim Campbell (Dan Baker), Cornelia Frances (Morag), Mark Furze (Eric 'Ric' Dolby), Sharni Vinson (Cassie), Jodi Gordon (Martha MacKenzie), Jon Sivewright (Tony Holden), Paul O'Brien (Jack Holden), Rhys Wakefield (Lucas Holden), Amy Mathews (Rachel), Jessica Tovey (Belle), Chris Sadrinna (Brad Armstrong), Bobby Morely (Drew), Charlotte Best (Annie), Lincoln Lewis (Geoff), Todd Lasance (Aden), Jessica Chapnik (Sam), Jack Rickard (Rory), Damian de Montemas (Hank), James Mitchell (Michael), Gabrielle Scollay (Tamsyn), Olivia Pigeot (Heather), Luke Carroll (Lewis Rigg), Chris Foy (Simon Jeffries), Conrad Coleby (Roman Harris), Josh Quong Tart (Miles Copeland), Callan Mulvey (Johnny Cooper), Bob Baines (Martin Bartlett), e.a.

Jack kan haast niet geloven dat Sam in verwachting is. Hij is hierdoor helemaal het noorden kwijt: moet hij Sam aangeven bij de politie of niet? Cassie is vastbesloten haar verhaal te doen voor de leerlingen van Summer Bay High. Aden reageert heel fel op haar getuigenis...

### Home And Away

Aflevering 4603 van de Australische serie.

Met : Kate Ritchie (Sally), Ray Meagher (Alf), Lynne McGranger (Irene), Lyn Coolingwood (Colleen Smart), Ada Nicodemou (Leah), Indiana Evans (Matilda Hunter), Tim Campbell (Dan Baker), Cornelia Frances (Morag), Mark Furze (Eric 'Ric' Dolby), Sharni Vinson (Cassie), Jodi Gordon (Martha MacKenzie), Jon Sivewright (Tony Holden), Paul O'Brien (Jack Holden), Rhys Wakefield (Lucas Holden), Amy Mathews (Rachel), Jessica Tovey (Belle), Chris Sadrinna (Brad Armstrong), Bobby Morely (Drew), Charlotte Best (Annie), Lincoln Lewis (Geoff), Todd Lasance (Aden), Jessica Chapnik (Sam), Jack Rickard (Rory), Damian de Montemas (Hank), James Mitchell (Michael), Gabrielle Scollay (Tamsyn), Olivia Pigeot (Heather), Luke Carroll (Lewis Rigg), Chris Foy (Simon Jeffries), Conrad Coleby (Roman Harris), Josh Quong Tart (Miles Copeland), Callan Mulvey (Johnny Cooper), Bob Baines (Martin Bartlett), e.a.

Aden laat zich testen op hiv en wacht met een bang hart het resultaat af. Geoff is ervan overtuigd dat Cassie gestraft wordt door God. Morag denkt dat er meer schuilt achter het stoere imago van Aden. Colleen verdiept zich in de familiegeschiedenis van de Stewarts en doet een schokkende ontdekking...

### Home And Away

Aflevering 4604 van de Australische serie.

Met : Kate Ritchie (Sally), Ray Meagher (Alf), Lynne McGranger (Irene), Lyn Coolingwood (Colleen Smart), Ada Nicodemou (Leah), Indiana Evans (Matilda Hunter), Tim Campbell (Dan Baker), Cornelia Frances (Morag), Mark Furze (Eric 'Ric' Dolby), Sharni Vinson (Cassie), Jodi Gordon (Martha MacKenzie), Jon Sivewright (Tony Holden), Paul O'Brien (Jack Holden), Rhys Wakefield (Lucas Holden), Amy Mathews (Rachel), Jessica Tovey (Belle), Chris Sadrinna (Brad Armstrong), Bobby Morely (Drew), Charlotte Best (Annie), Lincoln Lewis (Geoff), Todd Lasance (Aden), Jessica Chapnik (Sam), Jack Rickard (Rory), Damian de Montemas (Hank), James Mitchell (Michael), Gabrielle Scollay (Tamsyn), Olivia Pigeot (Heather), Luke Carroll (Lewis Rigg), Chris Foy (Simon Jeffries), Conrad Coleby (Roman Harris), Josh Quong Tart (Miles Copeland), Callan Mulvey (Johnny Cooper), Bob Baines (Martin Bartlett), e.a.

Colleen organiseert een feestje om aan te kondigen dat ze bij de familie Stewart hoort. Morag en Alf moeten echter eerst nog wat aan het idee wennen. Een misverstand met Matilda zorgt voor een erg verrassende roddel in Summer Bay. Aden stort mentaal helemaal in nadat hij zijn testresultaat van de dokter krijgt...

### Home And Away

Aflevering 4605 van de Australische serie.

