Listening, analysing, helping

Jacques Esnous on how RTL Radio in France helps its listeners to find a job

Luxembourg
RTL Group with lower revenues and earnings in the first quarter of 2009

Germany
Over 1,100 guests at the TV Wirkungstag

United Kingdom
FremantleMedia and Talkback Thames in the press

France
New evening news coming up on M6
Cover:
Montage with Jean-Jacques Esnous, Director of Information at RTL Radio France
“Unemployment is such a growing problem in France that for the second month in a row RTL, the most-listened-to radio network in the country, decided to dedicate an entire day of its programming to helping people find jobs – publishing job offers on its webpage, listening to people’s problems and analysing the latest grim numbers.” This opening sequence taken from a CNN news report about unemployment in France nicely sums up the editorial philosophy of RTL Radio to deal with a current affairs issue of interest to its French audience. The station does not skimp on the time and resources allocated to deal with it in depth. Already, its reputation is such that top politicians, from Ségolène Royal to Nicolas Sarkozy, are queuing up to say their bit on RTL. This in itself is recognition of RTL’s leadership and the professionalism of its political editors, like Jean-Michel Aphatie and Alain Duhamel.

However, quite apart from this political fact, the leading French radio station also tackles hot issues in a manner that few can match, ranging from the global economic crisis to the swine flu epidemic, the 2009 European elections or environmental protection (for example via L’Expédition RTL), to cite but a few examples. RTL Radio France dedicates a full day of broadcasts to each issue, calling on experts, decision-makers, politicians, and key witnesses to explain, to unravel or to think outside the box, and answer listeners’ questions. And it is this that enables listeners to really understand the issues, form their own opinion and come up with initial proposals for solutions, especially where environmental problems are concerned.

Among the most symptomatic initiatives bearing the mark of RTL Radio’s proximity to its listeners in France, were the two special days of broadcasts that the radio station dedicated to (un)employment, the so-called “Journée pour l’emploi”. During those two days, RTL Radio set out to inform jobseekers and help them get back to work. At a time when the news could hardly be gloomier, and talk of factory closures, planned job cuts and the immorality of some big bosses is rife, RTL Radio France’s editorial team opted to take affirmative action. Its view? A problem there may be, but there are also solutions out there. And the 17,220 job offers published by the radio station on its website over the two days of action seem to endorse that outlook. Indeed, the number of job offers was nothing short of phenomenal.

RTL Radio France was the only radio station to come up with such an idea, and its resounding success even extended beyond France’s borders, prompting CNN to come to the rue Bayard to broadcast a report about it. Moreover, the topic made the headlines on its evening news broadcast on Monday 27 April. So the US network sent a 55-man team to Addressing the concerns closest to the hearts of its listeners

RTL Radio France organised so far two Job Creation Days to help its listeners to find a job.
France - 7 May 2009
RTL Radio France, where its senior correspondent, Jim Bittermann, interviewed the RTL journalist Nicolas Poincaré just as he was about to go on air. This may have been rather stressful, but the radio station was truly proud that one of its initiatives had aroused such a close interest on the part of the world’s leading news channel.

Interviewed in turn by RTL Radio France, Jim Bittermann stressed the originality of the initiative, saying: “Your approach is very interesting. CNN asked me to report on the unemployment figures, and like every morning I turned on my radio, tuning in to RTL of course. And that’s where I hear someone mention this Job Creation Day. I found it an excellent idea. In the United States, it’s not often that a TV channel or radio station makes such a commitment to a problem afflicting society”.

Jacques Esnous, Director of Information at RTL Radio France, spoke with Backstage, telling all about the organisation of the Job Creation Days.

What gave you the idea of organising a Job Creation Day?
The answer to that is very simple. The idea stemmed from an observation: yes, the crisis currently hitting the world and France in particular is serious, but it would be wrong of us to paint a picture of doom and gloom. We are France’s leading radio station. Every day 6 million people listen to what we say, so we play a genuine multiplier role when it comes to disseminating information. Accordingly, we have a special responsibility.

