



PODCASTING: THE CONTENT CREATION REVOLUTION

Thursday, September 28, 2006

OPERATOR: Welcome, and thank you for standing by. At this time all participants are in a listen-only until the question and answer session, and at that time, you may press Star 1 on your touchtone phone. I'd like to inform all parties that the call is being recorded. If there are any objections, you may disconnect at this time. I'd like to turn the call over to your host today, Mr. Chris Kenneally. You may begin.

KENNEALLY: Well, thank you very much, Operator, and welcome to everyone in our audience. My name is Chris Kenneally. I'm the director of Author Relations for Copyright Clearance Center, and this is another in our continuing series of programs that we call "Beyond the Book." Today, I think we're going to talk about something that is much on the minds of people, or at least it's on their minds if they're parents and they see their kids with their iPods. We're going to be talking about podcasting and how it can possibly benefit authors and lots of other people involved in the publishing business.

My own background is that I was a journalist with print and radio and television, so I have some sense of some of the concerns that people have in the media, and I want you to know the way we're going to present the program today is it's going to have a great deal of a feel like a radio program, some formatting, if we will. I'll be interviewing our lead guest. I then have a very special guest I want to introduce who's got some personal experience as a journalist with podcasting, and then about halfway into the program, we'll be glad to open the program to you with questions.

If in the first half hour you think of something you would like to ask but don't want to become involved in the conversation, you are welcome to send an e-mail. E-mail your question to beyondthebook@copyright.com.

Again, Beyond the Book, just so we all know what we're doing here, is an educational program of the Copyright Clearance Center, which is a not-for-profit

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Copyright Clearance Center, as the world's largest provider of copyright compliance solutions, is committed to supporting compliance through a wide range of innovative licensing services and comprehensive educational programs. ***Beyond the Book*** is our educational program connecting authors, publishers, and others with experts on the latest business issues facing today's dynamic information content industry — from initial research to final publication and beyond.

business that provides copyright compliance solutions. Really what we're about is helping people in the creative professions realize the true potential of their works while fostering a culture of respect for intellectual property.

I believe that today's conversation comes at a really appropriate time. Before the call, we did ask those of you who are participating to tell us a little bit about your own experience with podcasting, and some of the numbers came in that give me the sense that we are approaching a tipping point here.

Only 10% of respondents to the survey said that they had created a podcast of their own, but 90% said they would like to. I think that sense of desire to get involved in this is really quite strong. It's not just a pipedream either. Sixty percent of you – that's three out of five – said that you already have in place some sort of a Website or a blog, so ultimately, it really means to become a podcaster, it's just posting a new kind of a file to your existing Website.

I think the other thing that's important to note is that the audience survey showed that people are listening to podcasts just about equally at home and at work, and I think that means that podcasts simply aren't comedy shows or episodes of TV programs. This is some stuff that's really got business applications, that people want to use to learn, and of course learning, as we all know, is a lifelong activity, and this is a great way to learn while perhaps you're doing something else. You might be cooking, you might be filing, but you can keep on learning even as you do so.

We'll continue to talk about all of these subjects with our first guest. Rob Simon, I want to welcome you to the program.

SIMON: I'm glad to be here. Thank you.

KENNEALLY: Rob Simon comes to us from Colorado in the United States. He's a media and marketing entrepreneur with nearly 30 years of experience in those fields. He's the founder, president and CEO of Burst Marketing, which

specializes in creating and publishing podcasts. He has done mobile marketing as well via cell phones and traditional brand marketing for a boutique set of clients.

You have founded several successful newspapers, Rob. You've been involved in cable TV companies and magazines, and really, you have an extensive experience in the media, and I think that that may really help us understand how podcasting is the next step in content creation. So again, I do want to welcome you and I'm excited about this call.

SIMON: Thank you.

KENNEALLY: Let's start by giving people some very background information, some basic information about podcasts. Some of us are familiar. Some of us may be less so. Where did that word come from and what really are we talking about here? Is it just a kind of digital version of Walkman cassettes?

SIMON: Actually, it isn't. We're actually watching the birth of a new distribution network. The word was actually invented in February of 2004 by a journalist from *The Guardian* in England, a guy named Ben Hammersley. He likened it to a sort of a cross between getting an iPod and broadcasting, so he contracted it.

Then, the word – I'm just going to play with the definition for a minute. The word is actually something of a misnomer, even though, in 2005, the Oxford English Dictionary made it the word of the year. And the reason why I'm calling it – saying it's something of a misnomer is that it got created as a word to describe the ability to get content to an iPod, but what it really is about is the ability for an individual to get their media anyplace they wanted, anytime, anywhere.

And by that I mean, podcasting is a shifting the decision making to the consumer so they can get a file on their iPod if they have one, on an MP3 player if they have one, sent to their cell phone if they have a cell phone that's enabled, on their computer if they're working if they want to listen to or watch something while they're working or at home, or on their laptop. So this essential podcast was one

that enabled the user to make all those decisions relatively easily and then make their choice.

KENNEALLY: Right. Rob, I don't know if you have a volume control on your phone, but if you could pump it up just a little bit. I can hear you and I hope everybody else can, but I don't want anyone to strain.

SIMON: OK. I'll speak louder too, if that'll help.

