



# MMR07

— looking at the impact of Web 2.0 on radio

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*Multimedia Meets Radio* is an annual conference organized jointly by the EBU Radio and Technical departments. The 2007 edition – the fourth in the series – was held on the 29<sup>th</sup> and 30<sup>th</sup> March at EBU headquarters in Geneva. It looked at the impact of Web 2.0 on radio, and topics on the agenda included podcasting, blogging, peer-to-peer distribution and user-generated content.

The event was open to EBU member organizations only. Over 100 delegates from 24 countries attended, including content-makers, journalists, editors, new media managers, programme directors, engineers, analysts, podcasters, webcasters and bloggers.

## Revolution not evolution

The conversation at this year's *Multimedia Meets Radio* (MMR07) took place not only in the conference room, but also online – delegates blogged, twittered, took photos and made videos not for themselves, but to share on social-networking sites such as Flickr and YouTube (*see the text box on the next page for a brief summary of current social-networking websites*).

They tagged their comments and pictures “mmr07” to make it easier to retrieve them via Technorati and other similar search engines. User-generated tagging of this kind is known as *folksonomy*: a combination of the words “taxonomy” and “folk” to highlight the collaborative aspect.

All this activity was very pleasing since the theme of MMR07 was the impact of Web 2.0 on radio. The aim of the conference was to gauge to what extent social websites, weblogs and the other tools of Web 2.0 had disrupted the traditional, one-way style of broadcasting.

The online encyclopaedia Wikipedia <sup>1</sup> defines Web 2.0 as “*Web-based services – such as social-networking sites, wikis, communication tools and folksonomies – that emphasize online collaboration and sharing among users.*” Wikipedia itself is often cited as a successful example of *crowd-sourcing* – a collaborative project maintained and developed by ordinary Web users.

Speakers at the conference portrayed a rapidly-shifting media landscape and the emergence of a new paradigm based on the tenets of extending choice and creating a conversation with the audience. In this context, choice was understood as empowering the audiences to decide not only what they consumed, but also when (time-shifting) and where (place-shifting).

1. Wikipedia: <http://www.wikipedia.org/>

### Web 2.0 sites mentioned in article

**Digg** ([www.digg.com](http://www.digg.com)) allows users to post and rank links to news stories.

**Flickr** ([www.flickr.com](http://www.flickr.com)) is an application for managing and sharing photos.

**Friendster** ([www.friendster.com](http://www.friendster.com)) is a social-networking service aimed at young adults.

**Gnutella** ([www.gnutella.com](http://www.gnutella.com)) is a file-sharing network.

**Kazaa** ([www.kazaa.com](http://www.kazaa.com)) was once controversial, but is now a respectable peer-to-peer file-sharing application.

**Mashup** refers to a website or web application that combines content from more than one source.

**MySpace** ([www.myspace.com](http://www.myspace.com)) is a social-networking website including blogs, photos, music and videos.

**Napster** ([www.napster.com](http://www.napster.com)) was a trailblazing music file-sharing application. Record companies sued the original Napster out of existence – it is now a struggling fee-based music service.

**Reddit** ([reddit.com](http://reddit.com)) is another service that allows users to submit and rank links.

**Technorati** ([www.technorati.com](http://www.technorati.com)) searches and indexes blogs.

**Twitter** ([www.twitter.com](http://www.twitter.com)) is a social-networking and micro-blogging service for people who want to find out what other members of the community are doing.

**Xanga** ([www.xanga.com](http://www.xanga.com)) is a website for social networking and blogging.

**Yedda** ([www.yedda.com](http://www.yedda.com)) matches people with questions with those who know the answers.

**YouTube** ([www.youtube.com](http://www.youtube.com)) is a video-sharing application which enables users to upload, view and share clips.

**Guillaume Du Gardier**, Director of Online Communications at Edelman, stressed the social dimension of Web 2.0:

***“ I like to think of it as a revolution, rather than an evolution because Web 1.0 was organized around pages; it was a completely top-down model – “I’m talking to you, so read what I have to say.” Web 2.0 is organized around people – people linking to other people, not linking to pages. ”***

The revolution is happening at a time when radio is riding on the crest of a digital wave. New platforms have increased the choice, and listening appears to be on an upward trajectory.

