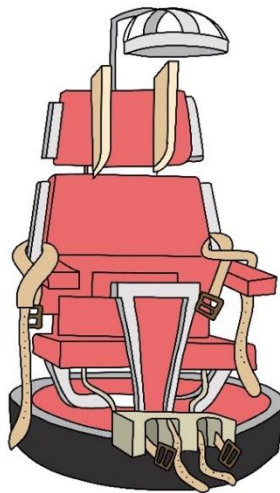




The Real Voices of Holland: Digital Culture as a Stage for Social Change

A study on how memes are used to digitally iterate socio-political messages regarding The Voice of Holland's sexual violence discourse and how they conform to the process of social change that is politicized through the sexual misconduct bill in the Netherlands.



BA Thesis

Tinka Krikke (2038674)

Online Culture: Art, Media and Society

Department of Culture Studies

School of Humanities and Digital Sciences

July 2022

Supervisor: Eleonora Sciubba

Second reader: Camilla Spadavecchia

Abstract

While issues within the field of sexuality seem to increasingly manifest itself in research and politics, this study aims to dive deeper into the incident of The Voice of Holland and the sexual violence discourses it brought about in the digital culture. It analyzes memes and their politically humorous character to gain insight into the collective critique and the efforts for social change when it comes to sexual misconduct (policies). After collecting a dataset of TVOH memes, qualitative content analysis is used to categorize the memes according to their key messages. Following this, critical discourse analysis is used to connect the key messages of five categories to theories on power, normativity, and social change. User-generated content like TVOH memes serve as political humor, since they either challenge existing socio-political structures, or illustrate what a more desired future looks like. In the end, the extent to which the collective response (represented in the memes) resonates with the social change in which the sexual misconduct bill takes place is evaluated in the discussion. It becomes clear that when a meme's key message is critical of rape culture, it closely relates to the process of social change politicized by the sexual misconducts bill. Both the memes and the bill elicit more discussion on issues of sexual violence, call for accountability of perpetrators and policymakers, give voice to victims, recognize the normative workings of power, and on the whole, argue for a normalization of consent in sexual activity. At the moment a meme's key message is not critical of rape culture, but rather excuses it, its position in the process of social change depends on the uptake of the memes' audience.

Preface

Just like all my friends on the third Thursday of January 2022, my homework was put on hold to watch a YouTube video everyone was talking about. A few days prior, sexual violence allegations against the coaches within The Voice of Holland appeared in the news. A singing show that my family and I have devotedly watched for many years, suddenly disappeared from our television screen. Tim Hofman announced he would broadcast a YouTube video dedicated to the allegations. Everyone was talking about it, everyone had different opinions about it, and everyone was eagerly waiting for the video to appear. Regardless of the importance of the attention that would be put on such serious issues, it also felt somewhat strange to see everyone ‘grab the popcorn to watch the juicy stories unfold’. It was not entertainment, or ‘juicy’, but rather a disturbing and saddening representation of what is undoubtedly the reality in many other domains of society.

Just like I could not listen to the victims’ stories without a lump in my throat, I could not listen to the ending interview with John de Mol – the producer of the show – without any confusion or frustration. How could he not understand the restraints that may withhold a victim from accusing the man that obviously overpowers them, or even from coming to terms with the abuse itself? Well, it is rather clear why he does not. Even though I can somewhat understand de Mol’s inability to put himself in the victims’ shoes, it showed me the importance of letting the victims be the one to be given a voice. Tim Hofman, in the BOOS video, did exactly this. So even though I felt confusion and frustration in De Mol’s words, I felt comfort and gratitude in those of Hofman.

After watching all the narratives unfold, my Instagram feed began to overflow with posts that resonated with the exact emotions I had felt during watching the episode. My thoughts on the victims, the perpetrators, John de Mol, and Tim Hofman, were in a way confirmed by the discourse on my phone screen. A few core messages seemed to dominate this discourse. It is not the women’s fault. Focus on the perpetrator’s accountability. Never abuse a position of power. Consent should always be present. These messages were expressed in concrete ways, such as in texts, but also in humorous and visual ways, such as in the many memes spread on Instagram. While scrolling through the memes that everyone (re)posted, I could only stop and wonder what this response to TVOH’s incident tells us about a collective conception when it comes to sexual violence (policies). What are people’s normative expectations of the parties involved in this specific incident and what does this say about broader socio-political structures in a certain context?

Table of contents

1. Introduction	4
2. Theoretical framework	9
2.1 Social change and its normative aspects	9
2.2 The role of social change agents	11
2.3 Political humor in memes and its role as a pervasive discourse	12
3. Data and methodology	15
3.1 Selecting the data through purposive procedures	15
3.2 Coding the data through qualitative content analysis	15
3.3 Making meaning of the data through critical discourse analysis	17
4. Analysis and results	18
4.1 Ignorance and its relation to power	18
4.2 Victim blaming: Women should learn how to talk	22
4.3 Emblematic play: The Abuse of Holland	26
4.4 BOOS as a social change facilitator	28
4.5 The power of ‘just a joke’	31
5. Discussion	34
5.1 John de Mol’s ignorance	35
5.2 John de Mol’s victim blaming	35
5.3 TVOH emblematic play	36
5.4 Tim Hofman’s role in BOOS	36
5.5 Uncritical rape jokes	37
6. Conclusion	38
7. References	40
Appendix	44

1. Introduction

While various voices seek a platform to express their experience, the digital culture makes way for those voices to be heard. This study aims to dive deeper into the incident of The Voice of Holland and the sexual violence discourses it brought about in the digital culture while connecting it to concepts related to power, normativity, and social change. The analysis of this digital discourse – specifically memes and their potentially political humorous character – will give more insight into the collective critique and the efforts for social change when it comes to TVOH's incident and more general sexual misconduct policy measures. Before being able to do so, several necessary aspects that will be involved in this study must be introduced. Subsequently, the aim of this research will be further specified through the formulation of two research questions and several sub-questions (which are stated below), illustrating their societal relevance in the process. In the main, this study seeks to provide an understanding of a normative response to a real-time, recent, and relevant incident, placing it in a broader process of social change.

The Voice of Holland (TVOH) is one of the Netherlands' most famous singing talent shows and its concept has been adopted by many other countries. The show was initially produced by Talpa, with John de Mol at the top of the company, and brought together many well-known singers in the last 20 years. The show is divided into several phases. The first few episodes are dedicated to the 'blind auditions', in which the candidates audition in front of the backside of four chairs where the four jury members sit. When a jury member is pleased by the singing of the candidate, they can let them through to the next round by turning their chair around, after which they can also get a glimpse of the candidate's visual performance. When multiple jury members turn around, the candidates may choose one to coach them during the continuation of the show. The jury becomes a candidate's coach and guides them through the next phases of the show, therefore being in closer contact with them than in many other talent shows. This contact was used by several male coaches and employees as a means to abuse their power position toward female candidates, as was later disclosed in a video by BOOS, the Dutch YouTube channel that gave these female candidates a platform for their voices to be heard.

Reaching over 10 million views in just a few days, BOOS' YouTube video on The Voice of Holland on 20 January 2022 has been hard to miss in the Dutch news. The Dutch YouTube platform BOOS, hosted by Tim Hofman, has always been a well-known channel, but this episode exceeded all others. Hofman uses the platform to stand up for any 'angry' (*boos*) people who are

wronged in some way and wish for Hofman to help them reclaim their justice. In the episode of January 20th 2022¹, victims of sexual violence were given a platform to voice their harassment experiences with men working at TVOH, turning the world of the Dutch entertainment industry in (terms of sexual violence policies) upside down. After BOOS' video about the show was posted, TVOH was immediately taken off television. In June of 2022, BOOS was the first-ever YouTube series to ever receive a television award, while Tim Hofman was titled the most influential person in the Dutch media of 2022.

The YouTube video deals with several allegations against certain men within TVOH: Jeroen Rietbergen, Marco Borsato, and Ali B. The leader of the band, Jeroen Rietbergen, was accused of sexually intimidating dozens of women (including minors) that participated in the show. The victims anonymously described their experience with Rietbergen, which mainly included him sending them sexual messages, making inappropriate comments, asking them to come to his hotel, sending photos of his genitals, and other similar offensive behavior. In BOOS, Hofman regularly mentioned the powerful position that the bandleader had. Rietbergen might not be a coach, meaning that he has no direct say in a candidate's continuation in the show, but he is a big name in the music world of TVOH, determines the songs for candidates, and is the brother-in-law of the producer of the show, John de Mol. The second stream of allegations revolved around TVOH's coach Marco Borsato, who coached The Voice Kids as well and who was reported by a woman for sexually assaulting a minor, as she was 15 at the time. In BOOS, several more women came forward about Borsato's inappropriate contact with the candidates he was coaching. For example, he would have touched (underage) girls' bottoms during one of his TVOH barbecues. As mentioned, Borsato is a coach and therefore determines whether a candidate comes further in the show. This powerful position, especially how it is abused, is again very much emphasized by Hofman in the video. The third person being dealt with in BOOS, Ali B, is a coach as well and has perhaps the most serious allegations against him. In the video, we see a girl that finally recognizes her experience with Ali B as rape and goes to the police to officially report it. In BOOS, multiple victims described their experience with the coach, which mainly included how he oftentimes made inappropriate sexual comments, or how he pressured his (ex)candidates into having sex with him. They voice their perspective on the situation: how they feared him, how they understood his authority as normal, and how they thought the rape must have been their fault (BOOS, 2022).

¹ BOOS: THIS IS THE VOICE. (2022, January 20). [Video] YouTube.

After the first girl filed a report to the police, she describes how Ali B's behavior is technically not illegal. In the current Dutch sexual misconduct law, which includes assault and rape, a sexual misconduct is only prosecutable when violence can be proven. As one can imagine, this undermines many factors that can shape a victim's experience with assault or rape, such as certain fears that might stop them from 'fighting back'. The latter is taken more and more into consideration when it comes to contemporary debates on sexual violence, which will become apparent in the analysis (see chapter 4), and which is why the current law is bound to change.

On March 8, 2021, the Dutch Minister of Justice and Safety, Ferdinand Grappenhuis, declared to the Netherlands' House of Representatives (*Tweede Kamer*) that all forms of nonconsensual sex must be punished by the law. He proposed a bill in which sexual misconducts become prosecutable at the moment consent is absent, instead of when resistance is present. Also, acts that were not punishable before, such as sexual intimidation or sex chatting with minors, would be included in the law. The Council of State (*Raad van State*) dealt with the bill in the spring of 2022 and published their advice for it on June 13, in which they agreed with Grappenhuis to "change the penal code [*Wetboek van Strafrecht*] to modernize the criminalization of various forms of sexually aggressive behavior"² (Raad van State, 2022). However, they also declared that the actual prosecution of perpetrators will remain to be a complex matter when there is absence of proof – or limited capacity to accumulate this proof. In 2024, if all goes as planned, the change of the law will actually take place (Rijksoverheid, 2020).

The minister's bill was much applauded by (activist) individuals in the digital culture. The key messages of their digital discourse indicate a certain change in socio-political structures when it comes to sexual misconducts, which this study aims to explain. The appraisal of the change of the law seemed to align with the message that dominated in the digital discourse that revolved around BOOS' episode of TVOH. It will be interesting to see to what extent TVOH's incident and the discourse it evoked in the digital culture plays a role in the process towards a change of the sexual misconduct bill, in other words, to what extent the collective critique in the digital discourse of TVOH parallels with a collective desire to change this law. By noticing that memes make up a large part of this discourse, the following research questions came about:

² All translations of the Dutch government are the author's.

RQ1: How are memes used to digitally iterate socio-political messages regarding The Voice of Holland's sexual violence discourse?

RQ2: How do these memes and their socio-political critique on TVOH's incident conform to the process of social change that is politicized through The Netherlands' sexual misconduct bill?

These research questions will be gradually answered based on the following sub-questions:

SQ1: When can something be recognized as social change?

SQ2: What role do memes play in the spreading of socio-political messages?

SQ3: What do the memes about TVOH tell us about a collective critique on the show's sexual violence responses?

SQ4: How do the memes about TVOH contribute to a process of social change?

SQ5: To what extent does the collective critique on TVOH's incident correspond with the same social change enabled by the sexual misconduct bill?

Alongside the sexual misconduct bill put forward by Grappenhuis, other issues around sexuality seem to increasingly appear on the political agenda. Research within the field of sexuality has played an important role in the benchmarking of sexual practices (Gagnon, 1975), making it significantly influential in providing a general understanding of what is right and wrong about sexuality in society. While building on various research that has been done in the field of social change, rape culture, and political humor, this study aims to discover exactly those right and wrongs when it comes to the sexual violence in TVOH's incident. Insight into the normative response (in the digital culture) to this incident can be of great societal relevance for policymakers, future researchers, or – as became evident with the sexual misconduct bill – legislators.

In the following chapter, a theoretical framework will be established that demarcates several concepts, such as social change, memes as a political discourse, and their relation to sexual violence norms, answering both SQ1 and SQ2. After explaining how the memes were collected and according to what method they will be analyzed in chapter 3, the actual analysis will take place in chapter 4. Five categories will be described, being titled 'John de Mol's ignorance', 'John de

Mol's victim blaming', 'TVOH emblematic play', 'Tim Hofman's role in BOOS', and 'uncritical rape jokes'. Each category will give more insight into the digital discourse's key messages, answering SQ3, SQ4, and RQ1, after which each message will be compared with that of the sexual misconduct bill in chapter 5, answering SQ5 and thereby RQ2.

2. Theoretical framework

Before delving into the digital culture that provides us with all sorts of socio-political messages that this thesis is concerned with, a theoretical context is needed to strengthen our conceptual background on the issue. This chapter introduces crucial concepts and theories regarding social change, memes as a political discourse, and their relation to sexual violence norms that will guide this research. As the theoretical background for the analysis gradually develops, both SQ1 and SQ2 will be answered.

2.1 Social change and its normative aspects

Social change sounds like a straightforward solution, but what is it exactly and when do we know it occurs? Social change, often also known as social evolution, is the gradual alteration of societal orders and/or systems and is thus always on an institutional level (Ryder, 1965). Of course, change is always happening because no society constantly stays the same. The active role that individual agents of change take, often driven by a goal that challenges a socially problematic system, is what generally characterizes *social* change. The institutional aspect of social change makes the act of change extremely complex and tough but when done effectively, it is also exactly what makes social change so powerful.

When looking at the prevention of sexual violence in institutions such as TVOH as a matter of social change, it becomes evident that normative understandings of sexual assault and rape have a significant effect on the way we tolerate sexually offensive behavior. Norms and normalization processes have always been crucial in feminist studies, as many classical feminist scholars – such as Mary Wollstonecraft, Virginia Woolf, or Simone de Beauvoir – have attempted to unravel societal ‘common senses’ about gender and sexuality, and critique those which unjustly conform to heteropatriarchal standards (Spade & Willse, 2015). They are norms, constructed and enforced by powerful societal normalization processes. Feminist scholars such as Spade and Wille (2015) illustrate, being inspired by Foucault and his theories on the work of normalization and regulatory power, that power is not merely repressive – like a top-down oppression – but rather productive. Power presents society with a ‘common sense’ story that tells us which norms to conform to. This means that power works through the generation of knowledge about society that simultaneously shapes society, resulting in the production of norms that people use to regulate their own behavior. Power in this sense is thus regulatory, as certain norms define what is and what is not proper

behavior, after which people are subject to disciplining themselves and others according to these norms (Foucault, 1990): “Feminist activists and scholars have accounted for the development of this kind of normalizing power, and how power works both through institutions and through the internalization of these norms within the subjects of those institutions” (Spade & Willse, 2015: 4).

A great deal of our current normative understandings of sexual violence are formed by expressions of the so-called *rape culture*, which is a system of beliefs that normalizes the toleration of sexually aggressive behavior. The term is often used by feminist scholars, such as Rentschler (2014), to explain behaviors that deny the severity of sexual violence and blame the victim in the process. The existence of such ideas mainly relies on the continuous production and reproduction of gender norms that govern sexual behavior. Discourses in popular media, amongst other things, “have the ability to produce and uphold these norms” (Spade & Willse, 2015: 4). In a rape culture, physical and emotional aggression toward women becomes the norm (Buchwald *et al.*, 1993), which is oftentimes implicitly expressed by all sorts of popular media. Think about movies in which sexual assault is romanticized, songs in which sexual aggression is idealized, or tweets in which victim blaming is normalized. Of course, these do not come without a response. Norms that are formed by the rape culture have been contested by many on social media, who all wish to normalize a *consent culture*. This consent culture stands in opposition to rape culture, as it refers to a system that wishes to normalize the act of asking for consent for sexual interaction. The emerging dominance of this system points to a growing appreciation of having and sustaining bodily autonomy and setting individual boundaries.