At the same time, our journalistic aspirations lead us to stock as close as possible to reality and not distort the truth. Also, we’re not out to describe the world through rose-tinted glasses by saying that everything’s just fine. The crisis – and a grave one at that – is most definitely there. It is hitting many French people very hard, but the economic fabric of France is still intact, and companies are continuing to prosper and hire staff. That is a fact. That is the message we sought to bring home to people. In this way, we acted in keeping with our listeners’ desires, for they told us not to slide into doom-mongering.

At RTL Radio France we listen to our listeners and tune in to changes in society. We endeavour to gain the most accurate picture possible of the world in which we live.

Facts:
During the first day organised by RTL Radio France on 23 March, the radio station posted some 6,000 job offers. This was followed up by a second Job Creation Day on 27 April, the success of which exceeded RTL’s wildest dreams, with 11,220 job offers simultaneously posted online on RTL.fr.

The website registered 300,000 connections in two days time.

Screenshot from CNN video’s website

Jim Bittermann, CNN senior European correspondent came to RTL Radio France’s studio to enquire.
How do you organise such a day?
RTL Radio France’s full machinery swung into action: not just the editorial team, as you would expect, but also the people in charge of entertainment programmes and the radio station’s online activities. Together with Editor-in-Chief Hervé Béroud we devised the plan for the day and invited ministers and captains of industry to broaden the scope of the debate and show our listeners that France’s economy hasn’t broken down. On the entertainment side, the presenter Julien Courbet, who is well-known to listeners for his weekly programme Ca peut vous arriver (It Could Happen To You), which airs during the week, presented a special programme entitled La France qui marche (France Which Is Working). Then Tristan Jurgensen, who runs RTL Net, arranged everything on the Internet.

The figures suggest that your initiative was a phenomenal success. How do you explain this?
I was more surprised than anybody by our listeners’ response and their wild enthusiasm for our day of action. Almost spontaneously [RTL merely launched a few appeals on air], listeners posted 6,000 job offers on our website RTL.fr in a single day. In the space of 48 hours, our website registered 300,000 connections. For the second day that we organised at the end of April, more than 11,000 job offers were posted on our website, and once again there were several hundred thousand connections.

All the same, I must admit to being both satisfied and worried by this result. Satisfied because some listeners woke up in the morning without a job, tuned into RTL and ended up going to bed that night with a job. Thanks to us, company bosses who had been seeking staff, in some cases for over six months, found the people they had been looking for. But I’m also concerned, because I ask myself questions about the efficiency of French administrative structures for helping the jobless get back to work. I think the administration has some progress to make in this domain.

The US network CNN came to report on your initiative. Is this proof that you had the right idea at the right time?
CNN’s journalistic approach is the same as ours: sticking to the facts without allowing ourselves to be pushed under by the economic crisis, and reiterating that the news isn’t all bad. It goes without saying that we were flattered to see our Job Creation Day be of interest to such a major global media player, but the most important thing to me remains the words of our listeners, who saluted our initiative and thanked RTL Radio France for the service it had provided for them. So we intend to repeat the initiative and devote one day every last Monday of the month. It’s really important for us to maintain our efforts over the long term, because our goal really was not to pull off a media coup: the issue is too serious for that. Our approach appeals to citizens, and when I say that we are a radio station of the people, to me that means a radio station that serves citizens and is in touch with their concerns. At the end of May, we will stage the next Job Creation Day, focusing on jobs for young people, because people under 26 years of age are paying a heavy price for the crisis in France.

“An advertisement aired by RTL Radio France gives me three replies in 24 hours, whereas an advertisement by the French National Employment Agency (ANPE) gives me no replies in six months”, said Marc Antonelli, a company boss looking to hire an electrical engineer.
Lower revenue and earnings in first quarter of 2009

RTL Group had to cope with a tough economic environment in the first quarter of 2009 as TV advertising markets across Europe declined by double-digit rates.