Every silver lining, however, comes with a cloud. In this case, it is the underlying trend that shows that young people, in the key 15-24 demographic group, are switching off their TV sets, listening to less radio and not buying many newspapers either.

Instead, they are spending more of their leisure time online, where the Internet has educated them to make their own choices. They are not prepared to accept content pushed by programme schedulers and marketing executives from the top down.

A 2006 study by Cox Communications [1] says that more than 60% of 13- to 17-year-olds



**Guillaume Du Gardier (Edelman) interviews Robin Hamman (BBC Manchester) (photo: Richard Fair)**

have established “a significant presence” on social-networking websites, such as MySpace, Friendster or Xanga. The success of websites like Digg and Reddit suggest that young people want to decide for themselves which news stories are important.

The implications for the future are clear and the challenge for broadcasters is to meet the expectations of what the BBC Director-General, Mark Thompson, calls the “on-demand generation” and a report by the British telecoms regulator, Ofcom, identifies as “the networked generation” [2].

The BBC's response is its “Creative Futures” [3] strategy, which aims to extend choice, empower users to express themselves and enable the Corporation to learn from the audience in order to continue producing relevant content. It specifically targets young people.

## Second Life

Catering to the needs of the networked generation was the justification for BBC Radio 1's foray into the virtual world of *Second Life* (SL) <sup>2</sup>. At MMR07, senior BBC Producer **Hilary Perkins** explained that although Radio 1 served its existing listeners well, there was “a bigger potential audience out there.”

Ms Perkins said that the BBC hoped the project would place the broadcaster “at the forefront of new trends and technologies – an exciting dynamic media brand.”

SL is the creation of the California-based Linden Lab, which charges just under \$10 a month for active membership of the online community. Free visits to the virtual world are possible, but with no opportunity to acquire the Linden dollars needed for socialising, buying land, building houses or trading.

Linden Lab claims more than five million “residents” of SL, although the company admits that less than half that number is active on anything like a regular basis. Nevertheless, the population of avatars – cartoon-like representations of users – is growing at more than 30% a month.

Habbo Hotel <sup>3</sup>, a rival MMORPG (Massively Multi-player Online Role-Playing Game), is reportedly attracting more than seven million unique visitors every month. According to Habbo's Finnish owners, Sulake, users in 29 real-world countries, across five continents, have created 66 million characters since the virtual hotel chain was launched in 2000.

Admittedly, the websites of many EBU members are already attracting more traffic. However, Habbo Hotel draws its guests almost entirely from a teenage demographic.

What sets SL and Habbo apart from other MMORPGs is their emphasis on user-generated content (UGC) and social networking. As Ms Perkins observed, “they are not games, they are communities”.

The world of big business is already taking an active interest. Record companies have been joining Habbo to reach their teen pop customers, while Adidas, Sony, Toyota and Vodafone are just some of the companies with a presence in SL.

The BBC was one of the first mainstream media companies to explore MMORPGs. The Corporation is renting a tropical island on SL, where it is staging music events.

The first of these was Radio 1's *Big Weekend*, an annual free music festival which was broadcast live. There were highlights on BBC3 and interactive TV.

The Radio 1 Island recreates the look and feel of a music festival, with banners, stages and chill-out spaces. The BBC provided *Big Weekend's* virtual visitors with free digital radios they could take away to listen to Radio 1 while moving around SL.

2. Second Life: <http://www.secondlife.com/>

3. Habbo Hotel: <http://www.habbo.com/hotel>

Avatars were able to watch the festival on a “giant” screen on the Radio 1 Island. However, a lack of capacity on the Linden Lab server meant that the visitors were restricted to 6000 over the weekend.

Avatars are still carrying around at least 12,000 radios, which continue to stream Radio 1. Readily-available cloning software means that by now many more radios may be available to the residents of SL.

Ms Perkins claimed it was an exciting event which had raised the brand awareness and captured a new audience. She said that Radio 1 had made headlines for being innovative, exciting and cutting-edge.



Hilary Perkins of BBC Radio 1 (photo: Robin Hamman)

Among the lessons learnt by the BBC was that, in order to gain the maximum benefit from SL, it was always important to remember the community. “Whatever you do in that space has to be with their agreement” stressed Ms Perkins.

“It is a creative and fun environment, so work with it and create space for the members to interact with your business or brand. Expect them to take and remix your brand; give them stuff to play with and build on.”

