

Regional Report:

Research on community media in The Netherlands with a focus on community media as spaces for local dialogue and cohesion

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SUMMARY BOX

Community media: 250, spread across all regions

Funding: yearly fund of 10 million Euro

Volunteers: 20.000

1 Status of community media in The Netherlands

1.1 History and legal status

The community media explored in this report are known in the Netherlands as local broadcasting services (“lokale publieke omroepen”). The Dutch media landscape is traditionally organized in three categories: the national, provincial and local level. While on each level media organizations are institutionally recognized and financially supported, there are structural differences. According to NPLO (Dutch public broadcasting association) director Marc Visch, funding is highest on the national level with 850 million euros, 170 million euros at the provincial level and with 10 million the lowest at the local level. Legally, media platforms across all three levels have the same task, namely to perform independent journalism that provides information, culture, and education. The community media that this report focuses on, operate on the local level, and their role is described in the 2008 Mediawet article 2, which requires a balanced, pluriform and diverse offering; targeting both a general audience as well as specialized ages and societal groups, i.e., “accessible to all” (“voor iedereen toegankelijk”); of high journalistic quality; and autonomous from commercial or governmental influences.. Their task is more specifically laid out in article 2.170b: local public broadcasters are expected to offer a Locally Sufficient Media Offering (“Lokaal Toereikend Media-Aanbod (LTMA)”, however this requirement is not strictly defined, and is thus a poor fund-raising lobbying tool. In 2015, local public broadcasters were active in 92% of municipalities in the Netherlands (CVDM, 2016).

Around 250 local public broadcasters are institutionally recognized, licenced and supported by NLPO (Nederlandse Lokale Publieke Omroepen), the foundation for the coordination of and collaboration between Dutch local broadcasters. NLPO was recently established to professionalize OLON (Organisatie van lokale omroepen in Nederland), the overarching association of local media which was established in 1981 to the landscape of unlicenced pirate radios. NLPO is established and seeks to professionalize local public broadcasters through bottom-up consultation, in an attempt to secure their future. For professionalization purposes, eighty areas for regional broadcasting have been recognized, which would enable collaborations between the existing 250+ local broadcasters in a regional setting. The aim is to have 80 regional

broadcasters to be established by 2020 through bottom-up organizing, attuned to what Marc Visch (NLPO) describes as the “natural habitat” of communities

1.2 Self-definitions of ‘lokale publieke omroepen’

On the ground we learn how community media each operate with their own philosophies . Alongside “natural habitat”, the buzzword “capillaries of society” seems to have been taken up.

*“We are of course a broadcasting organization in the first place. But we are also a **social institute**, which I think is equally important.... The strength of the local public broadcaster, is not to be compared with regional broadcasters, which is people doing their job. It’s not comparable with the national level. It’s more fundamental, it’s closer to people, it’s from within the very **capillaries of society**. It’s also more from the unbridled enthusiasm of volunteers. But for that basis, for continuity, you will need a core fundament of paid employees, there is no way out. I’m convinced”* Evert Janse, OOG

Other emphasis include a combination of attention to the bigger picture, and the small everyday life experiences, as Joost Jonker (REGIO8) describes: “we don’t lose sight of the bigger picture, but also particularly pay attention to *the little things*”

1.3 Funding, sustainability & professionalization

The current funding allocated is not sufficient to cover the production and distribution costs for all organizations. According to the Dutch Media Authority (in Dutch: Commissariaat voor de Media) in 2016 98% of municipalities fund local public broadcasters, but almost 30% of local public broadcasters struggled financially. This percentage has remained stable the 5 years previous (CVDM, 2016). Here we observe a catch 22 situation, local public broadcasters are expected to professionalize in order to survive, but needed investments are missing for a substantial number of organizations, which threaten professionalization ambitions, as several interviewees argue.

In the words of Joost Jonker, without a further push for professionalization, the journalistic commitment of community media may be at risk of watering down.