Normalization of the consent culture’s principles in institutions such as TVOH, which points to prevention and intolerance of sexually transgressive behavior, thus requires a social change in our normative system. At the same time, its conflicts are also exactly what can stimulate such a change. It has become evident that conflict within social systems - such as the incident of TVOH - can have a very functional role in the process of social change (Coser, 1957). In the case of TVOH, one could say that normative principles of rape culture and consent culture appear to clash. How this conflict will both stimulate and benefit from the normalization of consent culture – being a process of social change – will become clear in the analysis (see chapter 4).

2.2 The role of social change agents

In order to achieve such a product (and process) of social change, individuals or groups that set the shifting values in motion and act accordingly are crucial. The processes that social change entails are just as important to look into as the agents of change that are involved. To be an agent, in other words, to have agency, quite literally means to have the ability to act. However, the sole potentiality to act does not necessarily mean that action will follow. To be an agent of change, more specifically, refers to having the ability “to stimulate, facilitate and coordinate the change efforts” (Lunenburg, 2010: 1). Social change agents use their ability to act to establish a vision of social change, which oftentimes involves a shift of negative power dynamics and standing up against an oppressive system. The National Sexual Violence Resource Center (NSVRC) published an issue for youth activists on how to become an agent of social change, stating the following:

“Social change is the process of shifting attitudes, values, and actions to address social problems in a positive way. Anyone at any age can be an agent of social change. Being an agent of social change is an active way to create a safer, healthier future for you, your relationship, your community, and your world” (NSVRC, 2014: 1).

Many people can thus take on a role of a social change agent, in which they address, therefore respond, to a certain social phenomenon. This is why the ability to interfere in such phenomena is often analyzed through the extent of people’s *response-ability* (Oliver, 2001): “[r]esponse-ability signifies the capacity to collectively respond to sexual violence and its cultures of racial, gendered and [sexual] harassment” (Rentschler, 2014: 68). As my study focuses on activities that are organized in digital culture, an agent’s response-ability mainly depends on their digital affordances to respond as an act of activist engagement. For instance, Rentschler (2014) analyzed several events in which rape culture norms were very clear, and how the responses on social media to these events created a certain networked activist subjectivity. The way they used their response-ability in a digital culture produced and deployed the capacity to challenge the normalized rape culture. These responses ultimately built a much larger network of response-ability by those who would not have expressed themselves otherwise. It thus looks like feminist responses to rape culture are assembled both through digital networks of distribution and the solidarities that follow them. Instagram in this case, just like many social media, “serves as a key platform of communicative response-ability for anti-rape activism and feminist critiques” (Rentschler, 2014:

67). One of the ways through which agents of social change can use their response-ability in digital culture, is the production, reproduction, and distribution of memes.

2.3 Political humor in memes and its role as a persuasive discourse

Every user that participates in the digital culture has undoubtedly come across a meme, but perhaps not everyone has stopped scrolling to explicitly contemplate the socio-political value such an image can entail. The term meme, first coined by Dawkins (1976), is used to define a cultural symbol that is passed on and imitated (and can be further passed on and imitated) to eventually live a life of its own (Blackmore, 1994). It is a message, a piece of information, that is remixed with other pieces of information, and can be further remixed and spread on the internet. It provokes internet users to engage with the message, often in a comical manner, and serves therefore as an artifact of the participatory digital culture (Wiggins & Smith, 2014). After TVOH's incident became evident in Tim Hofman's BOOS episode, Dutch social media pages (next to other mediums) were flooded with memes. As mentioned, these memes are remixed pieces of information about TVOH, which are all designed to make its viewer at least grin a bit. However, comical messages often do not solely hold humorous content but are also designed to cast (political) judgment and criticism in some way. Because memes have significantly increased in prominence as a means of communicating information in a humorous way, they serve as a suitable strategy to make their viewers reconsider existing political and social orders. Memes as a form of humor in the media play a part in political discourse that attracts people who are interested and actively involved in politics. However, because memes are often an accessible and light-hearted way to convey a message, they can also attract people that are not active in political discussions (KulKarni, 2017). Memes thus utilize the power of humor in putting more attention to political issues and educating users of social platforms about them.

Political humor, which is a form of humor that challenges the existing political or social order, has been used to address criticism of institutions, norms, or policies for many centuries (Young, 2018). However, in the past thirty years, political humor has made an increasing appearance in popular culture. The rising digital culture has also increased the hybridity in forms of political information, which gave entertainment creators more room to experiment with political themes and spread their work across different platforms. The distinction between producers and consumers of content became blurry because every user of a social platform was given a place to

generate and distribute their content. That, with the deregulation of media that came with it, eventually lead to a peak in hybrid political entertainment genres (Young, 2014). Since then, different forms of political humor have taken various shapes. Usually, the term political humor is used to address politicians or institutions, but according to Young (2014), it can be any discourse dealing with social or political issues. TVOH's incident is undoubtedly a social issue, but it becomes political as soon as its discourse addresses a dimension of conflict between two or more parties. In this way, I take a Schmittian approach when it comes to the conceptualization of politics: an object itself, in this case, TVOH's incident is not political in itself, but the extrinsic discussion/discourse that derives from it is (Schmitt, 1970). Following this rationale, the political discourse that addresses the incident in a humorous way can also be classified as political humor (Schmitt, 1970; Young, 2014).

Using political humor to cast judgment is oftentimes done by presenting the current undesired reality in a somewhat ironic, sarcastic, or satirical way, while also giving the viewer a glimpse of what a better future should look like. In this way, the content can entail "the pleasure of an aesthetic experience coupled with the reasonable hope that a stable political order may be attainable" (Bloom & Bloom, 1979: 38). Irony and satire, in this context, function as the gap between what is expressed and what is actually meant, as well as the gap between how things are and how things should be. One of the forms in which political humor can use satire and irony to illustrate this gap is that of a parody. A parody, in this sense, selects the most outstanding and familiar aspects of political content and exaggerates them in a somewhat sarcastic way. The understanding of such humor thus greatly depends on the audience's prior knowledge of the original content (Young, 2014). Memes are often used to embody such a political parody.

As mentioned, the emergence of social platforms also blurred the distinction between creators and consumers of politically humorous content, which resulted in memes being more user-generated content. Because memes are mainly produced, reproduced, and distributed by the users, citizens become encouraged to play an active part in political discussions in other ways than before. Because of this, the political humor in memes began to reflect the opinion of the masses and has therefore a bigger impact on the audience (Hajizada, 2010). Just like that, memes almost became a new form of civic participation. The audience became complicit in the creation of the content's meaning, which intensifies its persuasive ability. Also, it has been proven that conveying a message in a humorous way reduces the recipient's urge to establish a counter argumentation in

response (Nabi *et al.*, 2007). Some scholars explain this through the audience's drain on cognitive resources, but others explain it through the audience's interpretation of the content as 'just a joke'. The role of political humor as a persuasive discourse is thus not entirely clear, but its exposure to the audience can definitely increase the attention and relevance of certain political issues. This did not go unnoticed by political campaigners, who have used memes to communicate with citizens in the digital culture. Just like satirical cartoons were used in World War One, memes are employed during elections to reinforce certain ideologies. The digital environment just gives them an extra participatory dimension, which plays a significant role in the shaping of politically informed, critical, and active users that can result in citizens with high political engagement (Plevriti, 2013).

3. Data and Methodology

Now that the framework used to look at the data is clear, I will elaborate on the methods for collecting, categorizing, and analyzing the data. Qualitative research will provide a truly in-depth comprehension of the content of the gathered data and its relation to the theoretical background.

3.1 Selecting the data through purposive procedures

Just like BOOS' YouTube video about TVOH served as the building block in forming the research questions in the first place, the collection of memes will serve as the building block in answering them. Before collecting an appropriate sample of memes that make up a large part of this study's data, I selected Instagram as the empirical setting. Instagram's reliance on image-based content and its multimodal character make it the perfect setting to study memes and the contextual relationship between image and text. I have searched hashtags that relate to TVOH's incident, such as #jeroenvanrietbergen, #marcoborsato, or #thevoiceofholland. After that, I created a purposive sample of memes (N = 86) that all involved at least one visual that referred to TVOH, either with or without textual additions.

What is perhaps even more interesting in the collection of memes, is the conceptualization of what one understands as a meme. What some might describe as a meme, might be a cartoon or image to others. As mentioned, a meme is a digital piece of discourse that can be remixed, duplicated, or distributed. Because each distribution of traditional cartoons on the internet gives the dataset a new context, due to the internet's complicated algorithmic nature, a cartoon in the digital culture in a way receives this reproducible character. For the purpose of this study, a political cartoon on the internet falls into the same category as a meme, simply giving it a more dynamic, effortless, and democratic dimension (Grygiel, 2019), therefore the term 'meme' will be used to refer to both memes and cartoons.

Besides the BOOS video and the sample of memes, also the sexual offenses bill proposed by Grapenhuis (available on the Dutch government website) was included in the data to compare it to the social change engendered by TVOH's incident (see chapter 5).

3.2 Coding the data through qualitative content analysis

In order to analyze the concepts in the memes and their relationship to the wider theoretical

background in a structured manner, qualitative coding was used to identify the memes' essential notions and categorize them accordingly. By doing this, I built on a framework developed by Tafesse *et al.* (2017) for categorizing social media posts. In their coding procedure, they interpret the content of a social medium by systematically recognizing and associating similar themes. This qualitative content analysis thus "extracts manifest and latent meanings following a systematic and transparent procedure for analyzing data" (Zhang & Wildemuth, 2009, as quoted in Tafesse *et al.*, 2017: 7) and was similarly used for the purpose of this research. This procedure begins with defining the dataset to be analyzed, which is described above.

After collecting the dataset of memes, the categorization of this dataset was done both through deductive and inductive ways. Firstly, following a deductive procedure, a literature review provided a constructive theoretical background (see chapter 2). This theoretical background can be used to look at the memes through a certain theoretical lens and guided me in the recognition of common themes. For instance, the theoretical background on social change agents (Lunenborg, 2010; NSVRC, 2014; Rentschler, 2014) helped recognize a similar message in the memes about Tim Hofman, leading to the construction of category 4. Also, the literature on rape culture (Buchwald, 1993; Rentschler, 2014) and the persuasiveness of political humor (Hajizada, 2010; Kulkarni, 2017; Nabi *et al.*, 2007; Pérez and Greene, 2016) helped determine which memes' key messages are socio-politically uncritical of rape culture and therefore belong to category 5.

Additionally, the sample of memes was inductively explored to identify repeated messages and connected to the theoretical background afterwards in order to allow "the categories to flow directly from the data" (Hsieh & Shannon, as quoted in Tafesse *et al.*, 2017: 9). When this inductive process reveals new common themes, a new category followed this association. For instance, many memes' messages included a reference to John de Mol's ignorance or John de Mol's victim blaming, which was subsequently connected to the literature on strategic ignorance (McGoey, 2019) and victim blaming (Bohner *et al.*, 2009; Temkin & Krahé, 2008), forming the basis of categories 1 and 2. Also the memes in category 3 were mostly inductively analyzed, as their common message and the connection to the literature (Rodino-Colocino, 2018; Hajizada, 2010; KulKarni, 2017) were identified afterwards. When the meme's message corresponds with another deductive category, it was classified accordingly. Eventually, several categories of memes were identified and defined in order to analyze them through the method of critical discourse analysis.

3.3 Making meaning of the data through critical discourse analysis

To make meaning of the categories of memes, critical discourse analysis (CDA) was used to contextualize the data. CDA is used as an approach for “critically describing, interpreting, and explaining the ways in which discourses construct, maintain, and legitimize social inequalities” (Mullet, 2018: 116). It intends to assimilate theoretical insights within concepts of power and inequality in language into an empirical study of discourse. In this approach, discourse must be treated as a general mode of semiosis that exists in connection to social, cultural, political, and historical patterns. It refers to any act of communication, not just textual signs, but also visual signs and signs of language in action. Discourse never exists in isolation, which is why its social context is exactly what creates the meaning around it. Because this thesis analyzes discourse in digital culture, these digital infrastructures construct much of the context. It is not enough to look at what is said, but also at how the message is conveyed. Among other things, CDA focuses on *voice* and its role as a token of social inequalities, which is specifically interesting for this study. The concept of voice is defined by Blommaert as:

“[T]he ways in which people manage to make themselves understood or fail to do so. This capacity to make oneself understood, [...] is a capacity to generate an uptake of one’s words as close as possible to one’s desired contextualization. It is, in other words, the capacity to accomplish desired functions through language” (Blommaert, 2005: 68).

Voice thus refers to the capacity to attain one’s desired functions through discourse in order to be understood according to one’s intentions. Besides it being a linguistic issue, voice is a vastly social issue. Function is not universal or neutral in every setting, meaning that it is always affected by social values in a political sense. A piece of discourse might be valued differently in different social contexts. This thesis analyzes the functions and contextualization that TVOH’s sexual violence discourse in the digital culture entails, giving us a deeper understanding of the voices in the process of social change and their relation to broader socio-political structures.

4. Analysis and results

This chapter will illustrate how each coding category has been developed and what its main message says about normative ideals in the digital culture on sexual violence policies, answering SQ3. This will leave us with a clear categorization of key themes that are of use in analyzing the role of memes in the process of social change – in which the change of law plays a large role – answering SQ4. This categorization encompasses the following five categories: ‘John de Mol’s ignorance’, ‘John de Mol’s victim blaming’, ‘TVOH emblematic play’, ‘Tim Hofman’s role in BOOS’, and ‘uncritical rape jokes’, of which its key message – answering RQ1 - and the socio-political implication that come with it – answering RQ2 – are separately elaborated in the following sections.

4.1 Ignorance and its relation to power

Looking at the memes in the first category, it becomes clear how the public mocks the way John de Mol expressed his supposed unawareness of the allegations that were presented in the BOOS episode. Ignorance plays a big part in the collective critique on TVOH sexual assault policies, especially on the way John de Mol expressed to have handled it, which can be traced back to other studies of power and justice. Seeing how the critique on John de Mol’s ignorance of TVOH’s incident makes up the key message for the first category, it will be titled ‘John de Mol’s ignorance’ (N = 18).



Figure 1: Meme category 1 – John de Mol’s ignorance (@Vageinig, 2022)



Figure 2: Meme category 1 – John de Mol’s ignorance (@wibo_cartoons, 2022)

Figures 1 and 2 are both memes that include a reference to ignorance in TVOH's sexual assault policy, revolving around John de Mol's interview in the BOOS episode. The meme's speech bubble in Figure 1 connected to John de Mol says, "*I know nothing!*³ *Women must learn how to talk! They find that difficult don't they, the little women*"⁴. In the background, we see Ali B, Jeroen van Rietbergen, and Marco Borsato, all the men who worked at TVOH and have been accused and reported for sexual assault. John de Mol looks the other way, while the text at the bottom of the image says: "*As blind as a mole*". This expression is both an idiom to express one's blindness/ignorance of a certain phenomenon and a reference to de Mol's last name, meaning "mole" in Dutch. Other memes in this category⁵, such as figure 2, illustrate a similar reference to his blindness, using symbols such as a blind guide stick, sunglasses, or the animal associated with blindness. The text balloon in figure 2 says: "*I genuinely never saw any of it in all these years*". The text above "*what's in a name*", once again refers to his last name – a mole – and its blind character. This depiction reveals that John de Mol is publicly mocked and held responsible for ignoring the show's sexual offenses.

Ignorance has in many studies been connected to power, as using the unknown has been found to be quite useful when it comes to gaining or maintaining power. Usually, the word ignorant is connected to an accidental incompleteness of understanding that can be repaired by filling up the gap of missing information (Bailey, 2007). However, ignorance also oftentimes plays an active role in social production. This is what McGoe (2019) describes as *strategic ignorance*, a tactic in which inconvenient/uncomfortable information is consciously avoided (by people in powerful positions) to keep it from spreading any further. Power positions of a person or group often function through strategic ignorance, "through the ability to select which voices and forms of evidence to acknowledge and which evidence to dismiss" (McGoe, 2019, para.7). The difficult, and rather ironic, part of strategic ignorance points to its ability to detect it. Powerful people that use strategic ignorance in a successful manner are not likely to be pointed out for withholding information. The fact that the memes in this category illustrate John de Mol's unconvincing ignorance of TVOH's sexual offenses shows that the tactics the memes accuse him of might not have been as successful.