Ms Perkins cited the example of a Second Lifer who had created Radio 1 *Big Weekend* tee-shirts and distributed them to hundreds of festival visitors. The avatars are still wearing them and continuing to promote the BBC Radio 1 brand.

The main value of SL, Ms Perkins suggested, was as a laboratory for trying out new ideas. She said it was a place where audiences could create either their own content, or mash-ups from material provided by a broadcaster.

## P2P is Web 2.0

According to WDR's *Christian Kloeckner*, peer-to-peer (P2P) technology could help broadcasters reconnect with the networked generation “online and on their own terms”. After all, the Web's most successful communities have been built on peer-to-peer file-sharing sites such as Kazaa, Napster and Gnutella.

P2P systems are Web 2.0 applications in the sense that the services they provide improve as more users become involved. Traditional streaming technologies, such as Akamai, belong to the Web 1.0 era since they need to add servers to improve the service.

Mr Kloeckner said the Internet had evolved from a useful complement to traditional distribution channels – satellite, cable and terrestrial – into a separate distribution platform that is subject to other conditions. Broadcasters have been held back by the traditional streaming model, which penalises success because the costs rise as the bandwidth needs increase.

The potential for radio broadcasters is enormous. At the moment, many of the EBU's smaller members cannot afford more than about 100 streams before the costs become prohibitive.

In P2P technology, a network of peers shares the computing power and bandwidth of all the participants. The broadcaster's bandwidth needs are distributed over the entire network, instead of being centralized at the broadcast's point of origin.

Moreover, the network resources available for distributing a broadcast actually grow as the audience increases, while the bandwidth costs remain unaffected.

Significant bandwidth savings would enable broadcasters to offer not only live and on-demand content, but also interactive applications and opportunities for young people to generate and showcase their own content.

The EBU is working with Delft University to develop an open-source P2P application called *Tribler*<sup>4</sup> as a tool for broadcasters. In the meantime, the EBU has been assessing the effectiveness of proprietary systems, such as those offered by RawFlow and Kontiki.

Last year, technology provided by Octoshape enabled more than 74,000 people from 140 countries to watch the Eurovision Song Contest online. The contest was transmitted in high 700 kbit/s quality, as well as at 200 and 450 kbit/s, with no reported hitches or technical problems.

## Podcasting

While P2P technology is still gaining acceptance among broadcasters, podcasting has moved into the mainstream. It too is reaching a younger audience.

Eighty per cent of podcast users are under the age of 40, while 63 per cent of them are men. That is the situation in Germany, according to figures supplied by MDR's **Reinhard Baerenz**, but statistics from other countries paint a similar picture.

It is a growing audience. A Pew Internet Project report [4] published in November 2006 claims that 12% of adult Internet users – approximately 17 million people – have downloaded podcasts to listen to or watch at a later time.

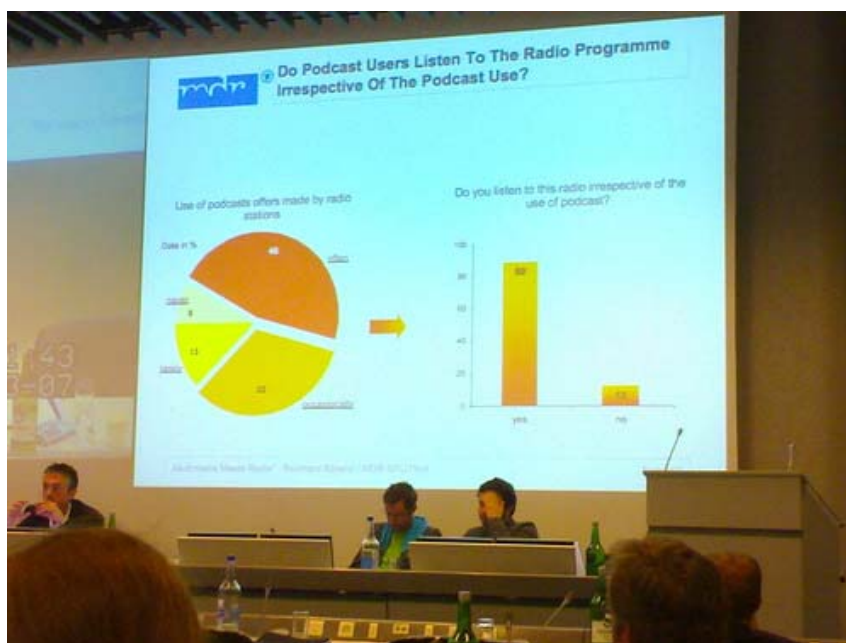
That figure was up from 7% just six months earlier — an increase of more than 70%.