KENNEALLY: That will probably help. I think that that key point you just made, the sort of convenience factor – We're all accustomed to radio broadcasting, which is one source broadcast to many, and you have to be there at a certain time. You have to be there to listen to "All Things Considered" at 4:00, or you have to be there at 10:00 in the morning for your favorite talk show. But if you can't be there at 4:00 and can't be there at 10:00, with the ability to download the program and then to put it onto a mobile device, you can listen to it whenever and wherever you please. So that really does put the power of programming in your hands.

SIMON: That's right. Actually, it's both time shifting and place shifting, if you will. So you could download something from your home and then listen to it in your car by transferring it to your iPod, or while you work out. So it's both place and time shifting at the same time.

KENNEALLY: And what I think is a powerful message for authors and people in publishing – We do have a number of people on the call who come to us from academia, and a whole range of people from professors to those in the communications offices and elsewhere. What this is an opportunity to do is to fill in dead time.

I know I listen to my downloads when I'm in the car driving to work. It's 45 minutes or an hour, just about the length of a program on NPR or the BBC, and I find that to be terrific if I'm tired of the rest of the drivel on broadcast radio. And that's really an opportunity to get to people with your message at a moment when

they aren't otherwise occupied with all the other messages that are bombarding us all. This is an opportunity to really get there.

SIMON: Can I add one thing to that as well?

KENNEALLY: Absolutely.

SIMON: Because what I also see it as a huge opportunity, and this may be relevant to many of the people who are on this phone call, is that it creates the opportunity to, if you will, create published niche publications, but on the Internet, using a new multimedia technology and device.

So, podcasts don't have to be universally accepted to be very, very powerful, because if you're trying to reach 500 or 1,000 people with a compelling story or a message – and it could be a scientific journal or it could be something educational – this is a great way to deliver it and scale it without having to spend a lot of money. Because the idea of trying to create a trade magazine or any kind of journal or anything that might be very narrowly defined is very expensive. So why not think about doing it through a podcast, because you can get the media delivered to the same people for a fraction of the cost and with more impact. Plus all the value adds of time and place shifting and taking care of that dead time.

But Chris, I don't have dead time, so I don't know what you're talking about. If you can figure out a way to invent dead time for me, then I'll get that device.

KENNEALLY: How about then certainly something else that we're accustomed to, which is multi-tasking? If as you say, you're running around and you're cooking and you're picking up kids and you're doing all this kind of stuff, maybe in the kitchen, that's when you can do it, while you're taking care of dinner.

SIMON: That's right, yeah.

KENNEALLY: So, if it's not dead time, at least it's an opportunity to multi-task, but to feel like you're getting something serious done. And I think especially, we have

to recognize – and this also applies to on campuses – that the audience, the people who are using iPods, it's our kids, and that for many of them, listening to whatever it is – whether it's music or any kind of programming – that's their alternative to reading.

SIMON: It is. It's a saddening fact, but it's also true. Then we have to sort of adapt to it.

KENNEALLY: Right. And I think that is something a number of campuses are trying to come to grips with.

How many podcasts are available now, online? Do you have any idea?

SIMON: Well, one number I heard was somewhere around 60,000 or 70,000, but because it's such a democratic medium and relatively easy to get started, at least for a hobbyist or a blogger, there's thousands that are probably being added every day. So it's going to be a staggering number. That's the good news and the bad news.

KENNEALLY: First of all, it's good news because anybody can get in and it's not going to take a lot of money to do so. Bad news, simply because it's going to be hard to be heard.

SIMON: That's right. To break through that clutter. If you're trying to create a podcast that has a large national audience, for it to be found, you really have to do a lot of promotion and audience development and just using traditional media in some ways to let people know that this new tool is available.

KENNEALLY: Or you could leverage some kind of existing brand. For example, something we're going to be excited to talk about at the end of the program is that Beyond the Book is now a podcast series, but Beyond the Book has been a conference program for the last four or five years. We've been on Book Television, we've been written about and so forth. So to some extent, we've helped establish our brand already, and podcasting is just a way to extend that.

And you can imagine if Harvard University, just to take an example, wanted to do a podcast series, it was building on its reputation to do so. So you can kind of move into this new medium and take with you the reputation that you've already built, and that's probably easier than just coming straight out of the gate with a podcast.

SIMON: That's right. Yes. A lot of companies are taking existing content and repurposing it as a way to use podcasting to expand the brand or expand the reach or create an archive of existing material or create convenience for people. So if you've got the content, it's a natural.

KENNEALLY: Right. And of course, the audience we're talking to, that's what they've got, Rob. They've got content if they're an author, a researcher, a journalist, if they're on campus somewhere. They're creating that intellectual property and so reaching an audience, informing people, moving them to do something, even if it's just to buy the book is certainly their ongoing activity.

What about for the publishing world? Can we talk about – and you spoke about this at Book Expo, you've worked with publishers, you've worked with authors. What are some of the creative approaches that people are using podcasts to help them do, in publishing, specifically?

SIMON: Right now a lot of the – numerous publishers are using podcasts as a way for the author to talk about their book. That sort of is the first step of how you can use a podcast. I'm actually doing a podcast show with a leading independent bookstore here in Denver called The Tattered Cover, and we are audiotaping all the famous authors who come through town when they make their presentations when they're on book tour, and then we're podcasting that out to the rest of the world. So it's basically a podcast book tour.