Luxembourg - 7 May 2009

Against this background, reported Group revenue was down 11.1 per cent to EUR 1,188 million (Q1/2008: EUR 1,336 million).

Reported EBITA declined to EUR 87 million (Q1/2008: EUR 188 million) due to decreases across all profit centres, restructuring costs (EUR 9 million) and higher start up losses (EUR 18 million) mainly following the first-time consolidation of Alpha Media Group in Greece. This translated to a reported EBITA margin of 7.3 per cent (Q1/2008: 14.1 per cent). The net cash position as of 31 March 2009 amounted to EUR 741 million (in the meantime, the dividend payout amounting to EUR 541 million was made on 24 April 2009).

As announced in March 2009 at the presentation of the 2008 full-year results, RTL Group is reviewing all costs and structures in response to the substantial slowdown in advertising bookings. This process will result in a significantly lower cost base across the Group’s core businesses which will be fully implemented by the year 2011. Until then, the Group expects a steady increase in cost savings.

Given the current state of the advertising markets and the very short-term bookings cycle, it is impossible to give reliable full-year guidance. But it has to be expected that the profitability level will be considerably down compared to 2008.

Operational highlights

- RTL Group’s main flagship channels – RTL Television in Germany, M6 in France and RTL 4 in the Netherlands – had a powerful start into 2009, increasing their audience shares compared to the first quarter of 2008.

- FremantleMedia continues to produce the highest rated entertainment shows in 2009: American Idol on Fox remains the No.1 show in the US with a peak audience of 30 million viewers so far this season, while in Germany, Deutschland sucht den Superstar (Idols) on RTL Television has increased its audience year-on-year; in the UK, the launch of the new series of The Apprentice (BBC One) broke new audience records to win 8.7 million viewers.

- In February 2009, FremantleMedia acquired a 75 per cent stake in Original Productions, the US-based creator of hit TV shows such as Ice Road Truckers.

- In early March 2009, Five presented a comprehensive restructuring plan, designed to increase both the efficiency and profitability of the UK broadcaster; the plan includes flatter management structures and a significant headcount reduction.

- In addition, Five has undertaken stringent cost management across its channels allowing funds to be focused on more commercially valuable parts of the schedule such as peak-time.

- Following the first-time full consolidation of Alpha Media Group in Greece, the local management initiated a comprehensive business review and started to re-position Alpha TV as a channel targeting a younger audience.
M6 publishes revenue figures for the first quarter 2009

In the first quarter of 2009, Groupe M6 reported stable consolidated revenues amounting to EUR 327.4 million at 31 March 2009.

France - 5 May 2009

Groupe M6’s first-quarter performance demonstrates its resilience in a deteriorating economic environment, thanks to the strengthening of its position in the television market and to its balanced revenue sources.

The group’s multimedia advertising revenues (M6 channel, digital channels, other media) are down 7.3 per cent to EUR 171.4 million for the first quarter of 2009, of which EUR 146.9 million are advertising revenues from the channel M6 (down 11.0 per cent) and EUR 24.5 million are other advertising revenues (up 22.5 per cent).

During the first quarter of 2009 expenditure on TV advertising declined, in a market characterised by very limited visibility. In this difficult environment, M6 was the only channel to grow its total audience share, to an average 11.0 per cent (up 0.2 percentage points) and its audience share in the key commercial target group of housewives under 50 to 17.6 per cent (up 0.3 percentage points).

At the end of March 2009, the digital channels’ revenues were up 12.1 per cent, driven largely by W9 and Téva. In the first quarter of 2009, diversification and audiovisual rights revenues were up 11.5 per cent.

Non-advertising revenues were up 9.6 per cent for the period.