A survey by Arbitron [5], the radio audience rating service, says that teenagers make up a large percentage of those who download podcasts. Of Americans who said they had listened to an audio podcast, one in five was between the ages of 12 and 17.

However, this could reflect the fact that the kind of content that is typically podcast is designed to appeal to a younger, male audience. Typical is Switzerland's Mx3<sup>5</sup>, one of the sites presented at MMR07.

4. Tribler: <https://www.tribler.org/>

5. Mx3: <http://www.mx3.ch/>



Reinhard Baerenz of MDR/Sputnik (photo: Robin Hamman)

The service, which allows unsigned Swiss bands to upload their music onto a special website, has been phenomenally successful for a country with a population of just seven million. More than 1000 bands signed up to Mx3 within a week of its launch.

At the end of March 2007, Mx3 boasted some 4700 bands and 12,500 songs.

**Samuel Vuillermoz (RSR)** and **Dominik Born (DSR)** attributed the success of the application to an attractive design, an intuitive GUI and fast-loading pages. It offers users powerful search and categorization tools, personalization options, a recommendation service and the opportunity to share with friends.

The bands like it too. Not only can they link to online shops that sell their music but, more importantly, they also know their songs will be played on the Swiss Broadcasting Corporation's radio stations in the country's four language regions.

While applauding the achievements of Mx3, some delegates at MMR07 claimed that broadcasters were not doing enough for older listeners. **Greg Lowe**, who advises the Finnish broadcaster YLE on strategic issues, argued that the baby boomer generation constituted not only a loyal audience, but also had money to spend on new devices.

**Mads Fink** said Danish Radio (DR) had received a letter from a 94-year-old man thanking them because podcasts had enabled him to spring clean his attic while listening to his favourite radio programmes.

That podcasting appeals to radically different demographics is reflected too in the published results [6] from the BBC's Download and Podcast trial. The most popular weekly shows are *In Our Time*, where middle-aged intellectuals ponder the meaning of life, and the *Best of Moyles*, a youth-oriented podcast by the eponymous Radio 1 DJ, Chris Moyles.

In France, the most popular podcast is *2000 Ans d'Histoire*, a history programme which appeals mainly to middle-aged listeners.

Much of the focus of the podcasting session at MMR07, though, was on rights and how legal issues were preventing member organizations from adding music to their podcasts.



**Samuel Vuillermoz (RSR) and Dominik Born (DSR) talk about the Swiss podcasting site, Mx3 (photo: Tuija Aalta)**



**Greg Lowe of YLE (photo: Tuija Aalta)**

Music is likely to play a very important part in the future of podcasting. This is not only confined to pop music, as illustrated by the success of DR's Mozart anniversary podcasts, which attracted more than a million downloads in the space of a few days.

At MMR07, several broadcasters gave details of the agreements they had negotiated with the music industry.

DR had a two-year agreement that allowed them to pay one fee upfront to use the music on all platforms. Covering both streaming and downloading, it had enabled the Danish broadcaster to podcast programmes with 49% music content.



Mads Fink of DR (photo: Tuija Aalta)

Belgium's French-language broadcaster RTBF had a more complicated rights agreement. **Laurent Finet** said it was based on paying per download, according to the percentage of music in the podcast.

It is not clear whether this is a sustainable model, especially since RTBF is committed to not passing any additional costs on to the users. RTBF believes passionately that public service radio should continue to be freely available.

At the other end of the scale, Mx3 employs no DRM whatsoever and makes mp3 files available at a reasonable quality (128 kbit/s).

The Pew survey cited above suggests that, although growing numbers of people are listening to podcasts, the challenge is getting them hooked. Music may be an answer, but it was acknowledged at MMR07 that broadcasters needed to work on what used to be called “stickiness” – creating a community of returning users.