That's really kind of a fun and exciting service, but I think that once we've developed this network for a publisher, we have the ability to not only promote a title by podcast, but why not send somebody out on podcast tour? It's very

expensive for an author these days to actually travel around the country to go from bookstore to bookstore, and it's not even clear how much effectiveness that has. Why not have that same tour done by audio format and sent out to people around the country? That's a creative idea that I'd love to see happen. I think some people are thinking about doing that.

Why not have a book go straight to podcast? Why not have chapters serialized and read like an audiotape but delivered through the podcast technology? That would be very easy to do.

Why not have an enhancement to the book that's on a podcast? New material that a reader couldn't get by reading the book. Maybe you have an audio component to it. I read that some publishers, in an effort to attract younger readers, are actually creating soundtracks for books, a series of 10 or 12 songs that you should listen to while you're reading the book, put together by the author.

I really would encourage publishers of any kind to be thinking about how you can use this medium to create a new message, not just an existing message re-done.

KENNEALLY: That's a really good point. It's a medium that has its own appeal, and when we bring in our special guest, he's going to talk about some of the comparisons and the contrasts between print and audio. But as someone who's had experience in all of this, how does listening to something transform the experience of taking in the content, do you think?

SIMON: I think that something happens when you put headphones on and you're listening something through an iPod or through an MP3 player. It creates intimate experience. So I think if you have the author – if it's the author reading their own works – kind of in your head, and I would encourage authors to take advantage of that and create that kind of intimate conversation and be aware of that.

For the people who are listening to it in the background, you also have to be aware that you can't be too fancy with some of this stuff because there is a lot of

clutter going on when someone may be listening to this on their computer, so you have to realize this as well.

Then finally, because of the nature of the medium, it's going to lean toward more short form content, because they did a recent survey that said the average person starts to lose interest after 18 minutes of a podcast or maybe even a TV show. So, 18 minutes, 20 minutes, if you think about that, that's about as long as a workout, that's about as long as a commute, so I would encourage publishers to be thinking about podcasts that try not to max out more than 20 minutes, but can be as short as one minute or five minutes.

KENNEALLY: And the piece about this that perhaps you and I have assumed, Rob, but I think is worth pointing out, is that there really is no such thing as a one-off podcast, that because of the nature of the RSS feed – and I'm going to have you tell people what that stands for – because of the nature of the RSS feed, it's going to be an ongoing series, so that you can imagine it being delivered, if you will, chapter by chapter, letter by letter, episode by episode. Tell us about that.

SIMON: That's actually a good point, because a lot of people ask me, well what's the difference between a podcast and just downloading an MP3 file off a Website? The big difference is that with a podcast, a user can subscribe to it through this RSS feed, which is called Real Simple Syndication. I don't want to get too lost in the gobbledygook of that, but basically, that feed enables the podcast publisher to push down new episodes to everybody who has subscribed to that particular feed.

Then as a subscriber – Now, I'm talking about the listener here – you have to have what's called podcatching software. The most popular is something called iTunes. Everybody knows about that. But there are many other free ones available that you can download that are similar to iTunes that enable you to catch a feed and then have these episodes delivered to your computer.

Now, the beauty of this is that not only are these new episodes pushed down to the computer, but when you synch up your portable player – whether it's an iPod or whatever it happens to be – you can create settings that automatically

download that to your iPod or to your portable player. So now it becomes truly convenient. You wake up in the morning, you plug in your iPod, you synch it up, there's a new chapter waiting for you, whether it's a magazine, a journal or a book, and then you can take it to go. So you don't have to ask people to come back to a Website every day or every week or every month to get this information. It's automatically sent.

KENNEALLY: Which I think is really critical, because the effort here – and if I were going to urge authors and other content creators to think about this seriously, the piece to begin with is the sense of community. If I'm an author and my chosen topic for my career is entomology or Middle Eastern affairs or whatever it is, I'm going to be working on that throughout my life, and I want to develop an audience, develop a community, that's going to want to continue to hear from me.

So with podcasting, if I just want to once a week tell people about some research trip I made or some take on events in the world or whatever it is, this is a tremendous opportunity to keep them close to me.

SIMON: Right. You hit on what I'm calling the Three C's of Podcasting. The first C is you have to have good content. Content is king and you need to have good content. The second C is community, which is you need to know who your audience is and build community around that. And the third C is consistency.

For a good podcast, you have to let people know that it's coming out weekly or daily or monthly, and then deliver on that. Does it come every Monday? Does it come every Wednesday? Does it come the first day of every month? Or does it come twice a month? As long as you set it up and people understand it, then that's what you should deliver. They learn to expect it, just like you know to turn on the news every night at 6:00 or watch "Sixty Minutes" every Sunday at 6:00. So you want to create those habits around podcasting as well.

KENNEALLY: I think those are all really good pieces of advice. One last point, and in fact, you said we don't want to kind of get too deep into the gobbledygook. We would certainly be very happy, and we will do when we follow up on the call for

everybody out there, we'll send you a list of some URLs that will be helpful to you and perhaps suggest some publications that will go into this further.

We have such a diverse audience listening today. We had nearly 100 people register from across the country and they come from all various practices, on campus, off campus, textbook writers, science writers, freelance journalists, trade journalists, so we realize that we are trying to cover a lot of ground here rather quickly. We may even be tempted – God help us – to come back to you with some more in-depth and really focused programming on podcasting for scientists or podcasting for academicians, but right now, we're trying to get through a lot and give people a sense of the power of this medium.