Met : Kate Ritchie (Sally), Ray Meagher (Alf), Lynne McGranger (Irene), Lyn Coolingwood (Colleen Smart), Ada Nicodemou (Leah), Indiana Evans (Matilda Hunter), Tim Campbell (Dan Baker), Cornelia Frances (Morag), Mark Furze (Eric 'Ric' Dolby), Sharni Vinson (Cassie), Jodi Gordon (Martha MacKenzie), Jon Sivewright (Tony Holden), Paul O'Brien (Jack Holden), Rhys Wakefield (Lucas Holden), Amy Mathews (Rachel), Jessica Tovey (Belle), Chris Sadrinna (Brad Armstrong), Bobby Morely (Drew), Charlotte Best (Annie), Lincoln Lewis (Geoff), Todd Lasance (Aden), Jessica Chapnik (Sam), Jack Rickard (Rory), Damian de Montemas (Hank), James Mitchell (Michael), Gabrielle Scollay (Tamsyn), Olivia Pigeot (Heather), Luke Carroll (Lewis Rigg), Chris Foy (Simon Jeffries), Conrad Coleby (Roman Harris), Josh Quong Tart (Miles Copeland), Callan Mulvey (Johnny Cooper), Bob Baines (Martin Bartlett), e.a.

Jack stelt Sam voor een ultimatum, maar zij is niet van plan zich hier zomaar bij neer te leggen. Aden laat al zijn frustraties de vrije loop in een harde confrontatie met zijn vader. Maar dat is niet zonder gevolgen: hij wordt het huis uitgezet. Roman biedt hem een slaappleaats aan, maar daar toegekomen ziet Aden een foto, die heel wat emoties losmaakt...

### **Home And Away**

Aflevering 4606 van de Australische serie.

Met : Kate Ritchie (Sally), Ray Meagher (Alf), Lynne McGranger (Irene), Lyn Coolingwood (Colleen Smart), Ada Nicodemou (Leah), Indiana Evans (Matilda Hunter), Tim Campbell (Dan Baker), Cornelia Frances (Morag), Mark Furze (Eric 'Ric' Dolby), Sharni Vinson (Cassie), Jodi Gordon (Martha MacKenzie), Jon Sivewright (Tony Holden), Paul O'Brien (Jack Holden), Rhys Wakefield (Lucas Holden), Amy Mathews (Rachel), Jessica Tovey (Belle), Chris Sadrinna (Brad Armstrong), Bobby Morely (Drew), Charlotte Best (Annie), Lincoln Lewis (Geoff), Todd Lasance (Aden), Jessica Chapnik (Sam), Jack Rickard (Rory), Damian de Montemas (Hank), James Mitchell (Michael), Gabrielle Scollay (Tamsyn), Olivia Pigeot (Heather), Luke Carroll (Lewis Rigg), Chris Foy (Simon Jeffries), Conrad Coleby (Roman Harris), Josh Quong Tart (Miles Copeland), Callan Mulvey (Johnny Cooper), Bob Baines (Martin Bartlett), e.a.

Het vertrek van Sally en Cassie komt dichterbij. Matilda heeft het erg moeilijk met het nakende afscheid van haar beste vriendin. Ric bedenkt echter een manier zodat Matilda nog wat extra tijd kan doorbrengen met Cassie. Aden is spoorloos sinds hij gevlucht is bij Roman. Sally krijgt bezoek van een oude bekende, die door een visioen aanvoelt dat er iemand in nood is...

### **Home And Away**

Aflevering 4607 van de Australische serie.

Met : Kate Ritchie (Sally), Ray Meagher (Alf), Lynne McGranger (Irene), Lyn Coolingwood (Colleen Smart), Ada Nicodemou (Leah), Indiana Evans (Matilda Hunter), Tim Campbell (Dan Baker), Cornelia Frances (Morag), Mark Furze (Eric 'Ric' Dolby), Sharni Vinson (Cassie), Jodi Gordon (Martha MacKenzie), Jon Sivewright (Tony Holden), Paul O'Brien (Jack Holden), Rhys Wakefield (Lucas Holden), Amy Mathews (Rachel), Jessica Tovey (Belle), Chris Sadrinna (Brad Armstrong), Bobby Morely (Drew), Charlotte Best (Annie), Lincoln Lewis (Geoff), Todd Lasance (Aden), Jessica Chapnik (Sam), Jack Rickard (Rory), Damian de Montemas (Hank), James Mitchell (Michael), Gabrielle Scollay (Tamsyn), Olivia Pigeot (Heather), Luke Carroll (Lewis Rigg), Chris Foy (Simon Jeffries), Conrad Coleby (Roman Harris), Josh Quong Tart (Miles Copeland), Callan Mulvey (Johnny Cooper), Bob Baines (Martin Bartlett), e.a.

Aden ligt in kritieke toestand in het ziekenhuis. Het afscheidsfeest van Sally is een schot in de roos, zeker met het onverwachte bezoek van haar familieleden. Geoff is niet erg opgezet met de aandacht die hij krijgt van Melody, een meisje in zijn klas. Sam is wanhopig op zoek naar de brief van Johnny, totdat Jack haar betrapt. Een fikse duw van Jack bezorgt Sam een plotse pijnscheut in de onderbuik. Het fantastische feest van Sally eindigt in een echte domper wanneer ze thuiskomt...

### **Home And Away**

Aflevering 4608 van de Australische serie.