This need not cost very much. Some broadcasters, including BBC World Service, have experimented with free software such as Odeo<sup>6</sup> to make their podcasts interactive.

The idea is that visitors to a website may leave voice messages which can then be integrated into podcasts or discussion programmes such as “World Have Your Say”.

## User-generated content (UGC)

Broadcasters can also create communities by encouraging and showing users how to express themselves with digital tools. While the technology is relatively simple, the real difficulty lies in creating a culture of participation.

It is not just a question of broadcasters pushing content or pulling material from their audiences: they must learn to think about their audiences as partners. It is a process involving two-way traffic.

Greg Lowe (YLE) said it was essential for broadcasters to treat their audiences with respect. This was not about cooperation, he said, but rather collaboration.

6. Odeo: <http://odeo.com>

A UGC strategy means empowering audiences to tell their own stories because sometimes they may be able to provide additional information or insight. It is what Jay Rosen of PressThink<sup>7</sup> calls “users know more than we do journalism.”

According to **Thomas Weibel**, Swiss Radio’s DRS2 had tapped into the wisdom of its audience to create a Yedda-style question and answer service. For editorial reasons, Wissenblog<sup>8</sup> is restricted to questions about science.

The BBC is more open following its experience in the aftermath of the July 7 bomb attacks of 2005 [7]. The Corporation received hundreds of e-mails, photos and video sequences from eyewitnesses.



Louise Birt of BBC Radio Five Live (photo: Tuija Aalta)

The BBC now has a unit to deal with the hundreds of e-mails and dozens of pictures that flow in every day on a variety of more-or-less newsworthy topics. Audiences are encouraged to take part in debates through comments on stories and blogs, as well as in good, old-fashioned phone-ins.

To underline the BBC's commitment to UGC, Radio Five Live last year appointed **Louise Birt** as the Corporation's first “audience editor”. Her role is to exploit existing UGC more systematically, as well as to deepen and enrich the station’s relationship with the audience.

Ms Birt acknowledged there were dangers and that stories needed to be checked more thoroughly, but she said the rewards outweighed the risks. Her unit had already produced 100 audience-sourced stories for radio news bulletins.

A podcast of audience-led material was planned for the future.

**Robin Hamman** and **Richard Fair** head a radically different approach to UGC, which is being piloted in the BBC Manchester area. While explaining the thinking behind the Manchester trials, Mr Hamman said that traditional methods for attracting content from the audience were often “a bit like fishing”.

The BBC Manchester blogging project offers a sustainable model for broadcasters. It started from the premise that activities like sifting through e-mails, reviewing pictures, building message boards and creating community platforms was an overly expensive business.

The cost is not just financial, as it also exposes broadcasters to legal and moral risks. The Manchester blogging project turns the conventional BBC way of doing things on its head.

Instead of using sub-editors to review and approve UGC, the Manchester team simply keeps an eye on where contributors are publishing their content online. Rather than building new applications, the project team is helping people to create content on existing platforms, such as Flickr, YouTube and blogger.com.

Participants are invited to attend workshops, the first of which took place in February 2007. The workshops deal with production values, as well as offering practical advice on how and where to create content.

7. PressThink: <http://journalism.nyu.edu/pubzone/weblogs/pressthink>

8. Wissenblog: <http://blog.drs.ch/index.php?blogId=2>

**BLOG**   **BASECAMP**   **LABS**   **PROFILE**   **PODCAST**

# PR THOUGHTS


ONLINE COMMUNICATIONS - PR - IT  
BY GUILLAUME DU GARDIER

**Manchester Blog from the BBC**  
Gdugardier, 30-Mar-07 - 09:18, [permlink]

Robin Hamman and Richard Fair from the BBC Blogs network came to introduce the Manchester Blog and the way they are managing this new relationship and conversation happening with their audience.

Their presentation is below:

Part I



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**TAG ROLL**

edelman  
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**PREVIOUS POSTS**

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- Conversation with Hilary Perkins
- Live from MMR 07 in Geneva
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- State of News Media 2007
- Good PR from the inside out
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- Euroblog 07
- We're all photographers
- Who's next in SL: European Union

**ARCHIVE**

2007

- April

**ABOUT**

Welcome on PR Thoughts, a blog hosted by Guillaume du Gardier.

To learn more about me, please visit my profile.