³ The analysis of category 1 focuses on the first sentence. See 3.2 for the analysis of the rest of the meme.

⁴ All memes' translations are the author's.

⁵ See Appendix.

However, in his interview with BOOS, John de Mol expressed ignorance in more aspects. Besides claiming not to have noticed the sexual aggression towards women from the men working in his show, de Mol also discarded the fact that there was an unequal power relation between Rietbergen and his victims: “He has status [...], but a power position, I don’t think so. [...] Jeroen has no influence on whether a candidate advances in the show”⁶ (BOOS, 2022, 58:05). His ignorance here, especially when looking through our theoretical framework, lies in the conceptualization of power position. The way John de Mol perceives and understands power is more of a power to make decisions or to put things on the agenda. However, the power that is perhaps the most significant in such issues, is the normative power described in chapter 2. For example, in terms of a patriarchal power system, a man in relation to a woman is already in a power position. Such a power position, enabled by gender, can be further enabled through other intersecting privileges, such as age, status, or an acquaintance with someone influential, as like in Rietbergen’s case. Also, as soon as individuals in that environment have internalized some rape culture norms, this (re)production of such gender norms governs/regulates their sexual behavior and places men in a more powerful position. BOOS’ interviews with the victims give us more insight into the workings of such internalized normative behavior (and why ignoring it will not contribute to the process of social change). When one victim was asked about her experience with Ali B, she declared the following:

“In that moment, I felt in such a position in which he was so powerful in relation to me, that I thought, everything that you want must now happen. So I let it come over me, what he planned to do. Then I sort of froze, and then he had sex with me.” (Ex candidate, BOOS, 2022, 20:28)

In her case, Ali B is in a power position in de Mol’s terms, because he influences his candidates’ success in the show. However, we can also notice how normative power can work in regulatory ways, which de Mol seems to ignore. She continued with the following:

“I was 18 and he was 31. [...] He knows he has a big name in the music world and he knows what that does with girls who want to do something in music. [...] If I open my mouth, I am done. He

⁶ All quotes from the show have been translated by the author. The original video interview can be accessed at BOOS: THIS IS THE VOICE. (2022, 20 January). [Video] YouTube.

knows that very well. [...] Especially when you're so young, to speak up to such a grown man, about something that you think is your own fault. To me, it was not clear that this was abuse." (Ex candidate, BOOS, 2022, 20:44)

The victim describes the fear deriving from the different power positions herself and her coach were in. Her ideas on normativity, namely that she must give in to Ali B's wishes and not speak up about it, create a culture of fear and govern her behavior in that social context (Spade & Willse, 2015). She had internalized rape culture norms to such an extent that she did not recognize her experience as abuse at first. Only after talking to other people and thus encountering different ideas on normativity when it comes to sexual behavior in a certain setting, the victim recognized her experience as abnormal.



Figure 1: Meme category 1 – John de Mol's ignorance (@toscanabanana, 2022)

The text balloon in figure 3 says "*I do not recognize myself in a fear culture...*", while the text at the bottom translates to "*powerful white man*". The words in the text balloon refer to John de Mol and his interview with BOOS, while the text at the bottom refers to the privileged position of power he is in. The combination of these texts and the whole meme altogether indicate a critique on the fact that it would be quite easy for such a powerful man to ignore the oppressing norms because he has no reason to be fearful himself. Whether John de Mol's ignorance was a conscious strategy or not remains uncertain, but it becomes clear in these memes that this 'blindness' is not very welcome in the digital culture.

Certain injustices might be more difficult to comprehend in certain positions, but ignoring them can thus also be strategically used to maintain a position of power, which the memes in this category are satirically critical of. The memes serve as a humorous piece of information that stimulate its audience to form a judgment on John de Mol's ignorance of the incidents, or the norms that have the power to shape individuals' behavior in such incidents (whether strategic or not). As became evident in chapter 2, political humor is often used by presenting an undesired political reality in a satirical/sarcastic way (Young, 2014). The memes in this category depict John de Mol and his apparent undesired expressions in BOOS' interview, which – through the production, reproduction, and distribution of the memes – also depict the opinion of the masses. Such a discourse in the digital culture thus in a way serves as a collective critique to challenge an existing political or social order, while suggesting what a more desired future should look like. While the memes in this category criticize ignorance on certain matters, they indicate a desired understanding of the victim's voices. For example, the memes suggest that understanding issues of power would require giving voice to the oppressed, as only they would be able to provide a fuller understanding of the existing oppressive power relations. This would prevent ignorance, whether strategic or not, to have the ability to gain and maintain certain power relations: "Ignorance is bliss, especially for the powerful", as McGoey (2019, as quoted by Shackle, 2019) puts it.

4.2 Victim blaming: Women should learn how to speak up

In BOOS' interview, John de Mol placed a lot of emphasis on the victims needing to report the sexual assault to enable him to take action, which was highly criticized in the digital culture. *Victim blaming* was undoubtedly the biggest theme running throughout all digital discourse on TVOH, which are all based on John de Mol's interview in BOOS and his perspective on why such wrongdoing could have happened. In the interview, de Mol mainly expressed the necessity for victims to 'raise the alarm' when they experienced any sexual aggression, instead of focusing on the perpetrators and the consequences that they would face. This category – 'John de Mol's victim blaming' (N = 13) – includes all memes in which the focus on this necessity is mocked, which will reveal normative expectations that are formed in the digital culture when it comes to sexual prevention policies and the process of social change in general.

“There are certainly enough resources, for when something happens, to come to [...]. What I think we should work on is not so much changing the resources, but talking to the women to get them to raise the alarm when something happens” (John de Mol, BOOS, 2022, 1:03:50). These words of de Mol were not taken up very well by BOOS’ audience, resulting in much critical discourse on the issue, in which memes played a significant role. This category is in various aspects related to category 1, as John de Mol is at the same time held responsible for ignoring some facts, while putting too much focus on others. For example, the memes in figures 4 and 5 can be coded in both categories, as John de Mol is at the same time held responsible for ignoring the perpetrators’ sexually transgressive behavior, while putting too much focus on the victims being the cause of his unawareness.



Figure 4: Meme category 2 - John de Mol's victim blaming (@pluiscartoons, 2022)



Figure 5: Meme category 2 - John de Mol's victim blaming (@vageinig, 2022)

The meme in figure 4 displays a caricature of John de Mol with his arms in a shocked position. The text balloon reads “*They are allowed to participate in The Voice, and then don’t open their mouth!*”. The background shows a running girl on the right, chased by a mouth-watering man on the left. The combination of these semiotic devices reveals this meme’s main message, which mocks de Mol for focusing so much on women needing to speak up. A similar focus or blame by the producer is shown in the meme in figure 5. The text balloon attached to de Mol says “*I know nothing! Women must learn how to talk! They find that difficult, don’t they, the little women*”⁷.

⁷ The analysis of category 2 focuses on the last two sentences. See section 3.1 for the analysis of the rest of the meme.

This meme similarly criticizes de Mol for blaming the victims for not having spoken up when the real problem might be right behind him. In both memes, the producer literally has his back turned to the reason why women are too fearful to report aggressive behavior, resulting in his misunderstanding of their silence. Through such depictions, it becomes clear that people in the digital culture criticize John de Mol for suggesting women's silence as both the problem and solution for the problem and would prefer him to focus on the perpetrators and their offensive behavior. The following is an extract from the interview between Tim Hofman and John de Mol (BOOS, 2022, 1:09:40 - 1:10:18).

Tim: "What would you say to the victims?"

John: "I hope that it does not have a big impact on their life, that they can find peace with it. And particularly, that they should be an example for the future, that if it ever happens again, that they hopefully learned to immediately raise the alarm, immediately report it, also because then the wrongdoers can be handled sooner."

Tim: "What would you say to the perpetrators?"

John: "Yeah, what does one say to perpetrators. Sorry, but I would not even know. Are you sick in your head?"

By putting so much focus on solutions for women after sexual assault has taken place, instead of preventing it in the first place, a perpetrator's accountability for their actions is in a way disregarded. The disregarding of a perpetrator's responsibility brushes aside their wrongdoing, almost normalizing their offensive behavior. As mentioned in category 1, normative beliefs about sexual behavior in certain situations thus affect people's decision-making process, but also the guilt assessment that comes with it (Bohner *et al*, 2009, Temkin & Krahé, 2008). Victim blaming is most probably one of the most prominent normative beliefs in a rape culture and thus has a significant effect on people's behavior and feelings. For example, as the victims in BOOS' video articulated, the internalization of guilt distorts conceptualizations of sexual assault, making it more difficult for victims to recognize or report it. As became apparent above, the girl that was raped by Ali B did not recognize her experience as abuse at first and felt guilty for not resisting him. She

was not the only one, almost all victims that came forward in the BOOS video explained how they thought the assault must have been their fault. This was highly emphasized - and also opposed - in BOOS' video, therefore in line with the collective opinion represented in the memes. Right after John de Mol's interview, which closed with him calling for women to speak up, the video ended with a sexuality expert saying: "The responsibility always lies with the person who crosses someone's boundaries, not with the one it happens to. Is that clear enough?" (Willy van Berlo, BOOS, 2022, 1:21:35). By placing these words right after John de Mol's interview, his expressions on women needing to raise the alarm are to a certain extent undermined, stimulating the audience's critique on victim blaming even more.

Both figures 4 and 5 serve thus as an exemplary digital discourse that illustrates the collective critique on such an undesired focus and simultaneously shows what a more desired focus (in sexual assault policies) should look like. They indicate that the silence of women was not the problem, which the portrayal of the producer in the foreground satirically suggests, but rather the perpetrators and their behavior, that are situated behind the producer's back.



Figure 2: Meme category 2 - John de Mol's victim blaming (@maaike.hartjes, 2022)

Another point of critique within this category refers to the moment John de Mol declared in the interview that when one victim actually had raised the alarm about Jeroen Rietbergen, the bandleader did not face any consequences. Similarly, when asked about the allegations regarding Marco Borsato in The Voice Kids, de Mol expressed his disbelief of Borsato being involved. Next to putting too much focus on raising the alarm, John de Mol was mocked in the digital discourse for contradicting himself. The meme in figure 6 serves as an example of this mockery. In the first

text balloon, referred to John de Mol, the character says *“If people had opened their mouth, I would have shown all the perpetrators all the corners of the room!”*, whereas, in the text balloons in the image below, the character says *“Yeah, but he deserved a second chance”*, *“No, I can’t imagine that he would do something like that!”*, and *“I assumed that it was all good...”*. The juxtaposition shows a critique on de Mol’s contradicting actions. Also, the image shown in the lower frame contradicts and therefore discards his victim blaming in the frame above, by referring to the fact that raising the alarm has not made a difference in the past anyway.

This category thus builds on the prior category that criticizes John de Mol’s ignorance, by faulting him for unjustly putting the focus on the victims. The memes coded in this category all involve a mockery of John de Mol’s focus on women needing to raise the alarm, either by ignoring other more important aspects or by showing that his former actions contradict it. They use humor to satirically show an unwanted reality formed by a certain social and political structure (e.g., rape culture norms), while suggesting that the focus must lie on regulating the perpetrators’ behavior.

4.3 Emblematic play: The Abuse of Holland

Whereas the first two categories mainly revolved around a critique on John de Mol and his policy for sexual assault prevention/regulation, the third category is a reflection on the whole conflict in general. This category, ‘TVOH emblematic play’ (N = 25), is based on memes that use emblems⁸ associated with TVOH to make a reference to sexual assault illustrating both the severity of the issue and the correspondence with (other conflicts in) the process of social change.



Figure 3: Meme category 3 - TVOH emblematic play (@cartoonistmarec, 2022)

⁸ An emblem is a symbol used to represent a particular person, group, or idea.

TVOH's main symbol consists of a hand with two fingers in the air, gesturing a peace sign, with a microphone placed in the palm. This symbol was eagerly used in memes to remix it with other illustrations to give it a whole new context and meaning, for which figure 7 serves as an example: instead of holding a microphone, the hand holds a woman with a shocked facial expression. Once again, this shows the heteropatriarchal power relations that BOOS attempted to expose and digital culture seems to challenge. The hand both represents men, whose aggression is normalized in rape culture beliefs, and TVOH as an institution where these norms are internalized by its subjects.



Figure 4: Meme category 3 - TVOH emblematic play (@triknologi, 2022)

Next to emblematic plays that criticize the undesired situation that BOOS portrayed, other memes in this category served a more empowering function. The meme in figure 8 depicts the famous hand symbol, while placing the text “#Me” above it. The text and the hand – in which the latter also symbolizes the number two – together suggest a reference to the #MeToo movement in which similar issues of sexual assault became vocalized by victims. The concept of #MeToo is a movement based on empathy to counter sexual assault and empower victims to speak about their experiences (Rodin-Colocino, 2018). The fact that these memes make a connection between the #MeToo movement and TVOH incident, suggests a similarity between the two. Both concepts evoked a movement in the digital culture that challenged the rape culture and argued for a social change in which a consent culture should be normalized. In this way, the #MeToo movement

represents an issue that fits right in the same process of social change in which BOOS' video takes place.



Figure 9: Meme category 3 - TVOH emblematic play (@dewithuiscapodcast, 2022)



Figure 10: Meme category 3 - TVOH emblematic play (@fotosjopjes, 2022)

Both memes in figure 9 and 10 utilize TVOH symbols and remix it to refer to the perpetrators and the severity of their actions. Instead of saying The Voice of Holland, figure 9 used the well-known hand symbol and changed the words to “*The Abuse Of Holland*”. Pictures of all the three accused men working at TVOH are included in the remixed meme. In figure 10, this same hand symbol is remixed into the gesture of a middle finger, which is pointed towards the four famous chairs of the coaches. But instead of the names of the coaches, the names of the four men in BOOS' video are written on the chairs. John, Marco, Ali B, and Jeroen. Such a parody of TVOH's emblematic characteristics is used to put the accused perpetrators on the spot and illustrate this undesired reality in a satirical way. User-generated content of this sort is thus used as a strategy to make its audience reconsider existing structures. Because the conveying of the message is done in such a light-hearted way, it works well to engage people in the digital culture that are usually not involved in social or political discussions (KulKarni, 2017) – which increases its persuasive ability (Nabi *et al.*, 2007). Although the memes' viewers might not consciously stop and think about the impact of such a small piece of information, the humorous and dynamic way of transferring such a message has been proven to lead to new ways of civic participation (Hajizada, 2010).

4.4 BOOS as a social change facilitator

While it becomes clear that multiple parties in TVOH's incident have been exceedingly criticized, other parties seem to have been put on a pedestal. Tim Hofman, BOOS' host, stands on top of this

pedestal. The fourth category of memes is formed around memes that entail information on his role in the incident, while looking through our theoretical framework on social change and the role agents of social change play in this. Because of this, the category will be referred to as ‘Tim Hofman’s role in BOOS’ (N = 8).



Figure 11: Meme category 4 - Tim Hofman's role in BOOS (@sarcasper_, 2022)

Figure 11 is a remix of two elements that together refer to Hofman’s role in the process. The picture above is a software pop-up that reads: “*You are about to cancel Ali B, Marco Borsato, and Jeroen Rietbergen. Do you want to proceed?*”. The pop-up presents two options, in which the computer mouse is placed on the ‘yes’ button. The second element, the picture below the pop-up, shows Tim Hofman behind a laptop. The combination of these two images suggests a situation in which Tim Hofman is about to click on the button to cancel these men. This, of course, makes a reference to the BOOS video he presented – in which he talked about all three men working in TVOH and the allegations against them – and to the so-called cancel culture. *Cancel culture* has made a significant appearance in the digital culture and refers to the “ending of someone’s career through the power of public backlash” (Romano, 2019). Tim Hofman uncovered institutional/normative structures that led to sexually aggressive and illegal behavior, which he revealed in the BOOS video. He was, and remains, the face of BOOS – that is to say the face of the exposure of such transgressive behavior – that is similarly portrayed in figure 12 below.