Met : Kate Ritchie (Sally), Ray Meagher (Alf), Lynne McGranger (Irene), Lyn Coolingwood (Colleen Smart), Ada Nicodemou (Leah), Indiana Evans (Matilda Hunter), Tim Campbell (Dan Baker), Cornelia Frances (Morag), Mark Furze (Eric 'Ric' Dolby), Sharni Vinson (Cassie), Jodi Gordon (Martha MacKenzie), Jon Sivewright (Tony Holden), Paul O'Brien (Jack Holden), Rhys Wakefield (Lucas Holden), Amy Mathews (Rachel), Jessica Tovey (Belle), Chris Sadrinna (Brad Armstrong), Bobby Morely (Drew), Charlotte Best (Annie), Lincoln Lewis (Geoff), Todd Lasance (Aden), Jessica Chapnik (Sam), Jack Rickard (Rory), Damian de Montemas (Hank), James Mitchell (Michael), Gabrielle Scollay (Tamsyn), Olivia Pigeot (Heather), Luke Carroll (Lewis Rigg), Chris Foy (Simon

Jeffries), Conrad Coleby (Roman Harris), Josh Quong Tart (Miles Copeland), Callan Mulvey (Johnny Cooper), Bob Baines (Martin Bartlett), e.a.

Alles is gestolen uit Sally's huis, maar de familie besluit er toch een laatste gezellige avond van te maken. Ric ontdekt wie er achter deze gemene streek zit. De politie speurt Summer Bay af naar Sam, die nog steeds op de vlucht is. Jack krijgt echter ook een dreigend bezoekje van de politie. Het afscheid van Sally valt Alf bijzonder zwaar...

### **Home And Away**

Aflevering 4609 van de Australische serie.

Met : Kate Ritchie (Sally), Ray Meagher (Alf), Lynne McGranger (Irene), Lyn Coolingwood (Colleen Smart), Ada Nicodemou (Leah), Indiana Evans (Matilda Hunter), Tim Campbell (Dan Baker), Cornelia Frances (Morag), Mark Furze (Eric 'Ric' Dolby), Sharni Vinson (Cassie), Jodi Gordon (Martha MacKenzie), Jon Sivewright (Tony Holden), Paul O'Brien (Jack Holden), Rhys Wakefield (Lucas Holden), Amy Mathews (Rachel), Jessica Tovey (Belle), Chris Sadrinna (Brad Armstrong), Bobby Morely (Drew), Charlotte Best (Annie), Lincoln Lewis (Geoff), Todd Lasance (Aden), Jessica Chapnik (Sam), Jack Rickard (Rory), Damian de Montemas (Hank), James Mitchell (Michael), Gabrielle Scollay (Tamsyn), Olivia Pigeot (Heather), Luke Carroll (Lewis Rigg), Chris Foy (Simon Jeffries), Conrad Coleby (Roman Harris), Josh Quong Tart (Miles Copeland), Callan Mulvey (Johnny Cooper), Bob Baines (Martin Bartlett), e.a.

Aden komt bij bewustzijn na zijn ongeval, maar lijdt aan geheugenverlies. Zijn vader Larry eist dat Aden geen bezoek krijgt. Rachel vertrouwt Larry voor geen haar. Sam heeft een plan beraamd en schakelt opnieuw de hulp in van Jazz. Sam brengt ook Martha een bezoek. Het restaurant en opvangcentrum van Leah is bijna klaar, maar Irene maakt zich zorgen om een aantal praktische besommeringen. Martha en Roman delen een geheim, dat alles te maken heeft met Sam...

### **Home And Away**

Aflevering 4610 van de Australische serie.

Met : Kate Ritchie (Sally), Ray Meagher (Alf), Lynne McGranger (Irene), Lyn Coolingwood (Colleen Smart), Ada Nicodemou (Leah), Indiana Evans (Matilda Hunter), Tim Campbell (Dan Baker), Cornelia Frances (Morag), Mark Furze (Eric 'Ric' Dolby), Sharni Vinson (Cassie), Jodi Gordon (Martha MacKenzie), Jon Sivewright (Tony Holden), Paul O'Brien (Jack Holden), Rhys Wakefield (Lucas Holden), Amy Mathews (Rachel), Jessica Tovey (Belle), Chris Sadrinna (Brad Armstrong), Bobby Morely (Drew), Charlotte Best (Annie), Lincoln Lewis (Geoff), Todd Lasance (Aden), Jessica Chapnik (Sam), Jack Rickard (Rory), Damian de Montemas (Hank), James Mitchell (Michael), Gabrielle Scollay (Tamsyn), Olivia Pigeot (Heather), Luke Carroll (Lewis Rigg), Chris Foy (Simon Jeffries), Conrad Coleby (Roman Harris), Josh Quong Tart (Miles Copeland), Callan Mulvey (Johnny Cooper), Bob Baines (Martin Bartlett), e.a.

Sam wordt dood aangetroffen op het strand. De politie start meteen een onderzoek. Belle is de sensatiepers beu en stapt op bij de krant. Rachel, Tony en Martha worden aan een verhoor onderworpen door de politie. Jack is nergens te bereiken, tot groot ongenoegen van zijn collega's bij de politie. Intussen ergert Geoff zich aan Melody omdat zij denkt dat ze een koppel zijn. De eerste sporen van het onderzoek rond Sam wijzen op zelfmoord, de autopsie laat anders vermoeden...