Groupe M6 has not implemented any growth capex in the first quarter of 2009, and maintained its efforts to reduce operating costs and optimise cash flow from operations. At 31 March 2009, Groupe M6’s financial situation is sound, with a net cash position of EUR 94.2 million, compared with EUR 38.3 million at 31 December 2008.

The decrease in the M6 channel’s advertising sales will adversely affect the consolidated operating income in 2009. The Group does not foresee any change in the advertising market trend in the coming months.

EUR 8.1 million in net profit

The Spanish family of channels outperforms the market but reports declines.

Spain - 30 April 2009

Against the backdrop of the Spanish TV market being one of the hardest-hit in Europe by the economic crisis, Grupo Antena 3 generated net profits totaling EUR 8.1 million for the first three months of the year. This represents a 74.2 percent decline compared to the same period in 2008. In the first quarter of 2009, revenues at the family of channels came to EUR 175 million, down 19.5 percent year-on-year. Nevertheless, Antena 3 clearly outperformed the overall Spanish TV market, which declined by 28 percent. The group’s first-quarter EBITDA came to EUR 22.8 million, after EUR 59.4 million a year ago.

Difficult market environment notwithstanding, Antena 3 managed to increase its share of the TV advertising market during the first three months of the current business year, from 24 per cent in Q1/2008 to 25 per cent in Q1/2009. The group also initiated a strict cost-reduction programme in every imaginable area during the first quarter.
This year, at the 6th TV Effectiveness Day, its joint organisers IP Deutschland, SevenOne Media, AS&S and ZDF Werbefernsehen were joined for the first time by the airtime sales agents El Cartel Media, Viacom Brand Solutions, Tele 5 and Discovery Networks as new partners. Wolfram Kons, moderator of Punkt 6 on RTL Television, guided the more than 1,100 guests – advertising customers, experts from advertising and media agencies, journalists – through an entertaining day. One highlight were the polling devices distributed to guests, which could be used to poll their mood and knowledge in real-time.

David Brennan of the genre-marketing organisation Thinkbox – the British counterpart to TV Effectiveness Day – gave a detailed report on the simultaneous use of television and internet. In his speech, ‘TV and internet: Better Together’ Brennan cited a new study which indicates that the two forms of advertising do not – as is often claimed – impede each other, but instead are complementary. He showed videos of in-depth interviews which clearly showed that in a parallel use of internet and television, a TV commercial will deliver the initial impetus which ultimately triggers an action on the internet – such as searching for information or buying the product outright. “The emotion of television and the rational power of online are working together,” said Brennan “And this makes television a point-of-sale medium.” To back up his statement, he showed a video of two teens seeing, for the first time, a spot for a portable games console being used to train memory in middle-aged people, and then going on to order the console as a present for their mother.

In his speech entitled ‘Secret Reach’, Dirk Ziem of Concept M also spoke about the use of various media and television in parallel, but noted that in most cases, the use is not simultaneous in the true sense of the word. Instead, said Ziem, the viewers put together their own media mix – with varying degrees of involvement and attention. Television is by turns used as a secondary or primary medium. “Since its use as a secondary medium is not taken into account in audience measurements,” Ziem explained, “we are dealing with a hidden demographic here, whose attention...
needs to be gained.” Once the attention of these users has been gained, the effect achieved is accordingly higher, since these viewers have actually been distracted from their primary activity. Ziems presented various TV spots and videos of media consumers as proof of effectiveness, and pointed out that the sound design in particular plays an important role in getting this “secret demographic” to sit up and listen. He cited some commercials, including that of the do-it-yourself mart Obi, whose new version of the Queen song *We will rock you* not only appeals to learned patterns – the song – but also subliminally communicates the message “DIY mart rocks”. Even without visuals, this example triggered an aha-experience among his listeners.