But speak briefly, if you will, Rob, about these audience development techniques that you mentioned, search optimization and so forth, some of which are phrases we're familiar with, say, from Website development.

SIMON: Yes. I guess a couple of things, and I'll be relatively fast here.

One, you have to use all your existing mechanisms that you currently have, so PR, press releases, your Website. Make sure you let everybody know about it. It's amazing how many people forget to do that, the basics.

The second thing is, there are services on the Web that you can use for podcasting that help to optimize your feed so it can be read and "caught" by as many different podcatching software portals that are out there. As you probably could guess, you have everything from Mozilla, Firefox to Explorer to Safari. You need to make sure that your podcast can be caught by those different Web browsers and this is not daunting. This is actually very easily done by a service called CD Burner, which helps you do that. There are solutions out there that can help you do that.

Also, technically, in some ways, a podcast is basically an audio or a video blog, so you want to make sure you enter the blogosphere and tag all your posts with key words and technorati tags so those who are in the blogging world can catch

your pod and see it and link it to other blogs. That, to me, is one of the great opportunities here, is to have other people basically do your work by saying, hey, go check out this on this podcast site, and then all of a sudden, it can really start to take off.

KENNEALLY: I think you've done a great job in getting us all excited about this opportunity. I'm going to turn now to Curt Franklin. Welcome, Curt Franklin.

FRANKLIN: Glad to be here.

KENNEALLY: Curt is coming to us from Florida today. He's been writing about technology and products and computing and networking since the early 1980s, but these days, he holds the really fascinating title of Podcast Evangelist for TechWeb. TechWeb is the portal, if you will, the information portal, for a whole range of CMP publications, many of which I'm sure people are familiar with, from *Network Computing* to *Secure Enterprise* to *Internet Week* and a whole raft of them.

Curt began his online publishing career in 1986, so he's been dealing with technology as a media delivery device for nearly 20 years, and I think he's been through all the various stages of the evolution that we've seen in the last 20 years. And I think important to our discussion, his most recent book is called *The Absolute Beginner's Guide to Podcasting*, which he wrote with co-author George Columbo.

Again, welcome Curt Franklin.

FRANKLIN: Thank you for having me.

KENNEALLY: Curt, you've been Podcast Evangelist for TechWeb now for about a year and a half, and that has been a year and a half of tremendous change for CMP. What's happened in that year and a half?

FRANKLIN: One of the things that we have been doing is exploring podcasting as a way of telling our stories to the readers, and from a business standpoint, attracting those listeners to what we're doing so that it can carry an advertiser's message as well.

KENNEALLY: What does that mean to you? When we were talking about this yesterday to kind of prepare for it, you said to me that you don't think of yourself as a journalist per se, but as a storyteller. What are the qualities of podcasting that you think really enhance the storytelling?

FRANKLIN: I think there are certain types of information that can be conveyed most effectively by the sound of the human voice. We know that there are aspects of interpretation, of information distillation, that work beautifully well for print, but when you are interviewing someone, there are nuances of meaning that come through vocal inflection, that come through vocal timbre, that are literally impossible to convey in a printed page.

KENNEALLY: In fact, I'm going to have to ask you as well – and I think it may have something to do with the number of people on the call here, but Curt, if you could speak up just a little bit yourself, because I think you're absolutely right. Delivery is half the battle with audio.

You gave me an interesting sort of comparison between written and spoken English about one of your favorite authors. That will help explain it, I think.

FRANKLIN: First, is this a better –

KENNEALLY: That sounds better to me, yes.

FRANKLIN: We were discussing a couple of people. One of them is William F. Buckley. I have to admit, I love reading his books and especially his books on sailing and other sailing and other topics like that. The printed word is a wonderful medium for him because I can go over those remarkably involved sentences and chew over his choices of words, and if necessary, run to my

bookshelf to the dictionary in order to really get all the meaning out of what he's written.

The problem for me in listening to him speak is that his speech is pretty much the same as his writing. The difference is that in speech, I can't ask him to pause, especially all those years of working in the pre-TiVo era. So it was much less satisfying, and frankly, his spoken word is quite remarkably and famously stilted. He is the only person I know who speaks like that.

I think that for him, in my case at least, I enjoy his presentation in a written format much better than I do in hearing him speak.

The flip side of that is a fabulous journalist, Linda Ellerbee. I've enjoyed her work for years, and part of it is that I enjoy her delivery very much when I'm listening to her speak. When I have read her books, her writing, again, is exactly the same cadence and construction as her vocal delivery, and something that works very well when I'm listening to it is very terse, in many cases, on the printed page.

KENNEALLY: Right. I think we can sort of run through a number of examples of that where the speaker is either better off with a pen or better off with a microphone, and it's fun to see how that all turns out.

What has been the experience of CMP journalists? How have they taken to podcasting? I suppose it probably cuts across the spectrum, but tell us about your experience so far.

FRANKLIN: It really does cut across the spectrum. Our organization is filled with people who have spent years honing the craft of becoming a print journalist. Now, some of them have really looked forward to the opportunity of learning a new medium. Some of them, frankly, have a background that involves some radio work before they came to print, and for them, this has been an exciting thing. This is something that they've looked forward to and many of them have

really embraced this as a new way of telling a story and covering a development so that they can present it to an audience in a new and more compelling way.