## My name is Earl: First draft

### My Name Is Earl

#### BAD EARL

Aflevering 13 (jaargang 3) van de Amerikaanse comedyreeks.

**Met :** Jason Lee (Earl), Ethan Suplee (Randy), Jaime Pressly (Joy), Eddie Steeples (Darnell), Nadine Velasquez (Catalina), e.a.

**Gastrollen :** Alyssa Milano (Billie) en Giovanni Ribisi (Ralph)

Earl is eindelijk uit de gevangenis, maar kan zich moeilijk aanpassen aan het gewone leven. Met geen job, geen huis en geen geld heeft hij geen geloof meer in karma. Zeker niet omdat Ralph, die nooit iets goed doet, wel een schitterend leven heeft. Hij schuift zijn lijst aan de kant en wordt weer de oude, rebelse Earl. Randy kan dit niet hebben en probeert samen met Joy en vele anderen Earl te overtuigen terug goede dingen te doen. Het mag niet baten, want Earl lijkt zijn geloof in karma voorgoed kwijt. Voor hij het goed en wel beseft, slaat het lot echter toe om zijn verloren vertrouwen terug te winnen...

### My Name Is Earl

#### I WON'T DIE WITH A LITTLE HELP FROM MY FRIENDS – PART 1

Aflevering 14 (jaargang 3) van de Amerikaanse comedyreeks.

**Met :** Jason Lee (Earl), Ethan Suplee (Randy), Jaime Pressly (Joy), Eddie Steeples (Darnell), Nadine Velasquez (Catalina), e.a.

**Gastrollen :** Alyssa Milano (Billie) en Jane Lynch (Sissy)

Na een aanrijding liggen Earl en Billie bewusteloos op de weg. Terwijl een comateuze Earl zich in een sitcomwereld bevindt, stellen Randy, Joy, Darnell en Catalina alles in het werk om Earl zo snel mogelijk in het ziekenhuis te krijgen. Ze gaan onderweg tot het uiterste om Earl in leven te houden. Een incident met een vrachtwagen en een hopeloze Sissy die Earl opeist als haar man, houden hen op. Aangekomen in het ziekenhuis blijkt er heel wat mis te zijn met Earl. De vrienden wachten bang af of hij terug wakker zal worden...

### My Name Is Earl

#### I WON'T DIE WITH A LITTLE HELP FROM MY FRIENDS – PART 2

Aflevering 15 (jaargang 3) van de Amerikaanse comedyreeks.

**Met :** Jason Lee (Earl), Ethan Suplee (Randy), Jaime Pressly (Joy), Eddie Steeples (Darnell), Nadine Velasquez (Catalina), e.a.

**Gastrollen :** Alyssa Milano (Billie) en Paris Hilton (Paris Hilton)

Terwijl Earl door zijn comateuze toestand in gedachten vertoeft in een sitcom 'The Hickeys', halen Randy, Joy, Darnell en Catalina alles uit de kast om Earl terug wakker te krijgen. Dat vertaalt zich in Earls hersenen echter alleen in een bezoek van Paris Hilton. Randy overweegt de hulp in te roepen van God's Little Finger, een jongeman die met zijn vingers mirakels kan veroorzaken. Hij weigert echter om te helpen, omdat hij denkt dat Joy bezeten is door de duivel. Darnell en Randy proberen hem ervan te overtuigen dat dit niet het geval is.

### My Name Is Earl

#### STOLE A MOTORCYCLE

Aflevering 16 (jaargang 3) van de Amerikaanse comedyreeks.

**Met :** Jason Lee (Earl), Ethan Suplee (Randy), Jaime Pressly (Joy), Eddie Steeples (Darnell), Nadine Velasquez (Catalina), e.a.

**Gastrollen :** Alyssa Milano (Billie)

Randy denkt dat Earl uit coma zal ontwaken als hij dingen van de karma-lijst kan goedmaken. Daarom besluit hij de motorfiets die Earl en hij ooit hebben gestolen, terug te brengen naar de eigenaar. Ze waren die avond echter stoned zodat Randy niets meer weet van wat er gebeurd is. Joy en Darnell helpen Randy zijn geheugen weer op te frissen. Earl is ondertussen nog steeds verzonken in zijn eigen sitcom...

## My Name Is Earl

### NO HEADS AND A DUFFEL BAG

Aflevering 17 (jaargang 3) van de Amerikaanse comedyreeks.

**Met :** Jason Lee (Earl), Ethan Suplee (Randy), Jaime Pressly (Joy), Eddie Steeples (Darnell), Nadine Velasquez (Catalina), e.a.

**Gastrollen :** Beau Bridges (Carl) en Nancy Lenehan (Kay)

Randy wil een volgend punt van Earl's karmalijs schrappen: hij wil het goedmaken met hun ouders. De broers hebben er immers voor gezorgd dat hun ouders nooit zijn kunnen vertrekken op reis, doordat ze thuis een marihuana-voorraad vonden. Carl besloot deze te verbranden, maar hierdoor bracht hij wel zijn zonen in de problemen met een drugsdealer. Er zat niets anders op dan een nieuwe zak te gaan kopen bij een andere drugsdealer...