At the start of the event, Rheingold’s Stephan Grünewald gave a very lively presentation of the important role that television has come to play in society today. Television, said Grünewald, among other things serves as a kind of compass for reality. By communicating social values through information and news programmes, it has become anchored as a pillar in society. Today’s TV programming, with its comedy and action series, also serves as a “pharmacy of feelings” – viewers use the programmes to achieve different moods. Grünewald also pointed out that formats like *House* or *Verliebt in Berlin* (In Love in Berlin) portray human-interest stories and ways out of tough situations, which makes one’s own suffering appear more bearable in comparison. “All of these functions help to maintain television as the key medium and ensure its continued success,” said Grünewald.

In other presentations, Wolfgang Ullrich, Professor at the University of Design in Karlsruhe, spoke about the interrelationship between intelligent product design and advertising; René Weber, Professor at the University of California, presented results from neurophysiological TV research and its implications for advertisers; and Ralf Langwost of Idea Management showed how creativity and advertising effectiveness can be combined for particularly effective commercials. The convention continued with colourful presentations by Detlev Buck, director of feature films and commercials, and Armin Jochum from the Jung von Matt advertising agency, before Peter Wittmann rang in the evening with a satire of the sometimes incomprehensible jargon used by advertising researchers. The event ended with a TV Ad Night hosted by the organisers in the King Kamehameha Suite, where guests were invited to chat about the topics of the day in a relaxed setting.
The money comes from the RTL Spendenmarathon, which raised a record EUR 7.14 million in November 2008. Franziska van Almsick is the patron of the RTL Children's Houses project for the Braunschweig-Wolfsburg region. In collaboration with local social service agencies, drop-in centres will be set up for disadvantaged children in the region. In addition to primary care and food, the children also receive help with their homework and opportunities for play and leisure activities.

“The RTL Spendenmarathon and Stiftung RTL – Wir helfen Kindern feel it is very important to launch sustainable children’s aid projects here in Germany as well. I am particularly pleased that we can offer a lot of children in the Braunschweig/Wolfsburg region a real chance for a better future with our RTL Children’s Houses,” said Wolfram Kons, RTL Television Charity Director. “It is a unique campaign and I thank everyone who made it possible,” said Franziska van Almsick, “especially the viewers with their donations. I’m overwhelmed.”
In the Financial Times Deutschland interview, Tony Cohen explained that shows such as Idols or Got Talent and long-running audience favourites like The X Factor, Good Times – Bad Times and The Price is Right are in high demand, and are particularly crucial in helping to weather the current economic crisis.

Cohen pointed out that FremantleMedia will continue to invest in its future. “We’re investing in format development, but we’ll also make some acquisitions,” said Cohen. The company is particularly keen on Eastern Europe and Asia.

The FTD article explained that it is more and more important for producers to utilise content on the Internet as well. FremantleMedia signed an agreement with YouTube last December, ensuring appropriate marketing for videos made from FremantleMedia content. “It’s a groundbreaking deal,” said Cohen. At the same time, FremantleMedia is developing video offerings for online platforms such as MySpace.

On Friday, Lorraine Heggessey, CEO of Talkback Thames, gave an interview to Broadcast. Heggessey, who recently returned from a business trip in the US, talked about the huge popularity of Susan Boyle, a Britain’s Got Talent contestant who “was featured in every single news bulletin” in the US while she was there. She attributes Boyle’s worldwide success not only to Internet platforms like YouTube and Twitter, but also to the “positive story about a talented woman triumphing against the odds”, which Heggessey calls a “classic feel-good story that we need at this point in time”.

Although Talkback Thames has had a lot to celebrate recently including winning four Bafta awards and massive hits with programmes such as Britain’s Got Talent and The Apprentice, the credit crisis has impacted on the company’s business. Her biggest customer, ITV, faces severe financial problems, with the consequence that The Bill’s number of episodes has been reduced by almost half. This has resulted in redundancies amongst the staff working on the show.

As with most television companies in the current climate, a recruitment freeze is in place and an overhead review is under way at Talkback Thames. They have also cut back on sponsoring industry events diverting the money into programme development.

