THIS PUBLICATION HAS VOLUME CONTROL

KENNEALLY: Is my friend on the video all set? Well good morning. My name is Christopher Kenneally, and as Director of Author Relations for Copyright Clearance Center, it's my pleasure to organize and host an ongoing series of programs that we call Beyond the Book. We're very pleased and honored to be a part of Publishing for Impact this year. We want to thank everybody that we worked with at the World Bank for making this possible, and for allowing us to come and to talk with you this morning. We have, I think, a very interesting and very timely program for you. Our panel includes, from my left here, Curt Franklin, Jennifer Harris, Jesse Walker, and Joel Bush. And they're all going to speak individually about various aspects of the subject at hand. And we'll certainly invite you, toward the end of the program, to join in the conversation with your questions.

We've chosen, as a title, something that was meant to be provocative to say this – This Publication Has a Volume Control. And it's going to try to address what to expect when print moves to podcast. Before we look at this really seriously, I have to say that while I thought it would it would be a provocative title, it's turning out to be a prophetic one. I just saw a story on BBC news yesterday, headlined *Talking Paper Made By Scientists*. Says researchers from Mid Sweden University have constructed an interactive paper billboard that emits recorded sound in response to a user's touch. The prototype display uses conductive links, which are sensitive to pressure, and printed speakers. And you may ask yourself what is that talking paper going to be doing? Obviously, as a commercial venture, it can tell you more about the particular product. But here's a really inventive use for it, and I think sort of points to some of the subjects we're going to address today. Says one of the scientists involved, Dr. Gulliksson – he says one interesting idea would be to use it on cigarette packaging, so instead of having the written message warning you of danger to your health, you would have a spoken one. I think that's a fascinating notion.

We will look at podcasting today as a technology tool, but as something far more than that. I hope we can explore – and I'm looking forward to your responses to what we have to say about the social implications. The impact that podcasting can have on commerce, on research, and on community. We're going to start with the technology piece of it. I want to welcome Curtis Franklin. Curtis Franklin has been writing about technologies and products and computing and networking since

the early 1980s. For those of you, that is before the Web, long before. Now a freelance journalist writing about and podcasting for titles including *Dark Reading, Business VoIp Report*, and *Interop.* He was formerly Podcast Evangelist – and that was indeed the official title, Podcast Evangelist – and community editor for *TechWeb,* which is a news aggregator of CMP, the computer publisher. He has taught scores of journalists the ins and outs of creating podcasts, worked with business managements to establish successful business applications of podcasts, and, in fact, he's the author of the book that may well be a bible for the subject, *The Absolute Beginner's Guide to Podcasting.* I want to welcome Curt Franklin.

FRANKLIN: Thank you, Chris.

KENNEALLY: Curt, let's start with, if we can, some podcast basics. For people who may know what an iPod is, but not understand exactly how it gets a podcast. What is the technology involved? And why is more than just the latest version of the Walkman really?

FRANKLIN: Podcasting came about through the happy coincidence of four different technologies. You had a delivery mechanism, the always available Internet. For businesses, this is their T1 to OC192 basic connection. For consumers, it was broadband, whether DSL, cable modem, or some other mechanism. There was the portable storage, which took the form, originally, of the iPod. But also the other MP3 players, including things like Microsoft's Zune now. A file format that was widely available and widely understandable – MP3, and in the video format, MP4. And finally, and this is a critical thing – a subscription mechanism, through the form of RSS, or Really Simple Syndication. A way for your individual computer to know to go out and check to see whether a new episode is available on a scheduled basis. When those four things came together, we went from having simply sound files available on the Internet, to the podcast.

KENNEALLY: And, what's important I think – it helps me grasp the whole idea – is that the audio file is just another file. And that to think of RSS, which many people are familiar with, this is simply a version of RSS. You have an original Website or an originating Website that delivers the feed. But you don't have to really readjust your thinking about what you already know about the Web. This is just another kind of file.