## My Name Is Earl

### KILLERBALL

Aflevering 18 (jaargang 3) van de Amerikaanse comedyreeks.

**Met :** Jason Lee (Earl), Ethan Suplee (Randy), Jaime Pressly (Joy), Eddie Steeples (Darnell), Nadine Velasquez (Catalina), e.a.

In het ziekenhuis is er geen plaats meer voor Earl, dus Randy besluit zich over zijn broer te ontfermen. Joy en Darnell vinden dit allesbehalve een goed idee. Randy gelooft er echter in dat Earl sneller zal genezen als hij mee helpt met zijn karma-lijst. Randy wil het goedmaken met de Hanson-kinderen, die hij samen met Earl ooit uit hun rolstoel hebben geduwd. Deze willen hen echter niet zomaar vergeven, tenzij Earl voor elk van hen een goede daad verricht. Een daarvan is dat Earl moet meedoen aan een partijtje Killerball...

## My Name Is Earl

### LOVE OCTAGON

Aflevering 19 (jaargang 3) van de Amerikaanse comedyreeks.

**Met :** Jason Lee (Earl), Ethan Suplee (Randy), Jaime Pressly (Joy), Eddie Steeples (Darnell), Nadine Velasquez (Catalina), e.a.

**Gastrollen :** Alyssa Milano (Billie), Michael Rapaport (Frank), Raymond Cruz (Paco), Mike O'Malley (Stuart) en Gregg Binkley (Kenny)

Earl is ontwaakt uit zijn coma en het enige wat hij wil is zijn grote liefde Billie vinden. Hiervoor gaat hij eerst op zoek naar Frank, in de hoop dat die hem kan helpen bij zijn zoektocht. Samen met de hulp van karma vindt Earl Billie eindelijk terug. Maar hij is niet de enige die haar zijn liefde wil verklaren: ook Frank, Stuart en Catalina zijn uit op haar hart. Intussen moeten Joy en Darnell noodgedwongen verhuizen naar Darnell's restaurant, omdat hun caravan onbewoonbaar is geworden. Maar hun persoonlijke hygiëne verzorgen gaat niet helemaal samen met het restaurantleven...

## My Name Is Earl

### GIRL EARL

Aflevering 20 (jaargang 3) van de Amerikaanse comedyreeks.

**Met :** Jason Lee (Earl), Ethan Suplee (Randy), Jaime Pressly (Joy), Eddie Steeples (Darnell), Nadine Velasquez (Catalina), e.a.

**Gastrollen :** Alyssa Milano (Billie) en Jon Heder (Joel)

Earl bevindt zich in de zevende hemel na zijn huwelijksnacht met Billie. Zijn kersverse vrouw verrast hem ook door haar eigen karma-lijst op te stellen. Earl besluit iets te doen dat op hun beider lijst staat. Zo zorgden ze er beiden voor dat de droom van Joel om inpakkampioen te worden in duigen viel. Earl neemt dit ter harte en gaat tot het uiterste om Joel van zijn lijst te kunnen schrappen. Maar Billie verliest haar motivatie en ziet het nut niet meer in van karma. Dit is een brug te ver voor Earl...

## My Name Is Earl

### CAMDENITES – PART 1

Aflevering 21 (jaargang 3) van de Amerikaanse comedyreeks.

**Met :** Jason Lee (Earl), Ethan Suplee (Randy), Jaime Pressly (Joy), Eddie Steeples (Darnell), Nadine Velasquez (Catalina), e.a.

**Gastrollen :** Alyssa Milano (Billie) en Nancy Lenehan (Kay).

Billie begint Earl serieus op de zenuwen te werken. Earl begrijpt er niets meer van: waarom zou karma willen dat hij samen is met een vrouw waar hij alleen maar gek van wordt? Hij vindt het beste liefdesadvies bij zijn vader: Billie ontlopen door zich volledig toe te spitsen op zijn lijst. Deze keer kiest karma de opdracht uit voor hem: het been van Deedy terugbrengen. Earl ontdekt hierdoor een nieuwe manier om zijn relatie met Billie nieuw leven in te blazen. Intussen is Joy ten einde raad omdat haar caravan nog altijd onbewoonbaar is.

## My Name Is Earl

### CAMDENITES – PART 2

Aflevering 22 (jaargang 3) van de Amerikaanse comedyreeks.

**Met :** Jason Lee (Earl), Ethan Suplee (Randy), Jaime Pressly (Joy), Eddie Steeples (Darnell), Nadine Velasquez (Catalina), e.a.

**Gastrollen :** Alyssa Milano (Billie)

Earl is vastbesloten alle vrouwen op te zoeken die hij ooit iets verkeerd heeft aangedaan. Zo hoopt hij zijn relatie met Billie te redden. Earl begint met het rechtzetten van zijn grootste fout: het misleiden van zeven maagden van de Camdenites-groep. Intussen kan Billie het niet langer hebben dat Earl enkel oog heeft voor zijn lijst. Billie stelt Earl daarom voor een ultimatum: zij of de lijst. Earl maakt een drastische keuze.