“Every municipality has its own local broadcaster, gives a little subsidy to it and in principle it is hobby-financing of the people who like to be involved. That certainly has its function. It gives a certain bond with your municipality, with your region, you hear people you know from the street, on the radio. You hear songs that you like or that come from artists that you know from your neighborhood, they tune in for that. But, the substantive side got lost. The journalistic goal of the local, government-subsidized broadcaster watered down over time (Joost Jonker, REGIO 8)

The impetus of professionalization is thus not only necessary for survival but it is also response to the commitment to maintaining journalism standards necessary for safeguarding local democratic processes and standards. In the words of Marc Visch, there is a danger looming which he describes as the “**democratic hiatus**”. Decisions about funding are made at the local level of municipalities. Municipalities receive state funding, but this is not earmarked. Municipalities are in charge of allocating funding to specific services, local public broadcasting media being one of them, alongside road repair, schools etc.. In the Netherlands as in elsewhere in Europe, local journalism is under threat, as a result of shrinking news desks of local print

media (newspapers, magazines) who have not found a profitable model as of yet. This development occurs in tandem with a recent decentralization of policy and governmental mandates: the Netherlands government is increasingly putting municipalities in charge. Thus: local municipalities have increasing power, but local journalism which is supposed to hold local governments accountable is waning. Representatives of community media increasingly feel that they arrived at a crucial crossroads: either the law has to be changed so that the journalistic requirement of local public broadcasters is removed, so this way local public broadcasters enter the domain of “social work” (“welzijnswerk”) or the infrastructure has to be professionalized, in order to provide community media with the skills to fulfill the role of public watchdogs at the local level. As Evert Janse from the Oog public broadcaster in Groningen describes the complex paradoxical relationship: *“Whereas the local municipality may be lucky, we are unlucky. We cannot really pursue very good investigative journalism because it's all too expensive”*

which NPLO actively seeks a restructuring of the subsidy framework consisting of an investment of 30 million euros to ensure a future for local journalism.

2 Generations, diversity & inclusion

2.1 Generations of makers

Community media involve different age groups through their programming and medium specificity. Local broadcasting stations can serve as the physical space where different generations of broadcasters come together. An older generation of broadcasters, who often started as ‘pirate radio makers’, are at times reluctant to adopt the changing practices and strategies that the younger, professionalizing generation of broadcasters proposes. However, having media makers from different generations working together offers the potential for a mutually beneficial learning environment and stimulates dialogue. By simultaneously broadcasting online, on the radio, and on television, local and regional broadcasters are able to engage audiences of all ages. While younger audience members gravitate towards engaging with the local broadcasts online, often via social media, older community members consume more television and/or radio.

2.3 Age

Age is one of the successfully managed axis of diversity. While local broadcasters who prioritize radio and television content over online content might not seem as appealing to younger generations of mediamakers we found the contrary to be true. REGIO8 has been a success story in attracting younger audiences. They seek to direct all traffic through their platform, which they perceive as a hub from where audience segments can navigate their own preferences. Broadcasting does not only appeal to an older audience:

“As an eighteen-year-old you are interested in the whole world and the universe. Young people are increasingly spending their free time on the internet. Funny enough, all sorts of young people want to broadcast with us. Because apparently the rules apply a bit, I am on TV, so I exist ... they still feel that it is valuable to be broadcasted on television ” Willem Stegeman, SALTO.

Simultaneously, local media is experienced to be geared more to the everyday life of older audiences. With age mainstream media has the risk of becoming too globally oriented for older citizens to the point where they no longer recognize themselves.

“As you grow older, your world becomes smaller. Your world of experience becomes smaller. As an eighteen-year-old you are interested in the whole world and the universe. And if you grow older the local news coverage becomes more important. And what happens in your own village or city or street, that wins importance. That is why local channels, actually have a golden future with the aging of the Netherlands . Willem Stegeman, SALTO”

2.4 Gender – sexuality

SALTO Amsterdam embraces sexual diversity, the station was founded by members of the LGBTQ+ community of the nineties, with the slogan “verbindt Amsterdam”/“connecting Amsterdam”.

we have been offering public access radio and television for over 30 years ... and when you were a part of a certain subculture, also in this country, access to media was hard. SALTO has proven itself in this period of scarcity. For example the Amsterdam gaymovement from the 90’s, who became a frontrunner in the global emancipation of gay. They broadcasted via SALTO, because regular channels were a bridge too far’ (Willem Stegeman, SALTO)

Broadcasters in the rural areas showed willingness towards adopting a more diverse corporate culture but struggled to achieve it. There is a notable difference between broadcasters that strive towards professionalization rather than diverse representation.