FRANKLIN: That's right. A lot of people are used to using RSS feeds to keep up with the news in their particular area of interest. Google now has the Google reader, which makes it very easy to get RSS feeds. And many of us have RSS feeds set up on things like our portable Smartphones. RSS applied to sound files gives you the podcasting mechanism, and it's very simple to set up a Website with the RSS code, which looks just like a simple HTML file. So that customers are able to point their particular reading mechanism, whether it's iTunes or some other podcast catcher at your site, and, therefore, can come and see if you have new episodes available.

KENNEALLY: Right. And because we're always talking about podcasting, we should perhaps define the word. I mean, it's a combination of the iPod and broadcasting. But we don't want people to think that you only can subscribe to these programs with an iPod. And, in fact, you don't even need an iPod, if there's any kind of computer with a speaker on it.

FRANKLIN: That's correct. You need some way to play the sound file. And that can be anything from a Smartphone to a desktop computer to an MP3 player, whether it's from Apple of Creative of Microsoft, or any of the other MP3 players. That's the beauty of this widely available technology. You can play the files on any number of devices.

KENNEALLY: Right. And I think that that's one of the things that we're going to explore further. It's democratic, it's global, the potential of reaching audiences is as unlimited as the planet itself, really.

FRANKLIN: It is. And one of the nice things about it is that you can use other companies, other publishers, and other people to help listeners find you, if your point is to make your content widely available. You'll probably hear later on about publishers who want to have limits on who can find or listen to their content, and that's one way of doing podcasts. Most people, though, use this as a way to get a message out to the widest possible audience. And we've found that companies like Apple, with their iTunes store, make a listing for podcasts freely available. There are other aggregators who do the same thing, so that someone who is looking for a podcast can go to any number of podcast directory sites, use their links to feed into their podcast catch – whether it's iTunes, or one of the many other programs that are available – and at that point, start the subscription to begin getting content on a regular basis.

KENNEALLY: You know, the subscription model is one that many publishers are familiar with. And that's another key point I think we would want to stress here, is that this is yet another subscription driven way to communicate.

FRANKLIN: Absolutely. And one of the early academic papers on podcast listenership found that there were two factors that played very heavily into the level of listenership. One is the frequency of the podcast. Now, if you've done any Web publishing, you know that the more frequently you update a Website, the higher your visitor level tends to be for that Website. The same principle applies to podcast. A weekly podcast, will – all other things being equal – tend to have a higher listenership than a monthly or a quarterly podcast. People like the regularity. The other thing is, interestingly enough, the length of the podcast. I've worked with a lot of publishers who felt that people wanted a two minute podcast. And what this study found was that, with certain limits in place, the longer the podcast, the more interesting information in a podcast, the higher the listener level. To a lot of publishers, this makes absolute sense. If you deliver something on a

regular, consistent basis, make it entertaining and information filled, people will listen.

KENNEALLY: And of course, as with everything on the Web, you can track it to a degree previously impossible. In book publishing, one book gets sold, but there may be many readers. With podcasting, we can have a pretty accurate idea of how many listeners we have.

FRANKLIN: Well, most people will tend to download the sound file themselves, so there is a much higher correlation between subscribers and listenership than there might be with a pass along trade journal or print book. There are mechanisms in place to actually track who is listening to a podcast, but I will warn that you have to be careful with these. There are no mechanisms in place that aren't somewhat intrusive. In other words, the mechanisms will do things like place a cookie on the listener's machine, or use some other mechanism to report back to a central server. And because of a lot of the issues that have come about through clumsy attempts – like those from Sony a couple of years ago, which places a rootkit on listeners machines – consumers are, I think, very naturally wary of that kind of information. So, what I tend to recommend is that people allow for the fact that the listenership will be mildly higher than the subscription size, but that the subscriber size is going to give them a pretty good basis on which to judge the listenership from podcast.

KENNEALLY: When you were the Podcast Evangelist for CMP, and it's – as with anything with the Web, the way things accelerate is always so remarkable. I don't think anyone in this room would have known what a podcast was maybe two years ago, three perhaps. What were some of the challenges that the publishing side and the editorial side faced in adopting and adapting to the new technology?