In the meme in figure 12, Tim Hofman’s face is remixed into the word “*BOOS*”, followed by “*sssssssst*”. The intertwining of his face with the word BOOS quite literally illustrates him as

the face of the platform, while the exclamation to be silent that follows it refers to the voices (of the victims) that were unheard before. By putting more attention to such an undesired reality (namely the abuse of power and the ignorance and victim blaming that followed it) and presenting a more desired reality at the same time (namely the accountability of perpetrators), Hofman is involved in the stimulation, facilitation, and coordination of social change efforts (Lunenborg, 2010). Because of this, Hofman takes the role of a social change agent – and is acknowledged in digital discourse as such – in the process of changing negative power systems. As the caption of figure 12 reads: “It only takes one voice, at the right pitch, to start an avalanche” (Triknologie, 2022).



Figure 12: Meme category 4 - Tim Hofman's role in BOOS (@triknologi, 2022)

As stated in chapter 2, an agent of social change can be anyone who wishes to shift norms around a certain issue toward a ‘more positive’ future (NSVRC, 2014). While idealizing Tim Hofman as such an agent of social change in these memes, the (re)producers and distributors of the memes themselves are also stimulating, facilitating, and coordinating a change towards certain normative ideals. BOOS’ video set an activist circulation of digital discourse in motion that all include a response to TVOH’s incident. The individuals involved in this digital circulation can thus also in a way be classified as agents of social change, as they employ their *response-ability* (Oliver, 2001) in a certain network of activist subjectivity through the (re)production and distribution of memes. The memes in this category function as a humorous way to cast judgment on both Tim Hofman, who should be idolized, and on the social change Hofman is contributing to, in which BOOS’ video would serve as a step in the right direction.

4.5 The power of ‘just a joke’

All the above categories have shown how humor can function as a way to reveal, and simultaneously contradict and resist, certain structures of power. However, a lot of memes within the sampled data did reveal these power structures but used humor as means to excuse them rather than criticize them. The fifth category, titled ‘uncritical rape jokes’ (N = 27), includes all memes that make a ‘rape joke’, that is, a joke that justifies rape culture norms, which will be analyzed in terms of how they are framed and how they might reinforce patriarchal power structures.



Figure 13: Meme category 5 - The power of 'just a joke' (@9gag, 2022)

Rape culture norms are often implicitly embodied in various cultural practices that tolerate sexual violence against women. It is not about society explicitly promoting rape, it is about situations in which every form of sexual violence is ignored, normalized, or made into jokes (Ridgeway, 2014). Jokes that ‘attack’ women by devaluing them through the excuse of sexual violence, can thus reinforce and normalize gender inequality and the subordination of women to men (Bemilller & Schneider, 2010). To illustrate an example, figure 13 includes two pictures that are meant to show a phone conversation between Ali B in the picture above and Marco Borsato in the picture below. The text at the top reads “*Should we transfer to The Voice Kids?*”, whereas the text at the bottom reads “*That’s an arousing plan, mate*”. The sexual undertone of the bottom text, which is supposed to come from Marco Borsato, refers to his wrongdoings toward the minors in The Voice Kids in a

joking way. All memes in this category can be classified as ‘rape jokes’, as they all send out a ‘humorous’ message that excuses sexual offenses. According to Pérez and Greene (2016), rape jokes are often formulated in what they call a ‘dominant patriarchal frame’. Figure 13 is framed – meaning it is constructed to be collectively interpreted in a certain way – in a dominant patriarchal manner, due to the powerful and controlling positions the two coaches take. It refers to the sexual offenses of both coaches in a playful manner, trivializing their wrongdoings and the severity thereof.



Figure 14: Meme category 5 (@R/cirkeltrek)



Figure 15: Meme category 5 - The power of 'just a joke' (@traliborsato, 2022)

Looking through the theoretical framework, it becomes clear that such a meme is never ‘just a joke’. This piece of discourse is framed in a way in which laughter is expected, but can have real social and/or political consequences. In fact, the playfulness of jokes about rape can be exactly what gives it its political character (Kramer, 2011). This playfulness can also be seen in both figures 14 and 15, which are both remixed pieces of discourse drawn from the same content. Figures 14 includes a picture of Borsato and Ali B’s song “*What would you do*”, in which the text is changed to “*Who would you do*”. Figure 15 includes an image from the same video, in which the two coaches fist-bump each other. The text above the image translates to “*Ali when he leaves a girl to Marco to be touched*”. Again, the interplay between the two coaches about their sexual offenses towards the candidates shows their dominance over these victims, making these incidents into a joke. Even if the meme’s impact might not be so explicit, such a discourse indirectly influences the way we collectively think about rape (Ridgeway, 2014). All memes in this category imply a certain superiority of men, without necessarily criticizing it, and are therefore not as

harmless as they might seem. Several scholars have found a relation between rape jokes and sexual harassment, discrimination, and sexual violence/rape toleration (Ford *et al.*, 2008, Romero-Sanchez *et al.*, 2010; Ryan & Kanjorski, 1998, Thomae & Viki, 2013). Whether this category – in other words, the overarching message of it – still contributes to the same process of social change as that of the sexual offenses bill, will be further elaborated on below.

5. Discussion

Now that the memes have been coded into several categories and analyzed through the theoretical framework, it will be interesting to analyze how this digital discourse reveals to what extent TVOH's incident is interrelated to the social change that comes with the sexual offenses bill (see chapter 1). This will place the results of this study as a relevant example into a broader change in socio-political structures. The table below conveys a summary of how the memes have been categorized in the preceding analysis and will be followed by a discussion on how their message contributes to the same process of social change in which Grapenhuis' sexual offenses bill takes place.

Category	Definition	Common themes	N.
John de Mol's ignorance	These memes display John de Mol and illustrate his unawareness of the incidents described in BOOS' video on TVOH.	John de Mol, ignorance, blindness, a mole, beating around the bush, power relations	18 ⁹
John de Mol's victim blaming	These memes display John de Mol and his blame on victims' silence as the problem and his focus on victims raising the alarm as the solution.	John de Mol, victim blaming, wrong focus, raising the alarm	14 ¹⁰
TVOH emblematic play	These memes use TVOH emblems and remix them to make a reference to the incident and its place in the process of social change.	Hand symbol, reference to abuse, oppression, #MeToo, power relations	25 ¹¹
Tim Hofman's role	These memes include Tim Hofman and a reference to his involvement in BOOS' video on TVOH.	Tim Hofman, BOOS video, popularity, cancel culture	8
Uncritical rape jokes	These memes include references to the perpetrators in a 'rape joke', intended to cast laughter rather than judgment.	Ali B, Marco Borsato, minors, sexual assault, patriarchy, superiority	25 ¹²

Table 1: Coded categorization of TVOH memes through a qualitative content analysis

⁹ Three of the memes appear also in category 2.

¹⁰ Three of the memes appear also in category 1.

¹¹ One of the memes appears also in category 5.

¹² One of the memes appears also in category 3.

5.2 John de Mol's ignorance

As became clear, the memes in category 1 all involve a critique on unawareness or ignorance (in policies) of sexually aggressive behavior. This critique points to a certain correspondence with the social shift of normative ideals that the sexual misconduct bills put forward. Firstly, which applies to all five categories, discussion about changing the law creates more attention to the importance of consent culture (Rijksoverheid, 2022) that the memes seem to aim for (in sexual assault policies). Both the memes and the sexual misconduct bill create political discussion and awareness of the issue, inside and outside the digital culture, making it harder for individuals to ignore it. Secondly, shifting towards a sexual misconduct law that is more based on consent culture norms creates a culture in which certain rape culture norms are less tolerated as an excuse for unawareness or neglect of transgressive behavior. By criticizing John de Mol's ignorance, the memes in this category show that a rejection of unawareness or neglect of sexual assault is exactly what policies should aim for. Finally, a law that acknowledges certain power relations and their ability to regulate sexual behavior – by discarding a victim's need to 'fight back' – ceases to ignore normative power in the way that John de Mol is accused of doing in the memes.

5.3 John de Mol's victim blaming

The second category revealed a collective critique on the victim blaming in John de Mol's interview with BOOS, which is consistent with the social change of normative ideals that the sexual assault bill embodies. Expecting a victim to fight back in order to prosecute their perpetrator would put the responsibility on the victim and would therefore fail to acknowledge the way power can work through the regulation of one's behavior. On the contrary, the new law claims to not determine an offense's severity based on a victim's reaction. Any form of involuntary sex would be classified as rape, violence would no longer be necessary for the perpetrator to be prosecuted (Rijksoverheid, 2022). Despite the remaining complexity to prove such matters, it sends a message that recognizes the normative power that, for example, restrains victims from fighting back, putting less blame on the victim in the process. Creating a culture – where this sexual misconduct bill plays a large role – in which it is 'common sense' to disapprove of any sexual behavior that is not voluntary and equal, will allow consent culture norms to become more institutionalized.

Also, when putting forward his sexual offenses bill, Grappenhuis (2021) said the following:

“Sex should always be voluntary and equal. That is the norm. This should be anchored in the law. This way, we give a clear signal to potential perpetrators that sexually offensive behavior is unacceptable” (Grappenhuis, Rijksoverheid, 2021).

By saying this, the Dutch minister of Justice and Safety emphasized in various ways that the purpose of his sexual misconduct law is to protect people’s safety and to send a message to potential perpetrators. This focus is much in line with the desired norm that the memes in the second category present, as they criticized John de Mol’s lack of focus on TVOH perpetrators’ misconducts and the consequences that should follow these. A social change aiming at focusing more on the perpetrators as the problem, rather than the victims (and their silence), is thus both articulated in the memes and the sexual offenses bill.

5.4 TVOH emblematic play

The third category offered the digital culture a humorous display of TVOH’s incident’s severity and its correspondence with other incidents in the process of social change. The severity of sexual assault and rape (and the importance of people’s awareness of it) indicated in the memes is similarly suggested in Grappenhuis’ bill, as it embodies more intolerance of sexually offensive behavior. Also, comparing TVOH’s incident to other concepts, such as the #MeToo movement, suggests a similarity with other incidents that take place in a socio-political shift towards a normalization of consent culture, thereby positioning it in this same process of social change. All discourse in category 3 thus utilized a meme’s main character of remixing, which requires some prior knowledge from the audience for full comprehension (Young, 2014), to either illustrate the severity of the issue, the male dominance of the incident, or the empowering phenomenon of female victims sharing their voice.

5.5 Tim Hofman’s role in BOOS

By highlighting Tim Hofman’s role in uncovering and revealing the sexual offenses in BOOS’ video, the memes in category 4 implicitly acknowledge his contribution to the social change that – like the sexual misconduct bill – strives to normalize a consent culture. BOOS’ video elicits more (political) discussion on the issue, creates more awareness of how normative power can regulate

behavior, discourages victim blaming, and gives voice to the victims. Because the memes in this category seem to applaud Hofman for facilitating this progress, their message is in line with the shift that the sexual misconduct law represents. The new law is designed to similarly create more awareness on how normative power can regulate one's behavior, discourages victim blaming, and gives voice to the victims, while the news on how the law develops creates more (political) discussion on the issue.

5.6 Uncritical rape jokes

Finally, category 5 shows how a joke not only functions as a means to criticize existing power structures, but also to excuse them. The sampled memes are thus never 'just a joke' but can have significant social or political consequences. What the consequence of a humorous discourse precisely is - thus how the memes contribute to the process of social change - depends on the uptake of its audience. "[T]he listener can either display laughter, signaling a certain degree of acceptance [...], or 'unlaughter', a conscious withholding of laughter as a form of resistance" (Perez & Greene, 2016: 3). Also, other forms of resistance depend on an agent's response-ability, in which solely a collective response will suffice to interfere in social phenomena such as normalized rape culture ideals (Rentschler, 2014). The mentioned 'dominant patriarchal frame' that was used in this category's memes, is often criticized with discourse within an 'oppositional feminist counter-frame' (Pérez & Greene, 2016), which claims that uncritical rape jokes point to an acceptance of sexual violence and is thus a contribution to rape culture. Whether the uptake of the memes' audience is in line with that of social change agents within the process of social change of the sexual offenses bill, exceeds the scope of this study. Hypothetically, the memes' audience's mere laughter would indicate a form of acceptance of rape culture norms, whereas their resistance (stimulated by the rape jokes) would indicate an intention to counter rape culture norms and normalize consent norms, the latter thus contributing to this process of social change.

6. Conclusion

This study has explored the ways in which the incident of The Voice of Holland – was revealed in the video by BOOS – created a stream of discourse in the digital culture around issues of sexual assault. More specifically, it has analyzed memes within this discourse, ending with five categories of memes that each show us a collective outlook on the incident. Following this, the five categories were used to evaluate whether TVOH's incident's digital discourse aspires to the same normative values that are embodied by the sexual misconduct bill, using a theoretical approach to social change and the role political humor plays in this.

All memes individually give an indication of how the victims' voice – that was given a platform in BOOS – is socially valued. Following critical discourse analysis, the messages that were voiced in BOOS' video will be attained to their fullest extent when the uptake of their words is as close as possible to their desired contextualization (Blommaert, 2005). In the video, Tim Hofman emphasized the undesired ignorance and victim blaming of John de Mol, illustrated how power relations can regulate behavior, and overall advocated for a social change. This is a social change that is closely related to the sexual misconduct bill put forward by the minister of Justice and Safety, as he similarly argued for a future in which consent culture becomes more normalized. To a great extent, this same desired future was comparably communicated in the digital culture's response to BOOS' video. The key messages of the sampled memes, guiding the categorization, similarly pointed to a critique of the ignorance and victim blaming in TVOH's policy, the gendered power relations in the incident, the role that Tim Hofman took as a social change agent, and the remaining memes that made references to the power relations but failed to cast critical judgment about them. All memes used political humor to present and – apart from the last category – criticize an undesired social and political reality. Humor thus has the ability to either persuade its audience to rethink certain power relations (thereby contributing to the mentioned social change) or reinforce them (through a trivialization as evident in the last category).

When the memes function as a means to criticize TVOH's incident and argue for a normalization/institutionalization of consent culture, they resonate with the same desired functions of the sexual misconduct bill. They both elicit more discussion on issues of sexual assault, call for accountability of perpetrators (and policymakers), give voice to victims, recognize the normative workings of power, and on the whole, argue for a normalization of consent in sexual activity. When the memes function as a way to reinforce and excuse a normalization/institutionalization of rape

culture, their resonance with the sexual misconduct bill depends on the uptake of the audience (and potential counter-frames).

An additional analysis of the memes' uptake of their audience will thus provide a deeper understanding of the full consequences the digital discourse has on the process of social change. This is where the scope of this study comes to an end, putting some limitations on the full contextualization in analyzing the digital discourse. While this thesis focuses on the content of TVOH memes, implications for further research suggest a fuller contextualization of a smaller set of memes, considering a meme's caption, the user's profile, the comments, and more, giving more justice to the method of CDA. Also, because the developments of TVOH's incident and the sexual misconduct bill were very much still in progress during the course of this study, meaning that outcomes of perpetrators' prosecutions or the actualization of the new law could not be taken into consideration. In future research, it would be interesting to incorporate these outcomes, and the collective response to them, in the analysis of digital discourse regarding TVOH.

7. References

- Beauvoir, S (2011). *The Second Sex*. New York: Vintage Books.
- Bemiller, M. L., & Schneider, R. Z. (2010). It's not just a joke. *Sociological Spectrum*, 30(4), 459-479.
- Blommaert, J. (2005). *Discourse: A Critical Introduction*. Cambridge: Cambridge University Press.
- Bloom, E., & Bloom, L. 1979. *Satire's persuasive voice*. Ithaca, New York: Cornell University Press.
- Bohner, G., Eyssel, F., Pina, A., Siebler, F., & Viki, G. T. (2009). Rape myth acceptance: Cognitive, affective and behavioural effects of beliefs that blame the victim and exonerate the perpetrator. In M. Horvath & J. Brown (Eds.), *Rape: Challenging contemporary thinking* (pp. 17–45). Willan Publishing.
- BOOS: THIS IS THE VOICE. (2022, 20 January. [Video]. YouTube.
<https://www.youtube.com/watch?v=1idPrF17UP0>
- Buchwald, E., Fletcher, P. R., & Roth, M. (Eds.). (1993). *Transforming a rape culture* (p. 9). Minneapolis, MN: Milkweed Editions.
- Coser, L. A. (1957). Social conflict and the theory of social change. *The British Journal of Sociology*, 8 (3): 197-207.
- Dawkins, R. (1976). *The Selfish Gene*. Oxford, UK: Oxford University Press.
- Ford, T. E., Boxer, C. F., Armstrong, J., & Edel, J. R. (2008). More than “just a joke”: The prejudice-releasing function of sexist humor. *Personality and Social Psychology Bulletin*, 34(2): 159-170.
- Foucault, M. (2003). *Society Must Be Defended: Lectures at the College de France, 1975-1976*. Translated by D. Macey. New York: Picador.
- Gagnon, J. H. (1975). Sex research and social change. *Archives of Sexual Behavior*, 4(2), 111-141.