My name is Earl: Final version



## My Name Is Earl

### BAD EARL

Aflevering 13 (jaargang 3) van de Amerikaanse comedyreeks.

**Met :** Jason Lee (Earl), Ethan Suplee (Randy), Jaime Pressly (Joy), Eddie Steeples (Darnell), Nadine Velasquez (Catalina), e.a.

**Gastrollen :** Alyssa Milano (Billie) en Giovanni Ribisi (Ralph)

Earl is eindelijk uit de gevangenis, maar kan zich moeilijk aanpassen aan het gewone leven. Met geen job, geen huis en geen geld heeft hij geen geloof meer in karma. Zeker niet omdat Ralph, die nooit iets goed doet, wel een schitterend leven heeft. Hij schuift zijn lijst aan de kant en wordt weer de oude, rebelse Earl. Randy kan dit niet hebben en probeert samen met Joy en vele anderen Earl te overtuigen terug goede dingen te doen. Het mag niet baten, want Earl lijkt zijn geloof in karma voorgoed kwijt. Voor hij het goed en wel beseft, slaat het lot echter toe om zijn verloren vertrouwen terug te winnen...

## My Name Is Earl

### I WON'T DIE WITH A LITTLE HELP FROM MY FRIENDS – PART 1

Aflevering 14 (jaargang 3) van de Amerikaanse comedyreeks.

**Met :** Jason Lee (Earl), Ethan Suplee (Randy), Jaime Pressly (Joy), Eddie Steeples (Darnell), Nadine Velasquez (Catalina), e.a.

**Gastrollen :** Alyssa Milano (Billie) en Jane Lynch (Sissy)

Na een aanrijding liggen Earl en Billie bewusteloos op de weg. Terwijl een comateuze Earl zich in een sitcomwereld bevindt, stellen Randy, Joy, Darnell en Catalina alles in het werk om Earl zo snel mogelijk in het ziekenhuis te krijgen. Ze gaan onderweg tot het uiterste om Earl in leven te houden. Een incident met een vrachtwagen en een hopeloze Sissy die Earl opeist als haar man, houden hen op. Aangekomen in het ziekenhuis blijkt er heel wat mis te zijn met Earl. De vrienden wachten bang af of hij terug wakker zal worden...

## My Name Is Earl

### I WON'T DIE WITH A LITTLE HELP FROM MY FRIENDS – PART 2

Aflevering 15 (jaargang 3) van de Amerikaanse comedyreeks.

**Met :** Jason Lee (Earl), Ethan Suplee (Randy), Jaime Pressly (Joy), Eddie Steeples (Darnell), Nadine Velasquez (Catalina), e.a.

**Gastrollen :** Alyssa Milano (Billie) en Paris Hilton (Paris Hilton)

Terwijl Earl door zijn comateuze toestand in zijn eigen sitcom 'The Hickeys' vertoeft, halen Randy, Joy, Darnell en Catalina alles uit de kast om Earl terug wakker te krijgen. Dat vertaalt zich in Earls hersenen echter alleen in een bezoek van Paris Hilton. Randy overweegt de hulp in te roepen van God's Little Finger, een jongeman die met zijn vingers mirakels kan veroorzaken. Deze weigert echter om te helpen, omdat hij denkt dat Joy bezeten is door de duivel. Darnell en Randy proberen hem ervan te overtuigen dat dit niet het geval is.

## My Name Is Earl

### STOLE A MOTORCYCLE

Aflevering 16 (jaargang 3) van de Amerikaanse comedyreeks.

**Met :** Jason Lee (Earl), Ethan Suplee (Randy), Jaime Pressly (Joy), Eddie Steeples (Darnell), Nadine Velasquez (Catalina), e.a.

**Gastrollen :** Alyssa Milano (Billie)

Randy denkt dat Earl uit coma zal ontwaken als hij de karma-lijst van hem overneemt en afwerkt. Daarom besluit hij de motorfiets die Earl en hij ooit hebben gestolen, terug te brengen naar de eigenaar. Ze waren die avond echter stomdronken zodat Randy niets meer weet van wat er gebeurd is. Joy en Darnell helpen Randy zijn geheugen weer op te frissen. Earl is ondertussen nog steeds verzonken in zijn eigen sitcom...

## My Name Is Earl

### NO HEADS AND A DUFFEL BAG

Aflevering 17 (jaargang 3) van de Amerikaanse comedyreeks.

**Met :** Jason Lee (Earl), Ethan Suplee (Randy), Jaime Pressly (Joy), Eddie Steeples (Darnell), Nadine Velasquez (Catalina), e.a.

**Gastrollen :** Beau Bridges (Carl) en Nancy Lenehan (Kay)

Randy wil een volgend punt van Earl's karma-lijst schrappen: hij wil het goedmaken met hun ouders. De broers hebben er immers voor gezorgd dat hun ouders nooit zijn kunnen vertrekken op reis, doordat ze thuis een marihuana-voorraad vonden. Vader Carl besloot deze te verbranden, maar hierdoor bracht hij zijn zonen in de problemen met een drugsdealer.

## My Name Is Earl

### KILLERBALL

Aflevering 18 (jaargang 3) van de Amerikaanse comedyreeks.