With The Bill massively scaled down Heggessey states that “looking after returning series is just as important as cultivating new shows”. It is important to ensure that existing shows like The X Factor, Britain’s Got Talent, and The Apprentice remain on song, whilst keeping other less high-profile, long running stalwarts such as Grand Designs and Escape To The Country fresh. And it must do this without neglecting the development slate.

According to Heggessey, it is especially hard to cut costs on those existing shows, as each year Talkback Thames is “trying to raise the bar and do something different”. Nonetheless, she is optimistic that shows like Britain’s Got Talent will remain successful, as in times of crisis they become even more popular than usual.
On 30 April, UFA discussed the corporate social responsibility of media professionals at the 16th UFA Exchange in Berlin.

Germany - 5 May 2009

At the event under the heading “Social values: the responsibility of media professionals”, the high-profile speakers and panel participants were joined at Bertelsmann Unter den Linden 1 in Berlin by some 50 producers and managers from across the UFA group, as well as some media representatives. In his opening speech, Wolf Bauer, Chairman and CEO of UFA, elaborated on the importance of accepting one’s responsibility to viewers. “It is part of the nature of the medium,” said Bauer, “that we create a new reality by depicting it” – and the responsibility attendant on this creation of new realities should not be underestimated.

Norbert Bolz, Professor for Media Sciences at the Berlin Institute of Technology, gave the first keynote, speaking on values and why television can be helpful in communicating values. He began by contradicting the often-expressed opinion that modern societies lack values. However, Bolz continued, the old-established hierarchy of values no longer applies, making equal treatment difficult. In communicating the values themselves, meanwhile, television can be of great assistance. In this context, TV content can be broken down into three categories: information, entertainment and advertising. Information is initially dominated by bad news, which becomes more bearable through personalisation and emotionalisation. Each piece of news is always followed by the mention and often even the reprimanding of real or possible culprits. This gives rise to a sense of justice that makes the bad news easier for viewers to bear and ultimately conveys morality. Bolz went on to say, however, that entertainment is an even more important agent than information – here, values and ethics are much more subtly conveyed: “Entertainment television can transport positive messages without having to declare them.” Even values that one would otherwise reject, can be subcutaneously transmitted in this way. Bolz cited advertising as the third pillar: it incessantly shows ideal worlds, which while
they are recognised as being illusionary are still fascinating. He closed by saying: “Television produces morality non-stop – perhaps even more of it than information.”

Norbert Schneider, Director of North Rhine-Westphalia’s State Media Authority, took the floor and stated that television itself does not create values, but “shows the values that a society has already agreed to.” Therefore, it is merely a vehicle for values. “They cannot be placed like products,” argued Schneider. The message is – as Bolz explained before him – transported subliminally. “It all happens incredibly surreptitiously and at the same time totally publicly.” Therefore, Schneider demanded, it is necessary to not just ensure that content is not only legally, but morally unobjectionable as well. “Responsibility means thinking about the post-broadcast consequences as well.” But, Schneider went on to say, in most cases the publicly fought value debates are merely “false alarms” anyway.

In the afternoon, Rob Clark, Senior Executive Vice President Entertainment and Production at FremantleMedia, took an international look at values and ethics. He did not, however, delve into cultural differences, but listed ten basic rules that should be taken into account everywhere and at all times in order to meet one’s social responsibility. In a nutshell: “The way to make programmes is with an honest heart and conscience.”

Jens Bujar, Creative Director at Grundy Light Entertainment, provided a personal comment on the issue, speaking among other things about the dilemma producers face when they have to decide, for instance, whether to let candidates appear on a talent show or to turn them down. He cited Susan Boyle, a candidate in the current season of Britain’s Got Talent, as an example. “If you let her on, you change her life,” explained Bujar. “But you don’t know at first whether the change will be positive or negative. This raises questions such as: do you have to protect candidates from themselves? Are you even allowed to?” Bujar then touched on the responsibility of candidates and of viewers at home, too. “We should also talk about whether media are responsibly dealt with at home, too.”