- Greene, V. S. (2016). Debating rape jokes vs. rape culture: framing and counter-framing misogynistic comedy. *Social Semiotics*, 26(3): 265-282.
- Grygiel, J. (2019). *Political cartoonists are out of touch – it's time to make way for memes*. The Conversation. Retrieved May 16 2022, from <https://theconversation.com/political-cartoonists-are-out-of-touch-its-time-to-make-way-for-memes-116471>
- Kramer, E. (2011). The playful is political: The metapragmatics of internet rape-joke arguments. *Language in Society*, 40(2): 137-168.
- Kulkarni, A. (2017). Internet meme and Political Discourse: A study on the impact of internet meme as a tool in communicating political satire. *Journal of Content, Community & Communication Amity School of Communication*, 6.
- Ministerie van Algemene Zaken. (2022, April 22). Wetsvoorstel seksuele misdrijven. Seksuele misdrijven | Rijksoverheid.nl. Retrieved June 2 2022, from <https://www.rijksoverheid.nl/onderwerpen/seksuele-misdrijven/wetsvoorstel-seksuele-misdrijven>
- Mullet, D. R. (2018). A general critical discourse analysis framework for educational research. *Journal of Advanced Academics*, 29 (2) :116-142.
- Nabi, R. L., Moyer-Guse, E., & Byrne, S. (2007). All joking aside: A serious investigation into the persuasive effect of funny social issue messages. *Communication Monographs*, 74: 29–54.
- Oliver, K. (2001). *Witnessing: Beyond Recognition*. Minneapolis: University of Minnesota Press.
- Pearce, K.E., & Hajizada, A. (2014). No Laughing Matter: Humor as a Means of Dissent in the Digital Era: The Case of Authoritarian Azerbaijan. *Demokratizatsiya*, 22 (67-85).
- Pérez, R., & Greene, V. S. (2016). Debating rape jokes vs. rape culture: framing and counter-framing misogynistic comedy. *Social Semiotics*, 26(3), 265-282.
- Plevriti, V. (2013). Satirical User-Generated Memes as an Effective Source of Political Criticism, Extending Debate and Enhancing Civic Engagement. *Centre for Policy Studies*. Warwick: University of Warwick.
- Raad van State. (2022, June 13). *Samenvatting advies over Wet seksuele misdrijven*. Retrieved from <https://www.raadvanstate.nl/@131562/samenvatting-wet-seksuele->

misdrijven/#:%7E:text=De%20Afdeling%20advisering%20van%20de,vormen%20van%20seksueel%20grensoverschrijdend%20gedrag.

Rentschler, C. A. (2014). Rape culture and the feminist politics of social media. *Girlhood studies*, 7(1): 65-82.

Ridgway, S. (2014). 25 everyday examples of rape culture. *Everyday feminism*, 10.

Rodino-Colocino, M. (2018). Me too, # MeToo: Countering cruelty with empathy. *Communication and Critical/Cultural Studies*, 15(1): 96-100.

Romano, A. (2019). Why we can't stop fighting about cancel culture. *Vox Magazine*. Retrieved May 20 2022, from <https://www.vox.com/culture/2019/12/30/20879720/what-is-cancel-culture-explained-history-debate>.

Romero-Sánchez, M., Durán, M., Carretero-Dios, H., Megías, J. L., & Moya, M. (2010). Exposure to sexist humor and rape proclivity: The moderator effect of aversiveness ratings. *Journal of interpersonal violence*, 25(12): 2339-2350.

Ryan, K. M., & Kanjorski, J. (1998). The enjoyment of sexist humor, rape attitudes, and relationship aggression in college students. *Sex Roles*, 38(9), 743-756.

Ryder, N.B. (1965). The cohort as a concept in the study of social change. *American sociological review*, 30 6, 843-61.

Schmitt, C. (2018). *Boom klassiek – Het begrip politiek* (1ste editie). Boom Lemma. (Original work published in 1970).

Spade, D., & Willse, C. (2015). Norms and normalization. In: Disch L. & Hawkesworth M. (eds.) *Oxford handbook of feminist theory*, pp. 551-572.


Tafesse, W., & Wien, A. (2017). A framework for categorizing social media posts. *Cogent Business & Management*, 4(1): 1284390.

Temkin, J., & Krahé, B. (2008). *Sexual assault and the justice gap: A question of attitude* (Vol. 5). Bloomsbury Publishing.

Thomae, M., & Viki, G. T. (2013). Why did the woman cross the road? The effect of sexist humor on men's rape proclivity. *Journal of Social, Evolutionary, and Cultural Psychology*, 7(3), 250

Appendix – sample of memes (N= 86)



Category 1 – John de Mol's ignorance (N =18¹³)



Sampled meme	Instagram caption	Translation caption ¹⁴	Meme's text	Translation text ¹⁵
 <p>Source: @toscanabanana</p>	<p>Iedereen kent wel iemand die slachtoffer is van seksueel grensoverschrijdend gedrag of erger. Als je dat niet ziet, betekent dat waarschijnlijk dat mensen zich niet comfortabel genoeg voelen bij je om dat te delen. Do better.</p> <p>We kijken ook naar jou, Nederlandse Wetgeving!! Want nog steeds moet je aantonen dat je je verzet voordat je aangifte kan doen, terwijl 70% van de slachtoffers bevriest.</p> <p>@boosbnnvara @debroervanroos #boos #boosbnnvara #thevoiceofholland #seksueeloverschrijdend gedrag #letstalkaboutyes @amnestynl</p>	<p>Everyone knows someone who is a victim of sexual assault or worse. If you can't see that, it probably means that people do not feel comfortable enough with you to share it. Do better.</p> <p>We also look at you, Dutch legislation!! Because you still have to show that you resisted before you can report, while 70% of the victims freeze.</p> <p>@boosbnnvara @debroervanroos #boos #boosbnnvara #thevoiceofholland #sexualoffensivebehavior #letstalkaboutyes @amnestynl</p>	<p>"Ik herken me niet in een angstcultuur..."</p> <p>- Machtige witte man</p>	<p>"I don't recognize myself in a fear culture..."</p> <p>- Powerful white man</p>

¹³ 3 of the memes appears also in category 2.



¹⁴ All captions' translations are the author's.



¹⁵ All texts' translations are the author's.

 <p>WIBO CARTOONS</p> <p>Source @wibo_cartoons</p>	<p>#humor #lachen #grapje #grappig #grappigeteksten #grappigeplaatjes #cartoon #cartoons #strip #strips #comic #comics #woordkunst #woordgrap #tekenen #tekening #kunst #art #thevoice #thevoiceofholland #johndemol #talpa #alib #jeroenrietbergen #marcoborsato #nieuws #actualiteit #metoo</p>	<p>#humor #laughing #joke #funny #funnytexts #funnyimages #cartoon #cartoons #strip #strips #comic #comics #wordart #workjoke #drawing #art #thevoice #thevoiceofholland #johndemol #talpa #alib #jeroenrietbergen #marcoborsato #news #actualiteit #metoo</p>	<p>What's in a name?</p> <p>Ik heb er oprecht in al die jaren nooit iets van gezien.</p>	<p>What's in a name?</p> <p>I genuinely never saw any of it in all these years.</p>
 <p>Source: @opmerkdingen</p>	<p>#opmerkdingen #thevoice #boos #demol #wieisdemol #televisieformats #verwardingen #behalvedemol #diehoeftnooitnaarhuis #demolhoeftnooitnaarhuis #schandaligeuitspraken #machtsmisbruik #mannenmetmacht #topjevandeijlsberg #johndemol #hetligtnietaandevrouwen #onbegrip #thevoiceofholland #ikbenerstilvan #maarwileditnogeven kwijt</p>	<p>#opmerkdingen #thevoice #boos #demol #wieisdemol #televisionformats #verwardingen #expectdemol #henevergoeshome #demolnevergoeshome #scandalousstatements #powerabuse #menwithpower #tipoftheiceberg #johndemol #itsnotthewomen #incomprehension #thevoiceofholland #makesmequiet #butwantedtosharethis</p>	<p>“... behalve De Mol, die hoeft nooit naar huis”</p> <p>De Mol</p>	<p>“... expect for De Mol, he never goes home”</p> <p>The Mole</p>


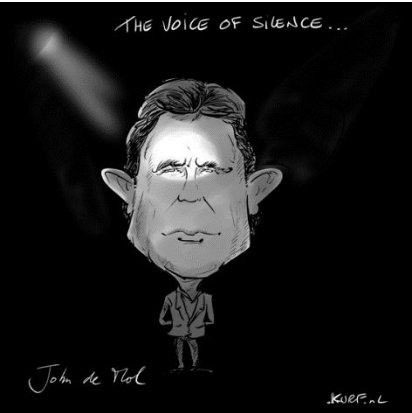
<p>- John ook ernstig geschokt -</p>  <p>Source @pluiscartoons</p>	<p>@telegraaf.nl #thevoiceofholland #johndemol #boos #misbruik #intimidatie #werkvloer #pluiscartoons</p>	<p>@telegraaf.nl #thevoiceofholland #johndemol #boos #abuse #intimidation #workfloor #pluiscartoons</p>	<p>- John ook ernstig geschokt –</p> <p>Mogen ze meedoen aan de voice, doen ze hun mond niet open..!</p>	<p>- John also really shocked –</p> <p>There allowed to participate in the voice, and then don't open their mouth..!</p>
 <p>Source @vageinig</p>	<p>Zoals d' ollanders zoude zegge:</p> <p>Wat een kutzooi!</p> <p>#boos #timhofman #thevoice #thevoiceoholland #demol #johndemol #alib #jeroenrietbergen #marcoborsato #metoo #metoomovment #victimblaming #feminisme</p>	<p>Like Dutchies say:</p> <p>What a mess!</p> <p>#boos #timhofman #thevoice #thevoiceoholland #demol #johndemol #alib #jeroenrietbergen #marcoborsato #metoo #metoomovment #victimblaming #feminism</p>	<p>Ik weet niets! Vrouwen moeten leren praten! Dat vinden ze moeilijk he, de vrouwtjes...</p>	<p>I know nothing! Women must learn how to talk! They find that difficult don't they, the little women...</p>



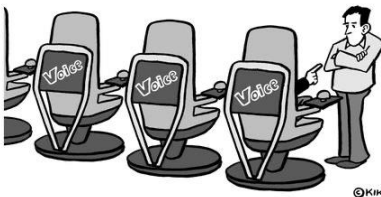
<p>Familie de Mol is ondergedoken</p>  <p>Source @caulowild</p>	<p>@linda_officeel @johnnydemoloffical @johnny_de_mol @albertiwilleke waar zijn jullie? [emoticons] #marcoborsato #tvohgate #tvoh #jeroenrietbergen #alib #douwebob #waylon #anouk #chantaljansen #lilkleine</p>	<p>@linda_officeel @johnnydemoloffical @johnny_de_mol @albertiwilleke where are you? [emoticons] #marcoborsato #tvohgate #tvoh #jeroenrietbergen #alib #douwebob #waylon #anouk #chantaljansen #lilkleine</p>	<p>Familie de Mol is ondergedoken</p>	<p>Family de Mol has gone underground</p>
 <p>Source @followluvane</p>	<p>THE VOICE #thevoice #thevoiceofholland #tvoh #johndemol #demol #boos #timhofman #thevoice #alib #tvohgate #metoo #talpa #borsato #illustration #illustrate #drawing #draw #sketch #sketching #art #cartooning #luvane</p>	<p>THE VOICE #thevoice #thevoiceofholland #tvoh #johndemol #demol #boos #timhofman #thevoice #alib #tvohgate #metoo #talpa #borsato #illustration #illustrate #drawing #draw #sketch #sketching #art #cartooning #luvane</p>	<p>Juist, juist, meneer De Mol... Dus in het nieuwe format draaien de stoelen niet om, maar eromheen?</p> <p>Verdraaid uw specialist in stoelen</p>	<p>Right, right, mister De Mol... So in the new format the chairs don't turn, but prevaricate?</p> <p>Twisted your specialist in chairs</p>

<p>Dickpic vrijgegeven:</p>  <p>Source @wesleydorrius</p>	<p>Foto van een echte [emoticon aubergine] vrijgegeven ...</p> <p>#dickpic #johndemol #thevoice #boos</p>	<p>Photo of a real [emoticon aubergine] released...</p> <p>#dickpic #johndemol #thevoice #boos</p>	<p>Dickpic vrijgegeven:</p> <p>“Ik kan het me gewoon niet voorstellen.”</p>	<p>Dickpic relased:</p> <p>“I really cannot imagine it.”</p>
 <p>Source @originalemarcdeboer</p>	<p>#johndemol #tvohschandaal #nieuwsvignet</p>	<p>#johndemol #tvohschadal #nieuwsvignet</p>	<p>John de Mol: His Masters Voice</p>	<p>John de Mol: His Masters Voice</p>

 <p>Source @jbtbcartoonist</p>	<p>#thevoice #thevoiceofholland #BOOS #johndemol #alib #marcoborsato #jeroenrietbergen</p>	<p>#thevoice #thevoiceofholland #BOOS #johndemol #alib #marcoborsato #jeroenrietbergen</p>	<p>John, wat ben je aan het doen?</p> <p>Nou gewoon, ik probeer mijn eigen straatje schoon te vegen.</p> <p>Lukt niet echt, geloof ik.</p> <p>Nee, ik geloof het ook niet. Heb je niet ergens een vloerkleed waar ik dit onder kan vegen?</p>	<p>John, what are you doing?</p> <p>Oh nothing, I am trying to clean my reputation.</p> <p>Not really working, I believe.</p> <p>No, I don't believe it either. Don't you have a carpet where I can sweep this under?</p>
	<p>I had to draw more about #boosbnnvara #thevoice For all non-dutchies: we're in the middle of a media storm about sexual harassment accusations at a talent show. Nearly as bad as the accusations was the interview with 'big boss' #johndemol who didn't recognize the power dynamics and shoved all responsibility to the victims 'who had to learn to speak up'. (second slide is in Dutch because it's about the media storm. It's another step in what we as a society tolerate when it</p>	<p>I had to draw more about #boosbnnvara #thevoice For all non-dutchies: we're in the middle of a media storm about sexual harassment accusations at a talent show. Nearly as bad as the accusations was the interview with 'big boss' #johndemol who didn't recognize the power dynamics and shoved all responsibility to the victims 'who had to learn to speak up'. (second slide is in Dutch because it's about the media storm. It's another step in what we as a society tolerate when it</p>	<p>Als mensen hun mond hadden open gedaan, had ik de dader persoonlijk alle hoeken van de kamer laten zien!</p> <p>Ja maar hij verdiende een tweede kans!</p> <p>Ik ging ervan uit dat t goed was...</p> <p>Nee, ik kan me echt niet voorstellen dat hij zo iets zou doen!</p>	<p>If people would have opened their mouth, I would've personally showed the perpetrator every corner of the room!</p> <p>Yes, but he deserved a second chance!</p> <p>I assumed it was all good..</p> <p>No, I really cannot imagine that he would do something like that...</p>


Source @maaike.hartjes	comes to sexual harassment [emoticon].	comes to sexual harassment [emoticon].		
	<p>Hmmmmmm @MarkRutte geklemd... wat vinden we hiervan?</p> <p>Follow : www.instagram.com/caulowild</p> <p>-----</p> <p>--</p> <p>DM for credicts // removal-verwijder request (no copyright intended) Contact ons ook voor collapse & inquiries.</p> <p>-----</p> <p>-----</p> <p>#caulowild @clwtv #ikook #johnnydemol #johndemol #me2 #weed #wildshit #ignorance #lifestyle #tired #facts #news #democracy #markkutte #pvv #oprutte #pakoel #onzin #vvd #charlatans</p>	<p>Hmmmmmm @MarkRutte clamped... what do we think?</p> <p>Follow : www.instagram.com/caulowild</p> <p>-----</p> <p>--</p> <p>DM for credicts // removal request (no copyright intended) Also contact us for collapse & inquiries.</p> <p>-----</p> <p>-----</p> <p>#caulowild @clwtv #ikook #johnnydemol #johndemol #me2 #weed #wildshit #ignorance #lifestyle #tired #facts #news #democracy #markkutte #pvv #oprutte #pakoel #bullshit #vvd #charlatans</p>	<p>#Rutte doet hier een John de Molletje als hem naar de zaak #demmink wordt gevraagd. Hij wist ervan, maar deed niks. #zwijgcultuur</p>	<p>#Rutte pulls a John de Mol when asked about the case #demmink. He knew, but did nothing. #cultureofsilence</p>
Source @caulowild				