**Met :** Jason Lee (Earl), Ethan Suplee (Randy), Jaime Pressly (Joy), Eddie Steeples (Darnell), Nadine Velasquez (Catalina), e.a.

In het ziekenhuis is geen plaats meer voor Earl, dus Randy besluit zich over zijn broer te ontfermen. Joy en Darnell vinden dit allesbehalve een goed idee. Randy gelooft er echter in dat Earl sneller zal genezen als hij meehelpt met zijn karma-lijst. Randy wil het goedmaken met de Hanson-kinderen, die hij samen met Earl ooit uit hun rolstoel heeft geduwd. Deze willen hen echter niet zomaar vergeven, tenzij Earl voor elk van hen een goede daad verricht. Eén daarvan is dat Earl moet meedoen aan een partijtje Killerball...

## My Name Is Earl

### LOVE OCTAGON

Aflevering 19 (jaargang 3) van de Amerikaanse comedyreeks.

**Met :** Jason Lee (Earl), Ethan Suplee (Randy), Jaime Pressly (Joy), Eddie Steeples (Darnell), Nadine Velasquez (Catalina), e.a.

**Gastrollen :** Alyssa Milano (Billie), Michael Rapaport (Frank), Raymond Cruz (Paco), Mike O'Malley (Stuart) en Gregg Binkley (Kenny)

Earl is ontwaakt uit zijn coma en het enige wat hij wil is zijn grote liefde Billie vinden. Hiervoor gaat hij eerst op zoek naar Frank, in de hoop dat die hem kan helpen bij zijn zoektocht. Met de hulp van karma vindt Earl Billie eindelijk terug. Maar hij is niet de enige die haar zijn liefde wil verklaren: ook Frank, Stuart en Catalina zijn uit op haar hart. Intussen moeten Joy en Darnell noodgedwongen verhuizen naar Darnell's restaurant, omdat hun caravan onbewoonbaar is geworden. Maar hun persoonlijke hygiëne verzorgen gaat niet helemaal samen met het restaurantleven...

## My Name Is Earl

### GIRL EARL

Aflevering 20 (jaargang 3) van de Amerikaanse comedyreeks.

**Met :** Jason Lee (Earl), Ethan Suplee (Randy), Jaime Pressly (Joy), Eddie Steeples (Darnell), Nadine Velasquez (Catalina), e.a.

**Gastrollen :** Alyssa Milano (Billie) en Jon Heder (Joel)

Earl bevindt zich in de zevende hemel na zijn huwelijksnacht met Billie. Zijn kersverse vrouw verrast hem bovendien door haar eigen karma-lijst op te stellen. Earl besluit iets te doen dat op hun beider lijst staat. Zo zorgden ze er beiden voor dat de droom van Joel om inpakkampioen te worden in duigen viel. Earl neemt dit ter harte en gaat tot het uiterste om Joel van zijn lijst te kunnen schrappen. Maar Billie verliest haar motivatie en ziet het nut niet meer in van karma. Dit is een brug te ver voor Earl...

## My Name Is Earl

### CAMDENITES – PART 1

Aflevering 21 (jaargang 3) van de Amerikaanse comedyreeks.

**Met :** Jason Lee (Earl), Ethan Suplee (Randy), Jaime Pressly (Joy), Eddie Steeples (Darnell), Nadine Velasquez (Catalina), e.a.

**Gastrollen :** Alyssa Milano (Billie) en Nancy Lenehan (Kay).

Billie begint Earl serieus op de zenuwen te werken. Earl begrijpt er niets meer van: waarom zou karma willen dat hij samen is met een vrouw waar hij alleen maar gek van wordt? Hij vindt het beste liefdesadvies bij zijn vader: Billie ontlopen door zich volledig toe te spitsen op zijn lijst. Deze keer kiest karma de opdracht uit voor hem: het been van Deedy terugbrengen. Earl ontdekt hierdoor een nieuwe manier om zijn relatie met Billie nieuw leven in te blazen. Intussen is Joy ten einde raad omdat haar caravan nog altijd onbewoonbaar is.

## My Name Is Earl

### CAMDENITES – PART 2

Aflevering 22 (jaargang 3) van de Amerikaanse comedyreeks.

**Met :** Jason Lee (Earl), Ethan Suplee (Randy), Jaime Pressly (Joy), Eddie Steeples (Darnell), Nadine Velasquez (Catalina), e.a.

**Gastrollen :** Alyssa Milano (Billie)

Earl is vastbesloten alle vrouwen op te zoeken die hij ooit iets verkeerd heeft aangedaan. Zo hoopt hij zijn relatie met Billie te redden. Earl begint met het rechtzetten van zijn grootste fout: het misleiden van zeven maagden van de Camdenites-groep. Intussen kan Billie het niet langer hebben dat Earl enkel oog heeft voor zijn lijst. Billie stelt Earl daarom voor een ultimatum: zij of de lijst. Earl maakt een drastische keuze.

## **APPENDIX 6: Writing press texts for movies**

### Rent

#### **Rent**

*! in tv-première bij 2BE !*

Amerikaanse drama-musical van Chris Columbus uit 2005.