2.5 Addressing diversity

Local and regional broadcasts have the potential to act as a social glue for local communities, by circulating local, community-specific cultural expressions Diversity and inclusion are mainly addressed by broadcasters in terms of ethnic diversity in their programming and addressing local ethnic communities in the region. The following communities were mentioned the white expat community, the Surinamese, Caribbean, Somali, Arabic and Migrant community. **The broadcasting stations we interviewed all had at least one show that catered to a specific ethnic community. This shows an awareness towards cultural inclusivity, but placing a disproportionate emphasis on ethnicity creates a limited view of diversity and inclusion.** As local broadcasting media producers have the responsibility to provide adequate representations of their community. It’s not only important that audiences recognize themselves within local broadcasting. In order to stimulate dialogue and cohesion among communities it’s of great importance that community members connect with the community that isn’t limited to their own social ‘bubble’ within that community. The moment audiences recognize themselves, they will also become susceptible to recognizing others. Willem Stegeman from Salto describes this process as following:

"At SALTO you can actually witness a kind of carousel of diversity. And what happens next is that people can actually get to know someone else's bubble. Interest in the other. Connection between different bubbles. That has become the trick. "(Willem Stegeman, SALTO)

2.6 Limitations to inclusion

Community media stations have their limitations in fostering inclusion, language is one of them. For example, publishing in English is acceptable, for example for DUIC to address the expat community in Utrecht, while seeking to avoid alienating people who were born and raised in the area. For Evert Janse at OOG, the combination of Dutch with English for international

students in the student city of Groningen is acceptable, but the Somali community who produced radio programming in the Somali language, Farsi programming and programming in African dialect has raised questions. After a reshuffling and a year without these programs, OOG sought to restart those but faced scrutiny, in the words of Janse:

*“not so much from those people themselves, but from people from the younger generation, who also became leaders of the radio. **They said, yes, can we actually exclude Dutch language people from the radio... Those programs are actually much more suitable for internet, you know, and maintain Dutch for the mainstream.** However, we do have English language programming, yes for the international students.”*

While broadcasting can present themselves as diverse and inclusive they they do not engage with intersectionality as a practice. Thus, diversity is often limited by catering to ethnic, language, social or religious groups as separate categories, rather than addressed in interaction

3 Locating community media: rural, urban, transnational dimensions

The national vision for community media articulated by NLPO centres on a philosophy where community connect with the “natural habitat” of their audiences/users. In the words of Marc Visch (NLPO), after local journalism, a second task of community media is “*to improve community formation*”. And it is apparent that “*this is differently done in urban areas in comparison with rural areas. That’s why we seek to step away from the one-size-fits-all model broadcasters are commonly organized on.*”

The question arises how these ways of imagining and addressing audiences are developed into practice among community media in urban and rural areas. Below we note how in various ways, the geographic territories of community media do not evenly square with? their audiences, listeners and readers. The difference among locations, i.e. rural versus urban areas, is deemed instrumental in the practices of the local broadcasters. In all interviews conducted, the geographical focus and situatedness of the respective community media were emphasized. Particularly in the case of regional broadcasters in rural areas (REGIO8; OOG), the differences with urban areas are emphasized. Additionally, representatives of community media makers from these peripheral areas highlight an experienced underrepresentation of their regions in the national news, which reports more often on current events in the urban western areas of the Netherlands (commonly indicated with the label ‘de Randstad’). As a result, local media organizations are aware they play a different role in rural areas, both with regards to the local news and current events, and in creating connections among communities that are geographically more distant from one another than is the case in densely populated cities.

3.1 Rural / peripheral community media

The importance of providing local situated knowledge is a prominent emerging theme, which is perhaps particularly pertinent for rural-situated community media. As Joost Jonker describes:

“After four years I know almost all roads in the entire Achterhoek, and I think that’s important. This way, you come everywhere and we try to make a connection with all the people from those places, who also know these streets, and we try to foreground that. And by doing so, we seek to demonstrate that we actually reflect very well on what we seek to show and what we seek not to show”.

In their desire for professionalization, REGIO8 seeks to address the larger peripheral region of the entire Achterhoek area. Previously, several local broadcasters existed that each focused on specific towns and communities alongside one another, as Joost Jonker experiences:

“There is lots of opposition from the other side of the Achterhoek, from Oost-Achterhoek. East and West were supposedly incompatible. While we thought, that’s not necessary the case, but a few people were in charge who saw things very black and white. However, gradually we see changes. Also because we are producing a sports program, and sport unites”.