 <p>Source @marcjanjanssen</p>	<p>De grote baas van #talpa, #johndemol, met zijn allesziende oog, zegt van niets te weten.</p> <p>#thevoice #thevoicegate @johndemol1 @talpanetwork</p>	<p>The big boss of #talpa, #johndemol, with his all-seeing eye, says he knows nothing.</p> <p>#thevoice #thevoicegate @johndemol1 @talpanetwork</p>		
 <p>Source @kurfcartoonist</p>	<p>#tvoh John de Mol #thevoice #voice</p>	<p>#tvoh John de Mol #thevoice #voice</p>	<p>The voice of silence... John de Mol</p>	<p>The voice of silence... John de Mol</p>



 <p>Source @kurfcartoonist</p>	<p>#boos met #johndemol #thevoice #tvoh #cartoon</p>	<p>#boos with #johndemol #thevoice #tvoh #cartoon</p>	<p>Als je niks meldt kan ik ook niks doen!</p> <p>John</p>	<p>If you don't report anything I cannot act on it!</p> <p>John</p>
 <p>Source @mwcartoons</p>	<p>Wie is de mol?</p> <p>#cartoon #kijknou #johndemol</p>	<p>Who is the mole?</p> <p>#cartoon #lookatit #johndemol</p>	<p>Wie is de mol?</p> <p>Meldt dat dan gewoon!</p>	<p>Who is the mole?</p> <p>Just report it!</p>
 <p>Source @kikspotprent</p>	<p>#thevoiceofholland #johndemol #thevoice #voice #cartoon #spotprent</p>	<p>#thevoiceofholland #johndemol #thevoice #voice #cartoon #spotprent</p>	<p>“Ik heb er echt nooit iets van gemerkt. Het ging allemaal achter mijn rug om.”</p>	<p>“I genuinely didn't notice any of it. It all happened behind my back.”</p>



 <p>Source @stevetoendang</p>	<p>#dagboekvaneensuri #johndemol #talpa #boos #slechtercommunicatie #johanderksen #vivavandaag #sbs6 #thevoiceofholland #seksueelgrensoverschrijd endgedrag #sexualabuse #drawing</p>	<p>#diaryofasuri #johndemol #talpa #boos #badcommunication #johanderksen #vivavandaag #sbs6 #thevoiceofholland #sexuallytransgressive behavior #sexualabuse #drawin</p>	<p>Wat hoor ik nou! Is de communicatie slecht binnen mijn bedrijf?</p> <p>Waarom weet ik daar niets van!</p> <p>Hi hi hi</p>	<p>What am I hearing! Is the communication in my company bad?</p> <p>Why don't I know anything about it!</p> <p>Hi hi hi</p>
--	---	---	---	---



Category 2 – John de Mol's victim blaming (N =13¹⁶)

Sampled meme	Instagram caption	Translation caption	Meme's text	Translation text
<p>- John ook ernstig geschokt -</p>  <p>Source @pluiscartoons</p>	<p>@telegraaf.nl #thevoiceofholland #johndemol #boos #misbruik #intimidatie #werkvloer #pluiscartoons</p>	<p>@telegraaf.nl #thevoiceofholland #johndemol #boos #abuse #intimidation #workfloor #pluiscartoons</p>	<p>- John ook ernstig geschokt –</p> <p>Mogen ze meedoen aan de voice, doen ze hun mond niet open..!</p>	<p>- John also really shocked –</p> <p>There allowed to participate in the voice, and then don't open their mouth..!</p>
 <p>Source @vageinig</p>	<p>Zoals d' ollanders zoude zegge:</p> <p>Wat een kutzooi!</p> <p>#boos #timhofman #thevoice #thevoiceoholland #demol #johndemol #alib #jeroenrietbergen #marcoborsato #metoo #metoomovment #victimblaming #feminisme</p>	<p>Like Dutchies say:</p> <p>What a mess!</p> <p>#boos #timhofman #thevoice #thevoiceoholland #demol #johndemol #alib #jeroenrietbergen #marcoborsato #metoo #metoomovment #victimblaming #feminism</p>	<p>Ik weet niets! Vrouwen moeten leren praten! Dat vinden ze moeilijk he, de vrouwtjes...</p>	<p>I know nothing! Women must learn how to talk! They find that difficult don't they, the little women...</p>



¹⁶ 3 of the memes appears also in category 1.


 <p>Source @maaike.hartjes</p>	<p>I had to draw more about #boosbnnvara #thevoice For all non-dutchies: we're in the middle of a media storm about sexual harassment accusations at a talent show. Nearly as bad as the accusations was the interview with 'big boss' #johndemol who didn't recognize the power dynamics and shoved all responsibility to the victims 'who had to learn to speak up'. (second slide is in Dutch because it's about the media storm. It's another step in what we as a society tolerate when it comes to sexual harassment [emoticon].</p>	<p>I had to draw more about #boosbnnvara #thevoice For all non-dutchies: we're in the middle of a media storm about sexual harassment accusations at a talent show. Nearly as bad as the accusations was the interview with 'big boss' #johndemol who didn't recognize the power dynamics and shoved all responsibility to the victims 'who had to learn to speak up'. (second slide is in Dutch because it's about the media storm. It's another step in what we as a society tolerate when it comes to sexual harassment [emoticon].</p>	<p>Als mensen hun mond hadden open gedaan, had ik de dader persoonlijk alle hoeken van de kamer laten zien!</p> <p>Ja maar hij verdiende een tweede kans!</p> <p>Ik ging ervan uit dat t goed was...</p> <p>Nee, ik kan me echt niet voorstellen dat hij zoiets zou doen!</p>	<p>If people would have opened their mouth, I would've personally showed the perpetrator every corner of the room!</p> <p>Yes, but he deserved a second chance!</p> <p>I assumed it was all good..</p> <p>No, I really cannot imagine that he would do something like that...</p>
 <p>Source @keesnuddeloog_</p>	<p>#vrouwenuitjebedrijf #johndemol #advertentieAD</p>	<p>#womenfromyour company #johndemol #advertisementAD</p>	<p>Beste John,</p> <p>Het ligt niet aan de vrouwen.</p> <p>Groet, de vrouwen uit je bedrijf.</p>	<p>Dear John,</p> <p>It is not the fault of the women.</p> <p>Greetings, the women from your company.</p>

 <p>Source @maaike.hartjes</p>	<p>I had to draw more about #boosbnnvara #thevoice For all non-dutchies: we're in the middle of a media storm about sexual harassment accusations at a talent show. Nearly as bad as the accusations was the interview with 'big boss' #johndemol who didn't recognize the power dynamics and shoved all responsibility to the victims 'who had to learn to speak up'. (second slide is in Dutch because it's about the media storm. It's another step in what we as a society tolerate when it comes to sexual harassment [emoticon].</p>	<p>I had to draw more about #boosbnnvara #thevoice For all non-dutchies: we're in the middle of a media storm about sexual harassment accusations at a talent show. Nearly as bad as the accusations was the interview with 'big boss' #johndemol who didn't recognize the power dynamics and shoved all responsibility to the victims 'who had to learn to speak up'. (second slide is in Dutch because it's about the media storm. It's another step in what we as a society tolerate when it comes to sexual harassment [emoticon].</p>	<p>You'll tell me if I do anything that makes you uncomfortable, right? You should learn to be open about these things.</p>	<p>You'll tell me if I do anything that makes you uncomfortable, right? You should learn to be open about these things.</p>
 <p>Source @kurfcartoonist</p>	<p>#boos met #johndemol #thevoice #tvoh #cartoon</p>	<p>#boos with #johndemol #thevoice #tvoh #cartoon</p>	<p>Als je niks meldt kan ik ook niks doen! John</p>	<p>If you don't report anything I cannot act on it! John</p>


<p>"Vrouwen hebben kennelijk een soort schaamte, ik weet niet wat het is. Ik kan het alleen maar verwoorden in een oproep: praat, zeg het."</p>  <p>I present to you: de wijze woorden van John de Mol</p> <p>Victim blaming 🤔🤔</p> <p>Source @yaeldaila</p>	<p>Ja kom op vrouwen, praat gewoon! Damn, ik ben boos [emoticon] #boos #victimblaming</p>	<p>Yes come on women, just talk! Damn, I am angry [emoticon] #boos #victimblaming</p>	<p>"Vrouwen hebben kennelijk een soort schaamte, ik weet niet wat het is. Ik kan het alleen maar verwoorden in een oproep: praat, zeg het."</p> <p>I present to you: de wijze woorden van John de Mol</p> <p>Victim blaming [emoticons vomiting]</p>	<p>"Women apparently have a sort of embarrassment, I don't know what it is. I can only put it this way: talk, say something."</p> <p>I present to you: the wise words of John de Mol</p> <p>Victim blaming [emoticons vomiting]</p>
 <p>"Tja meisje, je moet toch echt duidelijker van je laten horen."</p> <p>Source @marloesdevee</p>	<p>Boos.</p> <p>#boos #timhofman #tvoh</p>	<p>Angry.</p> <p>#boos #timhofman #tvoh</p>	<p>"Tja, meisje, je moet toch echt duidelijker van je laten horen."</p>	<p>"Well, little girl, you should let your voice be heard more clearly."</p>

	<p>#BOOS : unbelievable smh. #fyp #edit #xzybca #fy #boos #johndemol #voiceofholland #thevoice #backstabbers</p>	<p>#BOOS : unbelievable smh. #fyp #edit #xzybca #fy #boos #johndemol #voiceofholland #thevoice #backstabbers</p>	<p>Back, back, back stabber</p>	<p>Back, back, back stabber</p>
<p>Source @esm_xavier</p>  <p>Source @isabella.sva</p>	<p>Its not the womans fault!! #boos #timhofman</p>	<p>Its not the womans fault!! #boos #timhofman</p>	<p>John de mol: women should know when to tell people!!</p>	<p>John de mol: women should know when to tell people!!</p>



 <p>Source @yuhbestieslay</p>	<p>Victim blaming [emoticon glitter] #fy #boos #voice #thevoice #johndemol</p>	<p>Victim blaming [emoticon glitter] #fy #boos #voice #thevoice #johndemol</p>	<p>[emoticon glitter] John de Mol nadat hij de oplossing heeft gevonden voor r3pe door te zeggen dat vrouwen gewoon meer moeten praten [emoticon glitter]</p>	<p>[emoticon glitter] John de Mol after he found the solution for r3pe by saying that women just needs to talk more [emoticon glitter]</p>
	<p>Dus. Kennelijk was het binnen Ajax, het grensoverschrijdende gedrag van Marc Overmars, bekend. Maar werd hij hierop niet aangesproken. De enkeling die het durfde hogerop te zoeken, vond geen gehoor en signalen werden niet opgepakt. Besef dan even dat @omroepbnnvara met @boosbnnvara meer dan twee weken geleden met #voicegate naar buiten kwam. Dat Edwin van de Sar 5 dagen na de uitzending van #boos een</p>	<p>So. Apparently within Ajax, the offensive behavior of Marc Overmars was known. But he wasn't addressed about it. The single person who dared to this higher on, wasn't heard and signals weren't noticed. Realize that @omroepbnnvara with @boosbnnvara came out with #voicegate with more than two weeks ago. That Edwin van de Sar send an internal email five days after the episode of #boos and promised to handle sexual</p>	<p>Zeg vooral wat je dwars zit he....</p>	<p>Feel free to say what is bothering you right...</p>



	<p>interne mail uitstuurde en beloofde seksueel grensoverschrijdend gedrag aan te pakken. En lees dan, in alle rust, het statement van Marc Overmars door: [other case].</p> <p>#lekkerblijvenlikken #designactivisme #seksueeloverschrijdendgedrag #seksueelgeweld #apenrost #haantjescultuur #seksueelwangedrag #machtsmisbruik #ongepast #voetbal #ajax #gedrag #grensoverschrijdend #cultuur #socialimpact #veiligheid #machtsverhouding #schaamte #machtscultuur</p>	<p>transgressive behavior. And read, in all peace, the statement from Marc Overmars [other case].</p> <p>#lekkerblijvenlikken #designactivism #seksuallytransgressive behavior #sexualabuse #apenrost #roosterculture #sexualmisconduct #powerabuse #inappropriate #football #ajax #behavior #transgressive #culture #socialimpact #safety #powerrelations #embarrassment #power culture</p>		
Source @lekkerblijvenlikken				
	<p>Wie is de mol?</p> <p>#cartoon #kijknou #johndemol</p>	<p>Who is the mole?</p> <p>#cartoon #lookatit #johndemol</p>	<p>Wie is de mol?</p> <p>Meldt dat dan gewoon</p>	<p>Who is the mole?</p> <p>Just report it!</p>
Source @mwcartoons				



Category 3 – Emblematic play (N = 25¹⁷)



Sampled meme	Instagram caption	Translation caption	Meme's text	Translation text
 <p>Source @robin_s_schrama</p>	<p>These images were made to show my support for those women affected by sexual harassment at The Voice Of Holland</p> <p>#thevoice #thevoiceofholland #sexualharrasment #notdone #fuckedup #raiseyourvoice #support #holland #showbiz #rtl #handsoff #fist #boycot #johndemol #boos #timhofman #woman #women #socialactivism #actie #action #bnn #bnnvara #metoo #jeroenrietbergen #alib</p>	<p>These images were made to show my support for those women affected by sexual harassment at The Voice Of Holland</p> <p>#thevoice #thevoiceofholland #sexualharrasment #notdone #fuckedup #raiseyourvoice #support #holland #showbiz #rtl #handsoff #fist #boycot #johndemol #boos #timhofman #woman #women #socialactivism #action #bnn #bnnvara #metoo #jeroenrietbergen #alib</p>	<p>The Voice of Women</p>	<p>The Voice of Women</p>



¹⁷ 1 of the memes appears also in category 5.