There are other journalists who consider it a pain in the butt, because they've been told by management they have to do it, but they don't feel comfortable doing it and they frankly don't believe in it.

You do get into some cultural issues. There are people who are strongly print-oriented and who have a negative impression of those who work in any sort of broadcast journalism. And if someone comes into it from that mindset, it's really a tough sell to get them involved and interested enough to do a great job.

KENNEALLY: That's probably going to be a problem in any profession. There will be people who are quick adopters and others who like things the way they are. And for good reason, too. So it's not as if they're wrong in that, but it certainly seems that in journalism, which is facing challenges of all kinds, keeping up with technology makes more sense than waiting for it to run you over like a train.

FRANKLIN: Oh, absolutely. And that's one of many reasons why I like to refer to what we do as storytelling, because I think the key issue there is conveying the information, is telling the story, much more critically than precisely how we tell the story. We now have, as writers, as journalists, a lot of ways to engage an audience and while each of us will develop a craft with an emphasis on one area or another, it really behooves everyone to explore the possibilities of the different ways you can engage an audience and tell a story.

KENNEALLY: Right. And certainly this is also an opportunity – podcasting is an opportunity to make use of material that has otherwise gone unused. Tell us about that.

FRANKLIN: One of the frustrating pieces of being a journalist is that for any story you write, any article you do, you're left with generally some sort of mountain of information that you've gathered, but that for space constraints or for the necessity of driving a story on that printed page, just couldn't make it into print.

Much of it is good information, solid, and could be useful in telling a complete story, but print is of necessity a limited resource. You only have so many words in a feature well. You only have so many pages in a book that publisher is willing to print. So what do you do with all of this information that you've gathered but that you haven't used?

Traditionally, that information has been considered sort of an unrecoverable cost of producing editorial content, but with the advent of online, of blogs, and now of podcasts, we have ways of making good, effective use of that material to tell a more complete story, and in many regards, to recover some of that cost that goes into gathering the information, as you present it to your audience.

KENNEALLY: I'm just thinking as you said that, and you have experience working with a variety of people at the University of Florida and perhaps you can tell me whether this happens. But the university's news office will tell the world that the Nobel Prizewinner appeared this afternoon and spoke to a crowd of thousands about their latest developments in medicine, and they will have worked out what are the top half dozen sound bites out of that whole thing and put it into a press release, and that will go out on the wire, all of which is important to do.

But you can imagine then, they would immediately post online the full program, which would be useful to other people in the media who might find a different piece of it of more interest to them than what the person sitting in the news office thought was important.

FRANKLIN: Oh, absolutely, because as you know, each reporter is going to have their own local interest or own field of specialty where they can choose amongst all of the text that's put up, all of the audio recording that's made available to, as you say, choose the piece of information, the excerpt that's most relevant to the story that they're telling.

The nice thing too, when you use podcasting, as the news office at University of Florida does, with the RSS feed, those podcasts are made available to people who are principally interested as they happen rather than being something that requires

the listener to make an appointment to go and download it, make an appointment to go back and check with the information office's Website. That convenience is critical, especially for people who have very tight timing considerations for their workday.

KENNEALLY: Right. And I'll mention once again as the author of a really comprehensive guide on how to podcast, *The Absolute Beginner's Guide to Podcasting*, I should say, technically, *Absolute Beginner's Guide to Podcasting* by Curt Franklin, you can have some sense of how easy this is as a technology, a microphone, some downloadable software onto your PC. This is the sort of thing that really anybody can become involved in rather quickly and inexpensively, right?

FRANKLIN: One of the joys of this is that the financial and technological barrier to entry is very low. The software to record and edit podcasts is available from many sources, but one of the pieces of software most frequently used is open source and free, a piece of software called Audacity, and it's available for Windows, for Macintosh, for Linux.

The microphone requirement is not the same sort of high quality standard that you see in professional recording. Frankly, I sent a reporter today to WalMart to grab a \$5 microphone to do something, because it will be sufficient for the application. So for that person, they already had a computer. They already had access to all of the hosting resources they needed, so the total financial investment to begin podcasting was about five bucks and the gas to get to WalMart.

KENNEALLY: One other thing to mention and we'll go to some questions from the audience in just a moment – is that while we have emphasized the audio portion of podcasting, podcasts are now no longer just audio. As we know, you can download TV video through iTunes. And you were telling me, Curt, about some interesting enhancements to podcasts including images, for example, IT product guides, even something that's near and dear to your heart, which is a birdwatcher's guide. Explain that.

FRANKLIN: As you mentioned, a lot of emphasis in the past handful of months has been on downloadable video from places like iTunes, YouTube, other places. You have the audio-only traditional podcast, but then you have something that is called in general usage an enhanced podcast, which kind of splits the difference between these two.

With any podcast, as part of the tagging that goes on, you can include an image. Think of it as the equivalent of cover art for an album. With an enhanced podcast, for which you generally need a Macintosh system in order to create this, and often, and most conveniently, an iPod MP3 player, you can change that image at various points within the audio podcast.

So, as you mentioned, you could do a product-based podcast where, as you mention a new product, the image changes for that particular product, or one that I've seen people working on. I'm involved in various outdoor activities, and a bird identification podcast, where as you talk about two or three birds that might exist in a particular area, you can have audio of the bird call and song and a video – an image of the bird, an identification plate for the bird that goes along with that call and song. It's a great use.