**Met :** Antony Rapp (Mark Cohen), Adam Pascal (Roger Davis), Rosario Dawson (Mimi Marquez), Jesse L. Martin (Tom Collins), Wilson Jermaine Heredia (Angel Dumott Schunard), Idina Menzel (Maureen Johnson), Tracie Thoms (Joanne Jefferson), Taye Diggs (Benjamin Coffin III), e.a.

Een groepje jonge bohémiens tracht te overleven in East Village, een bikkelharde buurt in New York. Ondanks het feit dat ze één voor één geconfronteerd worden met hun eigen problemen, streven ze elk op hun eigen manier naar geluk. Mark en Roger, twee van hen, delen samen een appartement maar kunnen de huur niet langer betalen. Terwijl Roger zijn heil in zijn muziek vindt, zoekt Mark een toevlucht in het maken van een documentaire over zijn armtierige omgeving. Dit is voor Mark ook een manier om zijn grote liefde Maureen te vergeten, die hem heeft laten staan voor een vrouw. Travestiet Angel en anarchist Tom, twee homoseksuelen die besmet zijn met het hiv-virus, vinden troost en levensvreugde bij elkaar. Rogers leven kent echter een verrassende wending wanneer hij de seropositieve stripster Mimi leert kennen, maar twijfel en onzekerheid dreigt hun liefdesgeluk te verstoren...

### La mentale

#### **La Mentale**

Franse actiethriller van Manuel Boursinhac uit 2002.

**Met :** Samuel Le Bihan (Dris), Samy Naceri (Yanis), Clotilde Courau (Nina), Marie Guillard (Lise), Michel Duchaussoy (Fèche), Philippe Nahon (Simon), Francis Renaud (Niglo), e.a.

Na vier jaar gevangenis besluit Dris zijn leven weer op het rechte pad te brengen, samen met zijn vriendin Lise. Het verleden laat hem echter niet zomaar los: zijn beste vriend Yanis is nog steeds verwickeld in het bendeleven en wil Dris met geld en de bloedmooie Nina overtuigen mee een overval te plegen. Dris is moeilijk te overhalen, maar als blijkt dat zijn jongere broertje zich heeft aangesloten bij een rivaliserende drugsbende geldt er maar één regel: je familie bescherm je met man en macht...

## APPENDIX 7: M!LF – Press mailing

Hey kerel!

Wij hebben gehoord dat gij nen échte vent zijt.  
En nen échte vent luistert naar échte muziek!  
Daarom deze vette CD. Omdat ge het verdient!

Tijd om den Borsato uit de CD-speler te halen!  
Laat deze testosteron-schijf maar eens goed luid  
knallen!

Uw bevrijders,  
*Jan en Philippe*

The logo for M!LF is rendered in a bold, white, 3D-style font against a black background. The letters 'M', 'L', and 'F' are thick and blocky. The exclamation point is a bright red, 3D-style exclamation point, positioned between the two 'L's. The overall effect is that of a metallic or plastic sign with a strong shadow effect.

## **APPENDIX 8: Evaluating an episode**

### Draft version

Jan en Philippe, de bezielers van het M!LF, hebben er acht weken alles aan gedaan om de échte man terug op de rails te krijgen. Tijd om terug te blikken op deze acht weken vol testosteron. De M!LF-missie ging van start bij het heropvoeden van de jeugd: voorlezen was nog nooit zo leuk. In Y-Factor werd er gezocht naar de ideale M!LF-peter. Een overzicht van deze wedstrijd brengt heel wat aan het licht over de negen stoere bekende mannen die hieraan deelnamen. Philippe bracht elke week een product mee, speciaal ontworpen voor de échte man. Het bezoeken van pornowebsites zonder dat je hiervan een bewijs hebt of kunnen plassen met een ochtenderectie: Philippe wist hiervoor telkens iets te vinden. Traditiegewijs sluiten Jan en Philippe af met puur mannenentertainment: het bezoek van Mr. Methane die zijn winden laat zegevieren of het klaarmaken van een kebab op een korte en krachtige manier, het zijn maar enkele van de onvergetelijke momenten.

### Final version

Jan en Philippe, de bezielers van het M!LF, hebben er acht weken alles aan gedaan om de échte man terug op de rails te krijgen. Tijd om terug te blikken op twee succesvolle maanden vol testosteron. De M!LF-missie begon bij het opvoeden van de jeugd: voorlezen was nog nooit zo amusant. In Y-Factor streden negen stoere bekende mannen voor de titel van ideale M!LF-peter. Een overzicht van deze wedstrijd brengt heel wat aan het licht over hen. Elke week bracht Philippe een uitzonderlijk mannenproduct mee, speciaal voor de échte man. Hoe pornosites bezoeken zonder dat je vrouw het weet? Hoe je vrouw zich nuttig laten bezig houden? Hoe plassen met een ochtenderectie? Philippe wist al deze mannenkwesties in een handomdraai op te lossen. Traditiegetrouw sluiten Jan en Philippe af met puur mannenentertainment: koken op M!LF-wijze in 200 seconden of Mr. Methane die zijn winden laat zegevieren. Stuk voor stuk onvergetelijke momenten.