 <p>Source @geenstijl</p>	<p>Chips. Nootjes. #BOOS! Welke juice heeft Tim Hofman over #TVOH? Check de aflevering via #linkinbio</p>	<p>Crisps. Nutss. #BOOS! What juice does Tim Hofman have about #TVOH? Check the episode via #linkinbio</p>	<p>The Vice of Holland</p>	<p>The Vice of Holland</p>
 <p>Source @dewithuispodcast</p>	<p>#thevoiceofholland #schandaal #alib #marcoborsato #jeroenrietbergen</p>	<p>#thevoiceofholland #scandal #alib #marcoborsato #jeroenrietbergen</p>	<p>The abuse of Holland</p>	<p>The Abuse of Holland</p>



<p>THE VOICE OF HOLLAND</p>  <p>Source @cartoonistmarec</p>	<p>#thevoice #seksueleintimidatie #thevoiceofholland #holland #nederland #muziek #grensoverschrijdendgedrag #marec #cartoon #cartoonist #presscartoon #nieuwsblad #cartooncafemarec</p>	<p>#thevoice #sexualintimidation #thevoiceofholland #holland #Netherlands #music #offensivebehavior #marec #cartoon #cartoonist #presscartoon #newspaper #cartooncafemarec</p>	<p>The Voice of Holland</p>	<p>The Voice of Holland</p>
 <p>Source @fotosjopjes</p>	<p>De schuld ligt altijd bij degene die over de grens gaat, nooit bij degene die het overkomt!</p> <p>#tvoh #boos #johndemol #marcoborsato #alib #jeroenrietbergen #thevoiceofholland</p>	<p>The fault always lies with the person who crosses the boundary, never the person it happens to!</p> <p>#tvoh #boos #johndemol #marcoborsato #alib #jeroenrietbergen #thevoiceofholland</p>	<p>The Voice</p>	<p>The Voice</p>

 <p>Source @triknologi</p>	<p>TRIK ‘Voice-over’ (#metoo) “It only takes one voice, at the right pitch, to start an avalance.” Cartoon for @drawingthetimes @debroervanroos #boos @omroepbnnvara #timhofman #baas #thevoiceofholland #wangedrag #metoo #thevoice #rtl #me #corruptebende #seksrel #jeroenrietbergen #alib #itv #talentenjacht #rtl4 #pleuriszooi #triknologi #trik #poster #design #thesun</p>	<p>TRIK ‘Voice-over’ (#metoo) “It only takes one voice, at the right pitch, to start an avalance.” Cartoon for @drawingthetimes @debroervanroos #boos @omroepbnnvara #timhofman #boss #thevoiceofholland #misconduct #metoo #thevoice #rtl #me #corruptgang #seksrel #jeroenrietbergen #alib #itv #talentshow #rtl4 #bullshit #triknologi #trik #poster #design #thesun</p>	<p>#me</p>	<p>#me</p>
 <p>Source @eva_tekent</p>	<p>This is the boys. #mansworld #thevoiceofholland #thevoice #metoo #cartoon #women</p>	<p>This is the boys. #mansworld #thevoiceofholland #thevoice #metoo #cartoon #women</p>	<p>The Boys of Holland</p>	<p>The Boys of Holland</p>



 <p>Source @gerrit_de_jager</p>	<p>#cartoon #thevoice #thevoicegate #jeroenrietbergen #alib #rtl #electrischestoel #gerritdejager #defamiliedoorzon</p>	<p>#cartoon #thevoice #thevoicegate #jeroenrietbergen #alib #rtl #electricchair #gerritdejager #familydoorzon</p>		
 <p>Source @studiosjaak</p>	<p>Check 'the Choice' op @omroepbnnvara! #thechoice #johndemol #studio #satire</p>	<p>Check 'the Choice' on @omroepbnnvara! #thechoice #johndemol #studio #satire</p>	<p>Joop The Choice of Holland</p>	<p>Joop The Choice of Holland</p>



 <p>Source @gezienus_b</p>	<p>And since we're back, I'll start sharing other works again too. Here's my weekly cartoon for @tubantia_nl from today's paper.</p> <p>Yep, still doing those.</p> <p>#cartoon #weekly #column #TVOH #thevoice #thevoiceofholland #media #mediarel #scandal #abuse #drawing #illustration #ink #penandink #news #newspaper #TCTubantia #tubantia #illustrator</p>	<p>And since we're back, I'll start sharing other works again too. Here's my weekly cartoon for @tubantia_nl from today's paper.</p> <p>Yep, still doing those.</p> <p>#cartoon #weekly #column #TVOH #thevoice #thevoiceofholland #media #mediarel #scandal #abuse #drawing #illustration #ink #penandink #news #newspaper #TCTubantia #tubantia #illustrator</p>	<p>The Voice of Holland</p>	<p>The Voice of Holland</p>
	<p>[emoticons peace sign and microphone]</p> <p>De redactie van het AD vond mijn inzending voor de weekendbijlage iets te gewaagd. Ben bang dat Instagram het ook wel zal verwijderen. Toch wilde ik hem jullie niet onthouden!</p> <p>Delen mag!</p>	<p>[emoticons peace sign and microphone]</p> <p>The editors of AD found my submission for the weekend appendix a little too daring. Afraid that Instagram also deletes it. I still didn't want to withhold it from you!</p> <p>Sharing allowed!</p> <p>#boos #metoo #thevoiceofholland #thevoice #bnn</p>	<p>The Voice of Holland</p>	<p>The Voice of Holland</p>


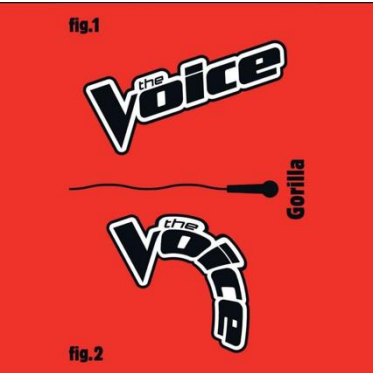
Source @mathieuschellekens.art	#boos #metoo #thevoiceofholand #thevoice #bnn			
	#tvoh de stoelen hebben oren #thevoice	#tvoh the chairs have ears #thevoice	Zo veel gezien! Zo veel gehoord! Maar waar zal ik beginnen...?	Seen so much! Heard so much! But where shall I start...?
Source @kurfcartoonist				
	#tvoh alleen even voelen #beerput #beau #thevoiceofholland #thevoice #cartoon	#tvoh just feeling a bit #beerput #beau #thevoiceofholland #thevoice #cartoon	Alleen even voelen...	Just feeling a bit...
Source @kurfcartoonist				


 <p>Source @roennes</p>	<p>#thevoiceofholland</p>	<p>#thevoiceofholland</p>		
 <p>Source @sebastiaan_vos</p>	<p>#thevoiceofholland #vice</p>	<p>#thevoiceofholland #vice #vice</p>	<p>Vice of Holland</p>	<p>Vice of Holland</p>

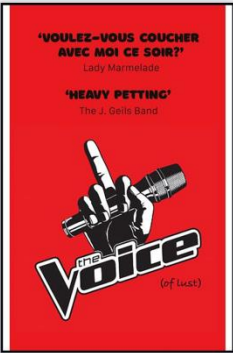
 <p>Source @zohe01</p>	<p>#thevoiceofholland #villains #mafketels #alshetwaarisnatuurlijk #wordtlekkerrustigop deradiozo</p>	<p># thevoiceofholland #villain #crazypeople #ifitistrueofcourse #willbequietontheradio</p>	<p>The Villains of Holland</p>	<p>The Villains of Holland</p>
 <p>Source @cartoonist_gal</p>	<p>#thevoiceofholland #metoomovement #jeroenrietbergen #alib #grensoverschrijdendged rag #editorial #editorialcartoon #nederland #lindademol #johndemol</p>	<p>#thevoiceofholland #metoomovement #jeroenrietbergen #alib #transgressivebehavior #editorial #editorialcartoon #Netherlands #lindademol #johndemol</p>	<p>The Voice of Holland</p>	<p>The Voice of Holland</p>

 <p>Source @anne.rosenberg</p>	<p>Ontstemd. Afgelopen week was heel Nederland, inclusief ikzelf, in shock na de onthullingen in de uitzending van BOOS over seksueel grensoverschrijdend gedrag en machtsmisbruik bij The Voice. Ik mocht dat sentiment samenvatten in een beeld van de week voor @redpersnl</p> <p>#thevoiceofholland #thevoice #boos #photograpy #redpers</p>	<p>Disgruntled. Last week, the netherlands, including myself, was in shock after the revealing by the episode of BOOS of sexually transgressive behavior and power abuse at the voice. I was allowed to summarize that sentiment in an image of the week for @redpersnl</p> <p>#thevoiceofholland #thevoice #boos #photograpy #redper</p>		
<p><i>Deelnemers The Voice krijgen Stop Knop.</i></p>  <p>PLAN B</p> <p>Source @nietzodruk.nl</p>	<p>Plan B: deelnemers the voice krijgen voortaan een stopknop. #apentrots #thevoice #thevoiceofholland</p>	<p>Plan B: candidates of the voice get a stop button #apentrots #thevoice #thevoiceofholland</p>	<p>Deelnemers De Voice krijgen stop knop. Plan B</p>	<p>Participants The Voice get a stop button. Plan B</p>



 <p>Source @podcastvanjewelste</p>	<p>THE VOICE SPECIAL! In deze speciale aflevering van podcast van jewelste bespreken Scottey, Donny, Jelmer en Raygin de reuring rondom the voice! Ook benieuwd? Link in bio!</p> <p>#netherlands #podcast #podcasting #thevoiceofholland #thevoice</p>	<p>THE VOICE SPECIAL! In this special episode of the podcast van jewelste, Scottey, Donny, Jelmer and Raygin discuss the commotion regarding the voice! Became curious? Link in bio!</p> <p>#netherlands #podcast #podcasting #thevoiceofholland #thevoic</p>	<p>The Voice of Holland</p>	<p>The Voice of Holland</p>
 <p>Source @larsmancartoons</p>	<p>Neen john... het ligt niet aan de vrouwen. #thevoice #thevoiceofholland #johndemol #alib #marcoborsato</p>	<p>No john... it is not the fault of the women. #thevoice #thevoiceofholland #johndemol #alib #marcoborsato</p>	<p>John de Mol reageert... The Voice of Holland</p>	<p>John de Mol reacts... The Voice of Holland</p>
	<p>#sandermercx #visualart #visualizing #drawing #blackandwhite #voiceofholland #thevoiceofholland</p>	<p>#sandermercx #visualart #visualizing #drawing #blackandwhite #voiceofholland #thevoiceofholland</p>	<p>The Noise of Holland</p>	<p>The Noise of holland</p>


 <p>Source @de_tegenbeweging</p>				
 <p>Source @degroeneamsterdammer</p>	<p>[emoticon pencil] @thedailygorilla #thevoice #thevoiceofholland</p>	<p>[emoticon pencil] @thedailygorilla #thevoice #thevoiceofholland</p>	<p>Fig. 1 The Voice Gorilla The Voice Fig. 2</p>	<p>Fig. 1 The Voice Gorilla The Voice Fig. 2</p>



 <p>Source @trouw.deverdieping</p>	<p>Was er sprake van een ‘doofpot’ bij the voice of holland? Mannen met macht kunnen lang hun gang gaan, blijkt uit andere #metoo-zaken. Seksueel grensoverschrijdend gedrag wordt vaak vergoelijkt, verzwegen, of gebagatelliseerd. Ook door de slachtoffers zelf.</p> <p>Iris Pronk en Rufus Kain (@rufuskain) spraken verschillende experts over de zaak. Lees het artikel via de link in onze bio.</p> <p>Illustratie: Brechtje Rood</p> <p>#thevoiceofholland #thevoice #metoo #trialbymedia</p>	<p>Was there a cover up at the voice of holland? Men with power can do their thing for a long time, appears in #metoo-cases. Sexually transgressive behavior is oftentimes condoned, hidden, or downplayed. Even by the victims themselves.</p> <p>Iris Pronk and Rufus Kain (@rufuskain) talked to several experts on the matter. Read the article through the link in our bio.</p> <p>Illustration: Brechtje Rood</p> <p>#thevoiceofholland #thevoice #metoo #trialbymedia</p>	<p>Ssssst</p> <p>The Voice</p> <p>Trouw</p>	<p>Ssssst</p> <p>The Voice</p> <p>Trouw</p>
---	---	--	---	---



 <p>Source @cyclusion</p>	<p>I think #thevoiceofholland needs a new advertising poster. And I think props to @anouk for making her voice heard! #tvoh</p>	<p>I think #thevoiceofholland needs a new advertising poster. And I think props to @anouk for making her voice heard! #tvoh</p>	<p>‘Voulez-vous coucher avec moi ce soir?’ Lady Marmelade ‘Heavy petting’ The J. Geils Band The Voice (of lust)</p>	<p>‘Voulez-vous coucher avec moi ce soir?’ Lady Marmelade ‘Heavy petting’ The J. Geils Band The Voice (of lust)</p>
--	---	---	---	---

Category 4 – Hofman’s role in BOOS (N = 8)

Sampled meme	Instagram caption	Translation caption	Meme’s text	Translation text
 <p>Source @sarcasper_</p>	#BOOS	#BOOS	<p>U staat op het punt Ali B, Marco Borsato en Jeroen Rietbergen te cancelen. Wilt u doorgaan?</p> <p>Ja Nee</p>	<p>You are about to cancel ali B, Marco Borsato and Jeroen Rietbergen. Do you want to proceed?</p> <p>Yes No</p>
	<p>Trik ‘Tim Hofman’ “It only takes one voice, at the right pitch, to start an avalance.” Portrait for Villamedia Magazine of @villamedianieuws @debroervanroos #boos @omroepbnnvara #timhofman #baas #thevoiceofholland #wangedrag #thevoice #thevoice #rtl #courruptebende #seksrel #jeroenrietbergen #alib #itv #talentenjacht</p>	<p>Trik ‘Tim Hofman’ “It only takes one voice, at the right pitch, to start an avalance.” Portrait for Villamedia Magazine of @villamedianieuws @debroervanroos #boos @omroepbnnvara #timhofman #boss #thevoiceofholland #misconduct #thevoice #rtl #corruptgang #sexrel #jeroenrietbergen #alib #itv #talentshow #rtl4 #bullshit #johndemol #journalistportraits #trik</p>	BOOSSsssssssst	BOOSSsssssssst

Source @triknologi	#rtl4 #pleuriszooi #johndemol #journalistiekeportrette n #trik			
 <p>source @ReinArt</p>	Niet specifiek 'roze' nieuws, maar wel aanwezig in de media: de regen van aanklachten tegen medewerkers van het programma 'The Voice Of Holland' wegens vermeend seksueel misbruik.	Not specifically 'pink' news, but present in the media: the stream of allegations against employees within the show 'The Voice Of Holland' because of alleged sexual abuse.	Roze cartoon – ReinArt ... en voor we het wisten begon 'ie ons onwelvoeglijk te knuffelen... Anonieme getuige	Pink cartoon – ReinArt ... and before we knew it he started obscenely hugging us ... Anonymous witness
 <p>Source @dixi__normous</p>	Staan jullie ook allemaal stipt klaar om 16:00??? #MarcoBdidnothingwrong #boos #BOOS #timhofman #thevoice #fyp	Are you also ready at precisely 16:00??? #MarcoBdidnothingwrong #boos #BOOS #timhofman #thevoice #fyp	POV: Tim Hofman op donderdag om 16:00 nadat hij de best bekeken yt video van het jaar heeft geupload	POV: Tim Hofman on Thursday at 16:00 after he uploaded the best viewed yt video of the year

 <p>POV: je bent Tim Hofman en je canceled even heel TVOH en de carrières van verschillende machtspersonen</p> <p>TikTok @novadijk</p> <p>Source @novadijk</p>	<p>Programma BOOS [emoticon rising line] #fyp #boos #timhofman #tvoh</p>	<p>Program BOOS [emoticon rising line] #fyp #boos #timhofman #tvoh</p>	<p>POV: je bent Tim Hofman en je canceled even heel TVOH en de carrières van verschillende [emoticon glitter] machtspersonen [emoticon glitter]</p>	<p>POV: you are Tim Hofman and you cancel the whole TVOH and the careers of various [emoticon glitter] power persons [emoticon glitter]</p>
 <p>Source @blikvoer_</p>	<p>Nu al een kijkcijfer hit #TVOH</p>	<p>Already a hit #TVOH</p>		



 <p>Tim Hofman is echt BOOS</p> <p>TikTok @baklavafistik27</p>	<p>[emojicons of applauding hands] #BOOS #timhofman #thevoiceofholland</p>	<p>[emojicons of applauding hands] #BOOS #timhofman #thevoiceofholland</p>	<p>Tim Hofman is echt BOOS</p> <p>[emojicons of applauding hands]</p>	<p>Tim Hofman is really ANGRY</p> <p>[emojicons of applauding hands]</p>
 <p>beseffen jullie hoeveel views de nieuwe aflevering van BOOS gaat krijgen Tim Hofman is the 🐐</p>	<p>Wordt 100% meest geviewde YouTube video van t jaar van Nederland #BOOS #thevoice #nederland #timhofman</p>	<p>100% going to be the most viewed YouTube video of the year in the Netherlands #BOOS #thevoice #nederland #timhofman</p>	<p>Beseffen jullie hoeveel views de nieuwe aflevering van BOOS gaat krijgen Tim Hofman is the [emojicon goat]</p>	<p>Do you realize how much views the new episode of BOOS will get Tim Hofman is the [emojicon goat]</p>

Category 5 – uncritical rape jokes (N = 27¹⁸)




Sampled meme	Instagram caption	Translation	Meme's text	Translation text
 <p>Source @wibo_cartoons</p>	<p>#humor #lachen #grapje #grappig #grappigeteksten #grappigeplaatjes #cartoon #cartoons #strip #strips #comic #comics #woordkunst #woordgrap #tekenen #tekening #kunst #art #thevoice #thevoiceofholland #johndemol #talpa #alib #jeroenrietbergen #marcoborsato #nieuws #actualiteit #metoo</p>	<p>#humor #laughing #joke #funny #funnytexts #funnyimages #cartoon #cartoons #strip #strips #comic #comics #wordart #workjoke #drawing #art #thevoice #thevoiceofholland #johndemol #talpa #alib #jeroenrietbergen #marcoborsato #news #actualiteit #metoo</p>	<p>The voice per direct van de buis, vanwege seksueel wangedrag.</p> <p>Shit! Ik zit er net lekker in.</p>	<p>The voice immediatly taken off television, because of sexual misconducts.</p> <p>Shit! I'm just getting the hang of it!</p>



¹⁸ 1 of the memes appears also in category 3.