The event ended with a panel discussion between Wolf Bauer, Norbert Schneider, Joachim Kosack and Günter Struve, ARD’s former Director of Programming, moderated by the journalist Stefan Niggemeier. Wolf Bauer emphasised that it is particularly important to know about the mechanisms of influence, as exposed by research. “Internal debate about certain formats with a view to responsibility and values is important and serves to sharpen our awareness,” declared Bauer. The panel agreed that breaking with taboos doesn’t automatically result in good ratings.
The news was released to the press last Tuesday by Nicolas de Tavernost, Chairman of the Management Board of Groupe M6, during the Annual General Meeting: “The televised evening news that the channel M6 intends to launch on 7 September will start at 19:45,” he announced.

The new television news programme will replace 6 Minutes, the short all-image news show. “We will try to produce a news programme that is more up-to-date and faster,” explains Nicolas de Tavernost. “We think it’s time to fearlessly establish our position in national television and to rise to the challenge of the competition, including the area of news,” he added.

As for the format and presenter of the future news programme, he assures that there will be “a surprise in the presentation.” “Listening habits are formed in a lasting way over a long period,” Nicolas de Tavernost underlines. As for the televised news at 19:45, “We don’t expect a rapid audience increase. For that reason, we are taking a lot of time to put it on the air,” he explains.
The best start to a year since 2004
The channels of Mediengruppe RTL Deutschland achieved a 34.9 per cent market share in the 14 to 49 age group in April 2009. With an average audience share of 17 per cent in the first four months, RTL Television had the best start to a year for five years.
Germany - 4 May 2009

Second best score ever for radio web sites
The number of unique visitors for the radio sites of Fun Radio and RTL 2 have risen by 18 per cent and 36 per cent in one month, respectively – registering the second best score ever thanks to innovative applications.
France - 4 May 2009

A month of records
This month M6 confirms an excellent start to the year: it is the only channel so far to make gains in the first four months of 2009 with a 10.9 per cent total audience share (as compared to 10.8 per cent for the January to April 2008 period).
France - 5 May 2009

Films, glitter and gossip
This year’s 62nd edition of the Cannes International Film Festival will take place from 13 to 24 May. From the moment it opens, Nicolas Buytaers will be reporting on it all from his front-row seat for the benefit of RTL-TVI viewers and Bel RTL listeners.
Belgium - 5 May 2009
Project Runway Korea names first winner
The South Korean finale of the first series of *Project Runway Korea* has found two winners: the 26-year-old freelance designer Lee Woo Kyung and the cable channel On Style, to which the show brought an enormous share of audience.

Singapore - 6 May 2009

Leader among the DTT channels
In April 2009 W9 stepped up to the number one place on the podium. M6’s digital sister channel even gained a record audience share of 2.4 per cent among viewers aged 4 and above.

France - 6 May 2009

A bright future ahead
*RTLinfo.be* set a new record, with more than 580,000 videos watched in one week.

Belgium - 7 May 2009
People

A new member in the panel of judges

Germany - 7 May 2009

Norbert Sauer, CEO of UFA Fernsehproduktion and Producer, has been appointed to this year’s panel of judges for “Drama and Comedy TV Series” at the annual Monte Carlo Television Festival, which honors the year’s best international TV programme, producers and actors.

The 49th Monte Carlo Television Festival will take place 7 June to 11 June. As part of an international jury of renowned experts, Norbert Sauer will choose the best drama and best comedy TV series. Award winners in recent years have included Desperate Housewives, CSI: Las Vegas, 24 and Turkish for Beginners.

Norbert Sauer is CEO of UFA Fernsehproduktion and began his career at UFA 30 years ago. To date more than 300 TV events, movies, series and serials have been produced under his leadership.