KENNEALLY: I appreciate you bringing that up because I think that that might be something that people in very technical fields would find very appealing because if they're going to be talking about some kind of bone surgery or the particular biology of a plant or something like that, to be able to see it and to point to a certain aspect of it along the way of that lecture or whatever you want to see it as would be really critical.

Curt Franklin, thank you for joining us. Operator, I want you to help me here and let's try to invite some people on with some questions. While they're doing that, I will mention some things that did come up prior to the call here.

We had somebody ask whether or not you can copyright a podcast. To clarify for people, the Copyright Clearance Center is not the Copyright Office. We are a not-for-profit private institution. If you want to copyright any material at all, you

need to go to copyright.gov where they have all sorts of information online about how to do that.

Certainly, even if you – in any form, whether it’s audio or printed or whatever, once your intellectual ideas are fixed, they are copyrighted. You don’t need to register it. If you wish to register it in order to protect yourself in any kind of future infringement, again, you go to the Copyright Office and I would believe that a podcast, once it was burned onto a CD, would be treated as any sound recording would be. So that would be the way to go with that.

SIMON: Can I amplify that for one second, there, Chris?

KENNEALLY: Sure, please. Rob Simon, by the way.

SIMON: I suggest that people visit a Website called [creativecommons](http://creativecommons.org), and the Creative Commons is a copyright approach or service that has risen up out of podcasting because a lot of the people who got started in podcasting view it as a democratic medium. In other words, we want you to copy it. We want you to share it. We want you to distribute it after you’ve listened to it.

So this particular Creative Commons has the ability to have levels of copyright protection, one of which is, go for it, basically. You can take my podcast and do anything you want to it. But there are other levels where you could say I’ll allow you to distribute it and reproduce it, but you can’t change it. And then there are others that say I will allow you to reproduce it but you can’t make any money off of it. And then finally, there’s the full copyright protection of you can’t even copy it or paste it or send it anywhere.

So it’s something we should all take a look at because it’s different standards that people are looking at.

KENNEALLY: Right. And I think, for example, about how *Beyond the Book* is going to be treating its podcast series, which for everybody, we welcome you to subscribe to. We will follow up with an e-mail that will tell you about this, but

we are online at www.beyondthebookcast.com, and there you can subscribe. We have a series of programs that will run. Right now, we've already got things scheduled out through the end of April next year. We'll be coming up every other Monday, so we'll be doing some of those principles that Rob talked about and we do hope you will take those and tell the world about them, because part of our mission here at Copyright Clearance Center – and in fact, we are in active discussions with Creative Commons about working out some of these issues – is to help promote intellectual property as a valuable enterprise or a valuable thing in and of itself, and what we want to do is draw attention to some of the other things we do, so we use the podcast as a way of bringing people into our community.

Operator, do we have any questions from the audience there?

OPERATOR: Just a reminder, if there are any questions, press Star 1.

KENNEALLY: So far then, I guess what we'll do is we'll go to some questions that have come to us from online. Somebody here is asking a question, and Curt, maybe you can address this because I would bet that some of the folks at CMP might say to you, my voice isn't good enough for a podcast. How important do you think it is to have a professional voice doing any of this sort of thing?

FRANKLIN: One of the things that was mentioned is that podcasting is a more intimate form of communications than broadcasting, and because of that, you don't have to have a traditional announcer voice. You don't have to have a traditional radio voice. As long as you have a voice that someone can listen to without beginning to shake, you can do fine as a podcaster.

The biggest issue is making sure that as you record your podcast, your voice can be heard clearly, that you don't have lots of noise in the background, and that you enunciate clearly enough so that someone who's not watching your lips can understand what you're saying. But as long as you can be understood with compelling material, you can be a great podcaster.

KENNEALLY: In fact, I thought of something as you were saying that surprised me. I read an article in *Chronicle of Higher Education* talking about podcasting on campus, and what they said they were finding was a terrific use for people. Obviously, American universities attract a number of people from all around the world for whom English is a second language, and if they are in the lecture hall, sometimes it can be hard for them the first time out to catch absolutely everything that the professor has had to say, and that many of these students are going to the podcasted lecture in order to hear again certain portions that they might have missed that first time out. That's a sort of related benefit to podcasting, and certainly speaking clearly and imagining –

And I'll add this. The storytelling piece of it that you brought up, Curt, is pretty important. One of my favorite authors as a young man was a radio personality named Gene Shepherd, and Gene Shepherd had a program on – what was it? – WOR in New York City, and for half an hour every day, he told some story about his kidhood or about the Army experiences he had, or he just talked about life in New York City. And it was his delivery. It was his way of rolling the words around and playing with him that drew you in. And I think if you get accustomed to doing that, you'll find yourself enjoying podcasting in ways you couldn't have imagined.

FRANKLIN: Oh, absolutely. Absolutely. There are times in our lives when we are in love with the sound of the human voice. Childhood is one of those. And for many of us, as we become professionals, we step away from that, and it can be fabulous to rediscover the magic of what can be done with the human voice.

And as I said, it doesn't have to be the standard Midwestern flat accent. It doesn't have to be the booming announcer voice. As long as it is an understandable voice that's telling a compelling story, you can find an audience.