3.2 Urban community media

Urban community media principally target inhabitants of their urban core as well as surrounding areas where people live who still actively identify and seek mediated belonging, as they live in close proximity to a large city. For example, SALTO explicitly orients itself towards those identifying with Amsterdam. In the words of Willem Stegeman *“Amsterdam is bigger than the territory of the municipality of Amsterdam. So in a sense there are also ‘Amsterdammers’ in Almere and off course Purmerend and Zaanstad, who feel connected with the Amsterdam culture of multiplicity... we can see the number of listeners. And the demography of those listening on the internet. It’s about 7000 per day. They connect to the internet stream of CarribeanFM, and about half are based in Amsterdam.”*

In the case of DUIC it is worth noting that it covers only current events, news, arts, culture, sports and music in the city of Utrecht, and does not cover events happening outside of the city borders. However, Martijn Rademakers notes that their audiences are not only situated within the confines of the city, also inhabitants of surrounding towns and villages listen/view/read the content they produce. This is also the reason why paper copies of the DUIC newspaper are also distributed in surrounding towns including Zeist, De Bilt and Woerden

“they find it interesting to learn about current events in Utrecht. Which is logical, because they go out in Utrecht, it’s the city where they go for shopping. Or they have lived there.

In the particularly situated context of OOG, Evert Janse reflects how changing the borders of the municipality has strongly affected their operation: *“we reflect municipality borders in terms of our journalistic focus, and the municipality has been expanded enormously... for us it is quite complicated to also include the rural areas. That is a big challenge, but it’s part of the game. The Thirteen New Villages is the way we address them, and each Monday we introduce one of them”*

3.3 Transnational community media

The territorial focus conceived as ‘natural habitat’ based is not necessarily fixed in the urban/rural geographical context from where community media broadcast. Above we described how for certain channels for the Amsterdam based SALTO, half of their audience is situated in the geographical area, and the other half outside in neighboring areas. However, there are also transnational connections established, as the third largest group of listeners for CarribeanFM are based in Paramaribo, Suriname.

“The community aspect has outgrown the territorial aspect. So the fact that this is the only channel which is so Surinamese, has a stronger attraction than the fact that it is an Amsterdam-based channel. I think the same holds for the Ghanaian television”. (Stegeman, SALTO)

The same holds for Osho which addresses the transnational Bhagwan community, from audience statistics Salto knows it is one of the most popular internet channels. The Netherlands Bhagwan community received the broadcast permissions for the late Bhagwan and continues airing his speeches. The channel is viewed from various geographical locations including Italy, Egypt, and India.

4 Discussions and Challenges

4.1 Funding

Funding is required for further professionalization, for attracting more volunteers, which are again needed to maintain the diversity and the link to the “capillaries of society”. Marc Visch indicates that this would require **an investment of 30 million euros** and subsequently a requirement of a structural minimum level of funding in all municipalities. Other challenges, some of which are explored below, are heavily informed by and dependent on the limited financial means with which local broadcasters must work. As Joost Jonker from REGIO8 explains:

The topic of finance is a concern, which for us is tied to the fact that in principle we are receiving a regional broadcasting subsidy of about thirty thousand euros per municipality, well that's ninety thousand euros, well that won't suffice to pay four fulltimers. Maybe not even three, maybe not even two. So that really is too little, let alone equipment, let alone everything here from spaces to computer technique, facilities, employees. You name it all. That is just far too little.”

Aside from the money local broadcasters receive when they are licensed, they can apply for and negotiate additional municipal funding, however there is no guarantee that they will receive this. OOG, a local broadcasting service that does receive additional municipal funding, and is largely dependent on this, is an exception that proves the rule: Director Evert Janse describes OOG as ‘lucky’ to be receiving municipal funding. For new, recently founded regional broadcasting services like REGIO8, receiving municipal funding has proven to be challenging, as it requires local broadcasters to convince local councilors of the importance of and necessity for quality regional media.

Many local broadcasting services work to supplement the limited funding they receive with advertising revenue. Similar to governmental funding, advertising is not a sustainable form of income for all local broadcasters.

This, as Evert Janse highlights, is just as impactful as limited resources due to governmental funding:

“If we had any problems, financially, then it was always with those advertising revenues. But well, those can be just as impactful because [...] if you have counted on those too much and have too few reserves the liquidity can immediately be in jeopardy. Then you get operating

deficit about which [...] the municipality or board of supervisors says: What are you doing? [...] That is why I support that national lobby. I think it is a must for that core funding that we are now talking about with the national government.” Evert Janse, OOG

The example of DUIC is worth mentioning. Martijn Rademakers, DUIC’s co-founder and editor, explains that DUIC’s main source of income is advertising revenue. Additionally, they receive income from subscriptions, and occasional subsidies. These, Rademakers emphasizes, are meant to be able to start a new project or platform: the goal is for all platforms to be able to sustainably function on advertising revenues. Rademakers’ account highlights that the necessary changes that must take place in the financing of local and regional broadcasting services, are not limited to institutionalized forms of governmental funding. Moreover, the subsidies that are awarded could also be used to promote new financial models for (local) journalist projects:

“I think that the market is big enough, in the city at least. I think that there is a lot of potential for growth for us in the advertising market. And what I really said was, the renewal is constantly being sought in new journalistic models. I think the biggest challenge is in new revenue models Those subsidies are not being provided..” Martijn Rademakers, DUIC

Financial challenges are common among local broadcasters in the Netherlands: a lack of financial means limits the ways these community media makers can grow, professionalize, explore new projects, and play a fundamental role in their communities. As will become apparent throughout this report, the current financial structure does not enable local broadcasters to fully and sustainably perform their expected tasks as outlined in the Mediawet.

4.2 Recognition

A second challenge local broadcasters face is a frequent lack of recognition of the value of their work, which is intertwined with legal and institutional recognition and as such has an influence on the financial circumstances of the local broadcasters. When discussing OOG’s financial structure, Evert Janse described how the only reason the broadcasting service receives their governmental funding is because the municipality takes their service, and local broadcasting in general, very seriously:

“Indispensable, they even find it an indispensable chain in their media policy.” Evert Janse, OOG

geographical focus and situatedness of the respective community media were emphasized

The advantages of being governmentally recognized, and the opportunities this brings for the local broadcasting services, is important to highlight. While it is of course not impossible to successfully operate as a local broadcasting service, it emphasizes that community media that do not receive that recognition face additional challenges. One way for broadcasters and community media to earn that recognition is to become licensed local broadcasters. The issued licenses are re-evaluated every five years, which means that theoretically the licensed local broadcaster could change. Martijn Rademakers from DUIC has attempted to obtain a license for regional broadcasting, with a new platform, but the licence went to the existing and funded local community media station

“we have put a lot of effort into that, a lot of time, hours, and also money, but it is not really a level playing field. putting so much time and energy into it while you actually already know it is a lost cause in advance.” Martijn Rademakers, DUIC

The number of licenses awarded is limited, as a result the Dutch media cannot offer recognition or support to all community media outlets that might be interested in or deserving of that recognition.

4.3 Media landscape transformations

Local broadcasting services are situated in a continuously changing media landscape. In different and specific ways, local broadcasters navigate the challenges of digitalisation, social media, and the constant need for renewal in order to ‘keep up’.

Evert Janse from OOG summarizes the key questions local broadcasters engage with as follows:

“Which choices do you make because the Internet is becoming increasingly important, ‘online’ is central. Facebook, Instagram, Twitter, you name it all. Which choices do you make? How can you, make the right choices and have enough people there who can do that? Or do you have to drop certain things?” Evert Janse, OOG

For Willem Stegeman at SALTO, strength is in operating like a ‘shop window’ to the city, which is something neither social media and platforms such as YouTube nor provincial or national broadcasters can do. Willem Stegeman describes this as follows:

“When you are looking at SALTO1, as a tv channel, you actually a sort of shop window of the city. And the city is so multifaceted, that it cannot adequately – You can no longer place everything as well from your own perception. All those ethnicities, all those different social groups”. Willem Stegeman, SALTO

This highlights local broadcasters’ distinctiveness and potentials. With the onslaught of echo chambers and filter bubbles that social media engender, local broadcasting services can provide a way for those different bubbles to meet, and perhaps to interact on a concrete, local level. This is something social media cannot achieve. This is not to say that local broadcasting services could replace social media, or vice versa. Rather, they perform medium-specific roles in a dynamic media landscape where they can, ideally, complement each other. Embracing this medium-specificity, and allowing local broadcasting services and social media to interact productively, requires local broadcasters to change old habits, take risks, and develop new practices.

It must be emphasized that these new platforms, and social media in general, must not merely be incorporated in local broadcasters’ practices. It is equally important for local broadcasters to identify the ways in which they can play a specific role in the Dutch media landscape. As such, local broadcasters must be able to employ their time, money and energy to take the necessary risks, make deliberate choices about the media they use (and why), and thereby continue to be able to be a shop window into and for their local communities.