**BLOGROLL**

6am  
Blogspotting  
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Business Blog Consulting  
Charlene Li's Blog  
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Dan Gillmor  
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Ensignt  
Global PR Blog Week 1  
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Half Day  
Haltungsturnen  
Headlines from PR BLogs  
IAOC Blog  
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La central de datos  
Marcom Blog

**SEARCH**

Web Blog Social  
Image Video Audio

Google (localized)

Search

**CONTACT**

**Gdugardier**

Invite me Contact me

**Instant messengers**

Skype: gdugardier

The BBC Manchester blogging project (screenshot from Guillaume Du Gardier's blog)

The Manchester team keeps in touch via Technorati and by subscribing to RSS feeds. It promotes participants and their content – through links and on-air – in return for a promise to abide by the BBC's editorial guidelines.

## Conclusions

Public service broadcasters are preparing for the age of content on-demand.

Social websites, collaborative software and technologies such as peer-to-peer, which harness the power of users, have already transformed the media landscape. Public service broadcasters recognize that they are not immune to these trends and have adopted the tools of Web 2.0 to launch a slew of new services.

Delegates at MMR07 believed it was important to engage audiences in genuine conversations in order to win back younger listeners and viewers. Greg Lowe (YLE) said the challenge was to develop relationships, rather than just managing them.

Speakers acknowledged that sustainability was essential for success. There was no point in creating new platforms to foster communities: not only did sites like Flickr and YouTube work better, they were usually free. Several participants stressed that giving listeners a voice only made sense if broadcasters were prepared to listen. It was important to make the audience feel part of the editorial process – for example, by soliciting ideas for future programmes.

Using external platforms reduces a broadcaster's exposure to user safety, legal and editorial risks.



**Michael Mullane** manages the New Media activities of the EBU Radio Department (News & Sport). He is an active member of several interdisciplinary groups at the EBU, covering issues as diverse as Archiving, Digital Rights Management and Traffic & Travel Information. He produces conferences in the fields of journalism, digital radio and online media, and he blogs at <http://multimediameteetsradio.typepad.com>.

Mr Mullane has worked as a broadcast journalist and New Media manager for organizations including BBC World Service and Swissinfo/Swiss Radio International.

Moreover, resisting the temptation to re-invent the wheel will also allow broadcasters to concentrate on creating high-quality news and entertainment programmes.

Broadcasters must be prepared to create content for a variety of platforms. This does not imply, however, that they need lose sight of their core strengths and skills.

Radio stations may enhance their output with text, pictures and videos but, in the words of the Arte Radio chief Silvain Gire, what audiences want from radio is “the power of sound”.

## References

- [1] See <http://phx.corporate-ir.net/phoenix.zhtml?c=76341&p=irol-newsArticle&t=Regular&id=855071&>
- [2] See [http://www.ofcom.org.uk/media/news/2006/08/nr\\_20060810](http://www.ofcom.org.uk/media/news/2006/08/nr_20060810)
- [3] See [http://www.bbc.co.uk/pressoffice/pressreleases/stories/2005/03\\_march/07/futures.shtml](http://www.bbc.co.uk/pressoffice/pressreleases/stories/2005/03_march/07/futures.shtml)
- [4] See [http://www.pewinternet.org/PPF/r/193/report\\_display.asp](http://www.pewinternet.org/PPF/r/193/report_display.asp)
- [5] See [http://www.arbitron.com/downloads/digital\\_radio\\_study.pdf](http://www.arbitron.com/downloads/digital_radio_study.pdf)
- [6] See <http://www.bbc.co.uk/radio/siteusage/#downloads>
- [7] See [http://en.wikipedia.org/wiki/7\\_July\\_2005\\_London\\_bombings](http://en.wikipedia.org/wiki/7_July_2005_London_bombings)

*Continued ...*

## The Presentations

EBU Members can access all the MMR07 presentations by following the links given in the table below. The author's blogging site, available to everyone, is given in the last row of the table.