KENNEALLY: I'm glad to hear, Curt, it doesn't have to be that Midwest accent because I have this Boston accent. I know it's hard to tell. But that would leave me out for certain.

I'm going to pull in our colleague from London. David Grundy, are you there?

GRUNDY: I'm there.

KENNEALLY: I thought perhaps it would be fun to have that British accent, and just ask you if you're aware of how podcasting is being accepted in the UK. I know I listen to BBC programs that are not even carried on National Public Radio here, just sort of inland broadcasting, so I'm getting a lot of BBC. Is podcasting in journalism taking off, are you aware? Do you have any sense of how the media business is coming to podcasting in the UK?

GRUNDY: It certainly is very popular. It seems to have a very varied use and we're seeing increasingly that traditional print media are using their Websites to distribute podcasts so that you're suddenly able to hear the voices of the people you've been reading for years and years.

I noticed particularly over the summer we had – as many people may have noticed – the Soccer World Cup and it became a media frenzy over here, and this was an opportunity for all of the media to really to attack you from all sides, including using podcasts, so journalists who you might think would be a bit fed up with working all the time obviously weren't. They were willing to also speak for hours on end about the soccer game.

So we're seeing – It's a very clear convergence of different types of medias. It's the sort of thing we've been talking about for years and it's a real obvious application of that. We've seen suddenly it's coming out of – I think you call it coming out of the left field. It's come from the use of iPods. It's come from the margins and suddenly it seems to be a very important way of disseminating information.

KENNEALLY: Absolutely. And it is remarkable, I think, just how fast this has happened. Curt, you've been doing it for about a year and a half. Rob, when did you create your first podcast?

SIMON: I launched my first show not quite a year ago, although I did one for my book about a year and a half ago.

KENNEALLY: What do you think has changed in terms of around people's expectations around podcasting? Those very first podcasts were probably different in many ways than today, do you think?

SIMON: I think people are expecting a minimum of some production values. You don't have to have a great voice, but be aware that if you're telling a story or creating a show that it is a show, and you're there to entertain people, so keep your introductions short. If you're going to have some music in the background, make it something that people want to listen to. Some podcasts are accepting advertising, and if you're going to do that, do it in a very discreet way so that you don't alienate the people you're trying to reach.

And I think you're seeing that now it's more and more professionals are getting into this. It is becoming more of a professional medium.

KENNEALLY: And certainly what continues to happen is first of all, the computing power of these devices – I just bought an iPod nano that's got 60 gigs. I don't really know what that means, but I do know that it's a hell of a lot of computing power, and about the only thing I can count on is that a year from now, there will be a device probably with 120 out there that will be at the same price or even less. And with that 60 gig, we can download video and so forth.

There's a question come in here, and maybe Curt, I can ask you about it. Does podcasting at CMP mean video podcasting, and if so, what kinds of things are you doing in video?

FRANKLIN: We have done video podcasting. We had a program that is currently on hiatus called "The News Show," a daily, roughly seven-minute news show that first ran at roughly noon eastern time. It was made available as both an audio podcast and a video podcast after the initial time of its running on the Web. We have other publications that have video productions that they are offering as video

podcasts after the initial run on the Web. So, yes we are. We don't have anything that we are doing strictly as a video podcast at this point.

KENNEALLY: And that probably gets a bit more expensive, but certainly even small video cameras have a quality level that the big Ikegami's 20 years ago had, so if you wanted to really get on board this train full steam, Rob, doing your own videos really isn't entirely out of the question, I suppose.

FRANKLIN: No, it's not. And it's the same thing. It's such an enabling technology that if you've got a digital video camera, you can very easily get a quality podcast up there and it's available. Video podcast.

KENNEALLY: Joyce, do we have any questions from our audience, or are they content to just sit back and take it easy here?

OPERATOR: No, you do have a couple. Your first one's from Richard Cote. Your line's open.

KENNEALLY: Richard, welcome to the program. What's your question? And can you tell us where you're calling from and what you do?

COTE: Yes. I'm an editor in chief at Corinthian Books in Mount Pleasant, South Carolina. We're a small publisher with about 25 titles.

KENNEALLY: Great. Welcome to the program, and what's your question, please, and who's it for?

COTE: Well, for whoever would like to address it. I've got a hypothetical case here. I'm the author of an 18-chapter biography. It sells pretty well in hardcover, softcover. What would their suggestions be on how to best use podcasting to generate additional revenue?

KENNEALLY: Rob, has your experience working with publishers suggest anything there? Perhaps we need to know a little bit more about the biography and the audience and so forth, right?

COTE: Would you like that?

KENNEALLY: Just briefly, sure.

COTE: The book is called *Mary's World: Love, War and Family Ties in 19th-Century Charleston*. It's the true story of a Charleston family before, during and after the Civil War told through their own letters. The audience demographics is basically women over 50 with some basic built-in affinity to the South. And that's sold about 100,000 copies so far.

KENNEALLY: Wonderful.

SIMON: Wow. That's great.

KENNEALLY: Good for you.

COTE: But I'd like to reach a somewhat younger audience.

KENNEALLY: What do you think, Rob?

SIMON: You want to reach a somewhat younger audience?

COTE: Yes.

SIMON: I guess my first suggestion would be – Let's assume that the content that you could create is sort of a given, because it sounds like it would be a natural. It sounds like –

COTE: It already exists as an eight-CD audio book.