4.4 Volunteers – Recruitment and Relation to professionals

Local and regional broadcasts are largely dependent on the contribution of 20.00 volunteers, some of whom have worked for the organizations for decades. Despite the aim to professionalize, local public broadcasters are still in great part run by volunteers. As mentioned

by Mark Visch from NPLO local broadcasting stations heavily rely on the work of volunteers due to a lack of sufficient funds. Management and administrative positions are mostly paid employees. This suits the nature of community media stations since they like to feature media producers from the capillaries of society. Since volunteers often have other day jobs they are presented as having a better view of what it's like to be part of the community, and reflect how diverse that community really is.

According to Willem Stegeman the fact that volunteering is deeply ingrained in local broadcasting culture has many consequences. This structure creates considerable diversity, but hardly any professionalism.

“SALTO relies on volunteers and that comes with all sorts of consequences. This creates a setting in which you have a lot of diversity, but hardly any professionalism. Which is one of the griefs of the local broadcasters in the Netherlands. In Amsterdam we have a fairly complicated system, which arose in the eighties when local broadcasting services sprung to life. We made the decision to immediately choose a public access format, because it reflects the city of Amsterdam, a metropole which was already so diverse at the time. I believe this was a phenomenon that started in the United States. And that is how SALTO was born. For thirty years we have been doing public access radio and television in Amsterdam”

Recruitment

The recruitment of volunteers differs per broadcaster, and is largely dependent on the audiences the local or regional broadcaster wishes to engage. For example: when there is a university in a region, the broadcasters are likely to collaborate with this institution to recruit volunteers and provide experience and a connection to the local community to students (OOG; REGIO8). However, this strategy often only attracts a certain demographic of media makers. For example, Willem Stegeman noticed that while they make sure the open access platform is welcoming, the Arabic community was underrepresented compared to their presence in Amsterdam in SALTO's programming. They noticed the significance of this underrepresentation and created a specific policy to make sure SALTO represents the city of Amsterdam as the diverse city it is. They work with the concept of acknowledgement through recognition. In order to attract media producers from the Arabic community they made sure to add more Arabic music to their programming. Stegeman stated that when communities feel acknowledged by SALTO they are more inclined to feel at home at SALTO. According to Stegeman this policy has proved successful and had already resulted in an increased volume of Arabic media producers that wanted to broadcast with SALTO. Local public broadcasters offer a springboard to young talent. Young volunteers can develop themselves as media makers, gain experience and recognition volunteering and/or working for local broadcasters. Furthermore, open access platforms can help young media creators gain exposure for the content they create since the local broadcasting services provide more exposure than just uploading their content to various online platforms.

Relation professionals – volunteers

The lack of sufficient funds creates a certain dynamic amongst paid employees and volunteers. However, stations diffuse this tension in the following ways. By setting clear boundaries to what constitutes paid work and volunteering or by professionalizing and eliminating voluntary contributions. According to Joost Jonkers *“everybody is appreciated; however, you cannot ignore the fact that some people are getting payed and some are not.”*

Due to the amount of funding they receive at SALTO Amsterdam, they are able to provide professional management, trainings and facilities to guide the group of volunteers that choose to broadcast through their network. This helps to facilitate their open access style platform in

the sense that they can offer media producers professional guidance and equipment at a low cost. The broadcasting studio's they offer can be rented for 6 euros an hour, which helps them to avoid abuse while keeping the costs relatively low. (Willem Stegeman, SALTO)

Appendix

Overview informants

1. Marc Visch: director of the Nederlandse Lokale Publieke Omroepen (NLPO)
2. Joost Jonker: final editor of REGIO8, a local broadcaster in the east (rural) regions of the Netherlands
3. Willem Stegeman: media director at SALTO Amsterdam (Amsterdam)
4. Evert Janse : director of OOG (Groningen)
5. Martijn Rademakers, co-founder and publisher of DUIC: De Utrechtse Internet Courant (Utrecht)

All interviewees work in the community media landscape in the Netherlands. As the director of the NLPO, Marc Visch provided necessary and important context to local and regional broadcasters, as well as the institutional structure that shapes this landscape and the transformations currently taking place within it. The community media makers that we interviewed for this report were recommended to us by Visch. REGIO8 were chosen by OLON as local broadcaster of the year 2017, on account of their innovative and successful 'best practices'. The organizations listed above are also deliberately selected by their location, in order to assess the various practices in rural areas (REGIO8, OOG) and urban regions (SALTO Amsterdam, DUIC). It must be noted that while REGIO8, SALTO, and OOG are all institutionally recognized, licensed, and (partly) government-funded local broadcasters, DUIC is not. Much like the other included local broadcasters, DUIC is an example of community media with a clear focus on local journalism.