<b>Multimedia Meets Radio – Welcome</b> <i>Raina Konstantinova (EBU)</i>	<a href="http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Welcome_tcm6-50454.pdf">http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Welcome_tcm6-50454.pdf</a>
<b>Web 2 0 – What does it mean and what does it matter?</b> <i>Guillaume du Gardier (Edelman)</i>	<a href="http://www.ebu.ch/CMSimages/en/ptec_mmr_07_DuGardier_rev_tcm6-50407.pdf">http://www.ebu.ch/CMSimages/en/ptec_mmr_07_DuGardier_rev_tcm6-50407.pdf</a>
<b>P2P – A new paradigm for delivery?</b> <i>Christian Klöckner (WDR)</i>	<a href="http://www.ebu.ch/CMSimages/en/ptec_mmr_07_kloeckner_tcm6-50457.pdf">http://www.ebu.ch/CMSimages/en/ptec_mmr_07_kloeckner_tcm6-50457.pdf</a>
<b>Broadcasting to Avatars – Taking radio to second Life</b> <i>Hilary Perkins (BBC)</i>	<a href="http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Perkins_tcm6-50461.pdf">http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Perkins_tcm6-50461.pdf</a>
<b>The shape of things to come</b> <i>Michael Mullane (EBU)</i>	<a href="http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Mullane_tcm6-50464.pdf">http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Mullane_tcm6-50464.pdf</a>
<b>The MX3 Experience</b> <i>Samuel Vuillermoz (DRS)</i>	<a href="http://www.ebu.ch/CMSimages/en/ptec_mmr_07_MX3_tcm6-50467.pdf">http://www.ebu.ch/CMSimages/en/ptec_mmr_07_MX3_tcm6-50467.pdf</a>
<b>The DR experience</b> <i>Mads Fink (DR)</i>	<a href="http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Fink_tcm6-50403.pdf">http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Fink_tcm6-50403.pdf</a>
<b>Podcast 2</b> <i>Laurent Finet (RTBF)</i>	<a href="http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Finet_tcm6-50482.pdf">http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Finet_tcm6-50482.pdf</a>
<b>User generated content – Drawing from YLE's audiences</b> <i>Tuija Aalto (YLE)</i>	<a href="http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Aalto_tcm6-50404.pdf">http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Aalto_tcm6-50404.pdf</a>
<b>Blog.drs2.ch – Using the audience to explain</b> <i>Thomas Weibel (Swiss Radio DRS 2)</i>	<a href="http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Weibel_tcm6-50406.pdf">http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Weibel_tcm6-50406.pdf</a>
<b>The Manchester blogging project and beyond</b> <i>Robin Hamman and Richard Fair (BBC)</i>	<a href="http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Hamman_tcm6-50479.pdf">http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Hamman_tcm6-50479.pdf</a>
<b>Five Live Audience Team – A New Way of making Radio</b> <i>Louise Birt (BBC)</i>	<a href="http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Birt_bbc_tcm6-50394.pdf">http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Birt_bbc_tcm6-50394.pdf</a>
<b>Putting the audience in the driving seat: CRM and PSB</b> <i>Greg Lowe (YLE)</i>	<a href="http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Lowe_tcm6-50405.pdf">http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Lowe_tcm6-50405.pdf</a>
<b>Teckensprak – A new way to learn</b> <i>Gunilla Wagstroem (Swedish Educational Broadcasting)</i>	<a href="http://www.ebu.ch/CMSimages/en/ptec_mmr_07_UR_tcm6-50477.pdf">http://www.ebu.ch/CMSimages/en/ptec_mmr_07_UR_tcm6-50477.pdf</a>
<b>The Czech podcasting experience</b> <i>Jirka Malina &amp; Ondrej Vrtiska (Czech Radio)</i>	<a href="http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Vrtiska_tcm6-50470.pdf">http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Vrtiska_tcm6-50470.pdf</a>
<b>Höspieltage – Podcasting user-generated drama</b> <i>Gisela Krone (ARD)</i>	<a href="http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Krone_tcm6-50473.pdf">http://www.ebu.ch/CMSimages/en/ptec_mmr_07_Krone_tcm6-50473.pdf</a>
<b>Conclusions</b> <i>David Wood (EBU)</i>	<a href="http://www.ebu.ch/CMSimages/en/ptec_mmr_07_DW_conclusions_tcm6-50486.pdf">http://www.ebu.ch/CMSimages/en/ptec_mmr_07_DW_conclusions_tcm6-50486.pdf</a>
<b>Multimedia Meets Radio Blog</b>	<a href="http://www.multimediamettersradio.typepad.com">http://www.multimediamettersradio.typepad.com</a>