SIMON: I'm sure you've got professional readers reading these letters and so on?

COTE: Oh, yes. Oh, yes. I found out that anybody, anybody in the world would do a better job reading my stuff than me.

SIMON: That sounds like that really would be great content, perfect for the medium. The question to me would be, how can you get this distributed to this audience that you're trying to reach.

COTE: Exactly.

SIMON: So, this is less of a podcast question and more of a marketing question. Are there any organizations that reach younger readers or reach an audience, like for example, a Southern historical society, that you could partner with. And think about turning your content into something of a podcast that would benefit some other organization.

KENNEALLY: I guess I could add to that, Rob. I was just at a program that was striking in its emphasis for publishers and authors to think about going to the Web to get the word out about their books. Book review sections are disappearing from major newspapers around the country, so if you get a new book out and you want the world to know about it, getting someone to review it is harder than ever, but there are affinity sites, community sites, as you say, historical societies, people who care about the Civil War, re-enactors, all kinds of people, and because the podcast is an Internet medium by definition, if they link to your feed burner site, the job is done.

SIMON: Right.

COTE: Unfortunately, the historical community lives about 75 years in the past, and we have libraries in South Carolina that do not have computers yet.

SIMON: But that is one of the trends in publishing which is to – Instead of having book readings at bookstores – which I'm going to get off line for a second here and go

traditional. They're now thinking, why are we sending an author to a bookstore when it makes more sense to send an author to community groups that are interested in this kind of book that the author has written?

COTE: That's exactly what I'm looking for, because I already do 150 in-store things a year and I can't do any more.

SIMON: So take the book to the audience as opposed to taking the book to the bookstore. Duh, that makes some sense. So the metaphor here is, do the same thing online. And if you're telling us that online, they aren't there yet, then podcasting may not be the thing that really drives a lot of extra traffic for your book.

COTE: That's possible.

SIMON: But just to some basics. If you wanted to create revenue for your book, then you would want to have a podcast that has a separate blog site or at least is fed from a site that if you get somebody to sort of show up and subscribe, they have an opportunity to buy your book, either through Amazon or an Amazon link or through if you're selling it directly yourself. Having it come in from a Website where you can create that commerce, that'll be important.

COTE: OK. Great, Rob. Thanks.

KENNEALLY: We'll go on to another question. Thank you for that question, Dick.

COTE: Thanks for (inaudible) up.

KENNEALLY: Absolutely, operator, who do we have next?

OPERATOR: Sherrie Messersmith, your line's open.

MESSERSMITH: Hi –



KENNEALLY: Sherrie, tell us your name and where you're calling from.

MESSERSMITH: Sherrie Messersmith from College of Dupage in Glen Ellen, Illinois, and I'm also a textbook author. Earlier in the conversation, somebody said that video podcasts are basically enhanced podcasts which include images along with audio. But can it be continuous, streaming video with audio so that in education you can use it to teach something that's actually very visual, like mathematics?

KENNEALLY: Oh, I think you can have anything. You can have anything on that spectrum from purely audio to audio with still images, the way that Curt was describing for his birdwatcher's handbook, and then you can have as well just straight video that looks and sounds just like a television program. Curt, am I right?

FRANKLIN: Oh, absolutely. And just a point of terminology. There is a distinction between an enhanced podcast, which is the podcast with changing static images, and a video podcast, which is a full, full-motion audio-video program that you make available and receive the same way you do a standard audio podcast.

KENNEALLY: All right. Sherrie, does that help?

MESSERSMITH: Yes, it does. Thank you.

KENNEALLY: Thank you. Operator, do we have one more question?

OPERATOR: There are no further questions.

KENNEALLY: I want to thank everybody involved in this call. Rob Simon, thank you for participating. Curt Franklin from CMP. David Grundy, thank you for joining us from London. Very happy to have you on board. I know it's probably dinnertime where you are, but we're delighted to have you with us. To everybody in the audience, authors and people from the across the universities and in publishing houses, thank you very much indeed.



We will be happy to get to you a variety of information. We will email to you some of the URLs that have been mentioned, some additional information. If you have follow-up questions for us, please don't hesitate. Write to us at beyondthebook@copyright.com.

My name is Chris Kenneally. For all of us at Copyright Clearance Center, thank you for joining this edition of Beyond the Book.

SIMON: Chris?

KENNEALLY: Yes, Rob.

SIMON: Don't forget, this show itself is going to be a podcast.

KENNEALLY: Thank you for reminding me. Absolutely. Please do go to either itunes.com and look for Copyright Clearance Center, or Beyond the Book, or just go to www.beyondthebookcast.com, and there you'll find how to subscribe to the series and you can even check out the whole rundown of programs, which, as Rob points out, we plan to include this one coming up quite shortly. I believe that will be for October 16.

This coming Monday, we will have a program on from one of our programs in Austin, Texas, talking about writing about music with some fascinating authors on music. And available right now is a show that I think is obviously related to this one. It's called "From Hippies to Hackers," and it takes a look at how the counterculture contributed to the development of cyberculture, and you can get that right now at beyondthebookcast.com or on iTunes.

Again, thanks everyone, for joining us. My name's Chris Kenneally. On behalf of Copyright Clearance Center and Beyond the Book, take care. Bye now.

OPERATOR: That concludes today's conference. Everyone may disconnect at this time.