 <p>Source @R0n3r</p>	<p>[emoticons angels]</p>	<p>[emoticons angels]</p>	<p>Zullen we anders overstappen naar de voice kids?</p> <p>Da's een geil plan maat</p>	<p>Shall we transfer to the voice kids?</p> <p>That's an arousing plan mate</p>
 <p>Source @hondjetoto</p>	<p>Doe de groeten aan Ridouan!</p> <p>#marcoborsato #marco #aangifte #gevangenis #rood #vandaagisrood #viespeuk #om #rechtszaak</p>	<p>Say hi to Ridouan!</p> <p>#marcoborsato #marco #report #jail #rood #vandaagisrood #pervert #om #lawsuit</p>	<p>Nee ik hoef niet naar huis vannacht</p> <p>Marco B.</p>	<p>No I am not going home tonight</p> <p>Marco B.</p>



 <p>Source @rutvarkenskut2</p>	<p>Hier mijn collectie marco memes #marcoborsato #voicekids #sluipschutters</p>	<p>Here is my collection marco memes #marcoborsato #voicekids #sluipschutters</p>	<p>“Minder dan 15 lesweken nog tot je eindexamen he”</p> <p>De eerste drie woorden bevalt marco borsato wel</p>	<p>“Less than 15 weeks before final exams right”</p> <p>The first three words will be liked by marco borsato</p>
 <p>Source @rutvarkenskut2</p>	<p>Hier mijn collectie marco memes #marcoborsato #voicekids #sluipschutters</p>	<p>Here is my collection marco memes #marcoborsato #voicekids #sluipschutters</p>	<p>POV: Marco Borsato tijdens de opnames van The Voice Kids</p>	<p>POV: Marco Borsato during the recordings of The Voice Kids</p>


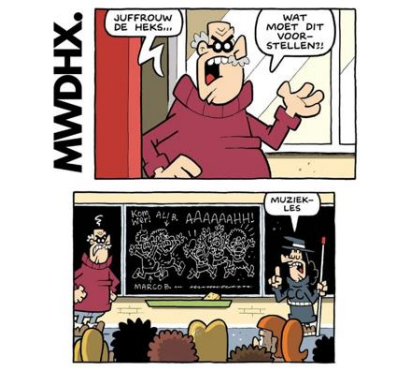

<p>PATRICK KICKEN @KICKEN 3m Maar goed dat Douwe Bob niet in de jury zat bij The Voice of Holland! #tvoh</p>  <p>Source @delachspier</p>	<p>#tvoh #thevoiceofholland #thevoice #delachspier</p>	<p>#tvoh #thevoiceofholland #thevoice #delachspier</p>	<p>PATRICK KICKEN @kicken Maar goed dat Douwe Bob niet in de jury zat bij The Voice of Holland #tvoh</p>	<p>PATRICK KICKEN @kicken Good thing that Douwe Bob wasn't a jury at The Voice of Holland #tvoh</p>
 <p>Source @9gag</p>	<p>New book from the voice coach Ali B #thevoice #alib #sukkeltje</p>	<p>New book from the voice coach Ali B #thevoice #alib #loser</p>	<p>ALI B methode 12 tips om jonge meisjes origineel in het bed te dwingen</p>	<p>ALI B method 12 tips to originally force young girls into bed</p>



 <p>Marco Borsato, Ali B. - Wie Zou Je Doen 4.7M views · 9 years ago</p> <p>Source @r/cirkeltrek</p>	<p>Wie zouden Marco en Ali doen</p>	<p>Who would Marco and ali do</p>	<p>Marco Borsao, Ali B – Wie Zou Je Doen</p>	<p>Marco Borsao, Ali B – Who Would You Do</p>
<p>Ali wanneer hij een meisje voor Marco overlaat om te betasten</p>  <p>Source @traliborsato</p>	<p>Sympathiek hoor #thevoice #thevoicekids #kinderenvoorkinderen #alib #marcoborsato</p>	<p>Sympathetic #thevoice #thevoicekids #kidsforkids #alib #marcoborsato</p>	<p>Ali B wanneer hij een meisje voor Marco overlaat om te betasten</p>	<p>Ali B when he leaves a girl for Marco to be touched</p>
<p>Wanneer Marco beseft dat er weer iemand mee kan naar de bbq</p>  <p>Source @matthijs325</p>	<p>#marcoborsato #bbq</p>	<p>#marcoborsato #bbq</p>	<p>Wanneer Marco beseft dat er weer iemand mee kan naar de bbq</p>	<p>When Marco realized that he can take someone to the bbq</p>



 <p>Ook Roel van Velzen heeft toegegeven onder meerdere rokjes te hebben gekeken</p> <p>Source @dumpert</p>	<p>Ook Roel! #voice #meme #grap #roel #velzen #rokje #tvoh #voicegate</p>	<p>Also Roel! #voice #meme #joke #roel #velzen #skirt #tvoh #voicegate</p>	<p>Ook Roel van Velzen heeft toegegeven onder meerdere rokjes te hebben gekeken</p>	<p>Also Roel van Velzen admitted to looking under the skirts of different girls</p>
 <p>FC METOO</p> <p>ik wil in de SPITS!</p> <p>Jeroen R. Mario B. Ali B. Mark O.</p> <p>Source @kurfcartoonist</p>	<p>#overmars dus ook #metoo #ajax #je kan er een elftal meemaken #fcmetoo #cartoon</p>	<p>#overmarch so also #metoo #ajax #you can make a team out of it #fcmetoo #cartoon</p>	<p>FC METOO</p> <p>Ik wil in de spits!</p>	<p>FC METOO</p> <p>I want to be a striker!</p>



<p>***BREEKEND***</p> <p>'Nieuw Slachtoffer #AliB Meldt Zich'</p> <p>Minder heftige aantijgingen maar slachtoffer Max V. zegt "ernstig vocaal misbruikt te zijn" door Ali B. na afloop van een evenement in Abu Dhabi.</p>  <p>Source @dumpert</p>	<p>BREEK: nieuw slachtoffer meldt zich na misbruik!! #voicegate #tvoh</p>	<p>BREAK: new victim reports himself after abuse!! #voicegate #tvoh</p>	<p>***BREKEND***</p> <p>"Nieuw slachtoffer #AliB meldt zich"</p> <p>Minder heftige aantijgingen maar slachtoffer Max V. zegt "ernstig vocaal misbruikt te zijn" door Ali B, na afloop van een evenement in Abu Dhabi.</p>	<p>***BREAKING***</p> <p>"New victim #AliB comes forward"</p> <p>Less serious allegations but victim Max V. says to have been "seriously vocally abused" by Ali B, after the end of an event in Abu Dhabi.</p>
<p>Al die aanrandingen deed <i>alv</i></p>  <p>Source @caulowild</p>	<p>@alibspec vs @aliexpress #alib #TVOHGATE #tvoh about last weekkkkk... wat een weekje</p>	<p>@alibspec vs @aliexpress #alib #TVOHGATE #tvoh about last weekkkkk... what a week</p>	<p>Al die aanrandingen deed</p> <p>AliExpress</p>	<p>All those assaults did</p> <p>AliExpress</p>



 <p>Source @caulowild</p>	<p>Breghe wil zsm een goeie... A L I M E N T A T I E @alibspec .. #alib #marcoborsato #jeroenrietbergen #rlt4 #TVOHGATE #tvoh #talpa</p>	<p>Breghe wants asap a A L I M O N Y @alibspec .. #alib #marcoborsato #jeroenrietbergen #rlt4 #TVOHGATE #tvoh #talpa</p>	<p>Nu wil de vrouw van Ali B van hem af...</p> <p>Dat wordt... Ali Mentatie [emojis laughter]</p>	<p>Now the wife of Ali B wants to get rid of him...</p> <p>That will be ... Ali Mony [emojis laughter]</p>
 <p>Source @caulowild</p>	<p>Zouden er ook #TVOH babies zijn? Borsato #marcoborsato @alibspec @douwebob @official_waylon_music we need answers!!!! We kunnen niet wachten op een reünie. [emojis laughter] #douwebob #jeroenrietbergen #alib #tvohgate</p>	<p>Would there be #TVOH babies? Borsato #marcoborsato @alibspec @douwebob @official_waylon_music we need answers!!!! We cannot wait for a reunion. [emojis laughter] #douwebob #jeroenrietbergen #alib #tvohgate</p>	<p>The Voice reunion</p>	<p>The Voice reunion</p>

 <p>Source @caulowild</p>	<p>Hij begon!!! Neeeee jij...!!! #markovermars [emoticons laughter] #marcoborsato Borsato #tvohgate #tvoh #rtl4</p>	<p>He started!!! Nooooo he did...!!! #markovermars [emoticons laughter] #marcoborsato Borsato #tvohgate #tvoh #rtl4</p>	<p>NYPD Marco Marc O.</p>	<p>NYPD Marco Marc O.</p>
 <p>Source @4lexturk</p>	<p>MWDHX #mevrouwdeheks #mwdhx #thevoice #mevrouwdeheksdoetaltijdiets gek #thevoiceofholland #mijnhumorishetniet #humor #cartoon #comicstripart #muziekles #musiceducation</p>	<p>MWDHX #misstthewitch #mwdhx #thevoice #misstthewitchalwaysdoes somethingcrazy #thevoiceofholland #notmyhumor #humor #cartoon #comicstripart #musiceducation</p>	<p>MWDHX. Juffrouw de heks... Wat moet dit voorstellen!! Kom hier! Ali B. Marco B. AAAAAAHH! Muziek-les!</p>	<p>MWDHX. Misses the witch... What is this supposed to be!! Come here! Ali B. Marco B. AAAAAAHH! Music-class!</p>
	<p>#alib #thevoice #thevoiceofholland</p>	<p>#alib #thevoice #thevoiceofholland</p>	<p>Aangifte tegen Ali B wegens seksueel wangedrag bij The Voice The Voice? Integendeel! Ze moeten juist heel goed kunnen zwijgen!</p>	<p>Report against Ali B for sexual misconducts at The Voice The Voice? On the contrary! They must be able to be silent!</p>

Source @larsmancartoons				
	<p>Wat een vrouwenakker....</p> <p>#naaistreek #alib #thevoice #thevoiceofholland #woordspeling #vrouwen #plaatsnamen #plaatsnaam #spelenmettaal #nietgrappig #johndemol #jeroenrietbergen #machtsmisbruik</p>	<p>What a womenfield...</p> <p>#bullshit #alib #thevoice #thevoiceofholland #wordplay #women #placenames #placename #playingwithlanguage #notfunny #johndemol #jeroenrietbergen #powerabuse</p>	<p>Ali B is een</p> <p>Vrouwenakker Gem. Nieuwkoop</p>	<p>Ali B is a</p> <p>Womenfield Mun. Nieuwkoop</p>
Source @woordgrapwebshop				
	#thevoiceofholland	#thevoiceofholland	<p>Ik hoop dat rtl4 een punt achter the voice wil zetten.</p> <p>Wij kennen er genoeg die er een puntje aan kunnen zuigen.</p>	<p>I hope that rtl4 wants to put an end to the voice.</p> <p>We know enough that will suck an end to it.</p>
Source @roy_spraakman_cartoons				

 <p>Opvolger AliB is inmiddels bekend</p>	<p>#thevoiceofholland #mindfuckerld #varel #tiktokroom #thevoice</p>	<p>#thevoiceofholland #mindfuckerld #varel #tiktokroom #thevoic</p>	<p>Opvolger AliB is inmiddels bekend</p>	<p>Successor AliB is revealed</p>
 <p>EERSTE MAROKKAAN</p> <p>OP DE MAAN!</p>	<p>Ouwe snoepert [emoticon moon]</p> <p>#thevoice #thevoiceofholland #alib #maan #marcoborsato #trending #voice #ikkiesjou #johndemol #voiceofholland #talentenjacht #schandaal #actueel #nieuws #topic #hot #rtl4 #shownieuws #albertverlinde #boos #timhofman #talpa #johndemol</p>	<p>Good old foodie [emoticon moon]</p> <p>#thevoice #thevoiceofholland #alib #maan #marcoborsato #trending #voice #ichooseyou #johndemol #voiceofholland #talentenjacht #scandal #actuality #news #topic #hot #rtl4 #shownieuws #albertverlinde #boos #timhofman #talpa #johndemol</p>	<p>Eerste marokkaan</p> <p>Op de maan!</p>	<p>First marrocan</p> <p>On the moon!</p>

 <p>Source @gewoon_dutch_memes</p>	<p>Want we weten nog niks he! [emoticon annoyance]</p> <p>#tvoh #thevoiceofholland #freestyle #rap #nederlandserap #grappigeteksten #humor #memepages #memes #meme #memesdaily #funnymemes #memepage #funny #lol #dailymemes #lmao #memer #memez #memedaily #jokes #funnymemes #dutchmemes</p>	<p>Because we dont know anything right! [emoticon annoyance]</p> <p>#tvoh #thevoiceofholland #freestyle #rap #dutchrap #funnytexts #humor #memepages #memes #meme #memesdaily #funnymemes #memepage #funny #lol #dailymemes #lmao #memer #memez #memedaily #jokes #funnymemes #dutchmeme</p>	<p>The Voice of Holland</p> <p>Doe anders ff een leuke freestyle, dat kan je zo goed</p> <p>Wat ze ook roepen straks bij BOOS, niemand zoog er aan mijn slinger</p> <p>Ik zat ook niet aan een doos, ruik maar aan mijn vinger</p>	<p>The Voice of Holland</p> <p>Why don't you do a freestyle, you're good at that</p> <p>Whatever they say at BOOS, no one sucked my dingaling</p> <p>I also didn't touch any vajayjay, smell my finger</p>
<p>De Telegraaf</p> <p>Oud deelnemster The Voice Senior Annie (83), meldt aan de Telegraaf dat zij nooit last heeft gehad van Jeroen Rietbergen. "En ik had die dag nog zo'n geil slipje aangedaan"</p>  <p>Source @roeleveldmartin</p>	<p>#tvoh #thevoiceofholland #thevoice #rtl4</p>	<p>#tvoh #thevoiceofholland #thevoice #rtl4</p>	<p>De Telegraaf</p> <p>Oud deelnemster The Voice Senior Annie (83), meldt aan de Telegraaf dat zij nooit last heeft gehad van Jeroen Rietbergen. "En ik had die dag nog zo'n geil slipje aangedaan"</p>	<p>De Telegraaf</p> <p>Old candidate The Voice Senior Annie (83), tells de Telegraaf that she never got bothered by Jeroen Rietbergen. "And I still put on a hot panties that day"</p>

 <p>Source @wibo_cartoons</p>	<p>#humor #lachen #grapje #grappig #grappigeteksten #grappigeplaatjes #cartoon #cartoons #strip #strips #comic #comics #woordkunst #woordgrap #tekenen #tekening #kunst #art \$thevoice #thevoiceofholland #johndemol #talpa #alib #jeroenrietbergen #marcoborsato #nieuws #actualiteit #metoo</p>	<p>#humor #laughing #joke #funny #funnytexts #funnyimages #cartoon #cartoons #strip #strips #comic #comics #wordart #workjoke #drawing #art #thevoice #thevoiceofholland #johndemol #talpa #alib #jeroenrietbergen #marcoborsato #news #actualiteit #metoo</p>	<p>The voice of holland, ja. Ongelofelijk toch?</p> <p>Ik heb drie keer meegedaan en ik heb niets gezien.</p> <p>Niet eens een dickpic van Jeroen gehad en ik droeg alleen maar geile broekjes!</p>	<p>The voice of holland, yes. Unbelievable right?</p> <p>I participated three times and saw nothing.</p> <p>Not even a dickpic from Jeroen and I only wore hot panties!</p>
<p><i>Deelnemers The Voice krijgen Stop Knop.</i></p>  <p>PLAN B</p> <p>Source @nietzodruk.nl</p>	<p>Plan B: deelnemers the voice krijgen voortaan een stopknop. #apentrots #thevoice #thevoiceofholland</p>	<p>Plan B: candidates of the voice get a stop button #apentrots #thevoice #thevoiceofholland</p>	<p>Deelnemers De Voice krijgen stop knop.</p> <p>Plan B</p>	<p>Participants The Voice get a stop button.</p> <p>Plan B</p>