FRANKLIN: As one of the early adopters, we had two significant issues. And technology has helped us deal with both of these, but a lot of publishers will need to be aware of these. One was figuring out what the financial model would be. CMP is a trade publisher, it doesn't do paid subscriptions. And so the advertising based podcast was the way they decided to go. And for their sales team, figuring out how to sell this new thing was a non-trivial issue. It turned out to be closer to a sponsorship model for some of their events, and it also carried elements of a broadcast. Rather than selling print ads in specific sizes that they were very comfortable with, suddenly they were selling 15 second bumpers. And, again, as print sales folks, this was a challenge. Their challenge was increased by a technology problem that existed for awhile, and that was getting accurate numbers.

There was a wonderful case in the tracking system that the company used for knowing how many people were visiting its Website, and tracking advertising. It actually tracked direct clicks only. And that meant that as soon as someone actually subscribed, using an RSS feed, they fell off the listenership totals. And so we noticed that the log files showing how many times a file was touched were going up, while the listener levels were going down. And this made no sense – we

were able, finally, to fix it by having a discussion with the vendor who had sold us the software we were using. But that's the sort of thing that publishers need to be aware of going in. You'll need accurate numbers for a sponsorship model, and you'll need to prep sales force on selling audio rather than print.

KENNEALLY: And you're also familiar, from your professional experience, with podcasting as a medium on campus, in academia. And we have some publishers here who are university presses and so forth. Can you talk about the ways that academia is adopting podcasting? I saw, again, an announcement just yesterday that iTunes has created what it calls iTunes U, which is a special area within the iTunes stores that is expressly for everything coming out of Bowdoin College and Stanford and so forth. And the coverage includes sports, as well as lectures. I'm not sure they're covering the parties on the weekends yet, but that may well be coming.

FRANKLIN: I'm aware of – fairly intimately – with what a handful of institutions are doing. And let me give you these examples. At the University of Florida, there are many basic education classes where only the first 300 students to register actually get to attend class. Everyone else takes the class electronically, either via watching the lectures on the local cable television system, or, increasingly, getting a podcast. Setting up – the school's IT staff has set up the RSS feeds, they work with the professors to do a recording of the lectures, and make them available that day as part of the RSS feed. The university also uses podcasts as a way of getting out news and information to students. Again, with the special RSS feed that is university news that the students subscribe to. One of the more interesting uses that I've seen also happens in Florida.

The Community College of Florida in Jacksonville is a community college that has, officially, about 212,000 students. That's because they have the contract to provide distance learning for the US armed forces. And this means providing continuing education to men and women who may not be able to sit in a classroom for indeterminate periods of time. One of the things that they have done is contract with Apple to create a mil-spec iPod that special forces members can be given. And lectures downloaded through an RSS feed when they have an Internet connection to a ruggedized iPod that they can then take with them in the field to provide the continuing education that the armed forces require of all their service members.

Another school that's doing a great deal with podcast is the University of Hawaii. There, it's not that they don't know where their students are, it's that their students – especially within the extension service – are scattered all the way across the Pacific Ocean. And, once again, commuting to a classroom is a non-trivial issue. So they use satellite links to provide the Internet connectivity, and podcast to provide content to their students.

KENNEALLY: And I think what's interesting about podcasting – a lot of us are familiar with steaming video, streaming audio. And there you do need, as you mentioned earlier, that continuous connection, which in many areas in the developing world isn't going to be possible – you might have an intermittent connection. And what's really powerful about the podcasting aspect is that you can establish the connection, download the files, and then be good to go on the battery powered iPod.

FRANKLIN: Right. It doesn't require the always-on Internet connection, although that was one of the enabling technologies that made it convenient for people. But one of the great things about podcasting is that it allows the consumption of content at the listeners schedule. It is different from, say, a webinar that requires you to be at a screen at a particular time. This is much more like TiVo for radio. It allows the collection of content at the consumer's convenience, and then listening, once again, at the consumer's convenience. And that power over the schedule is one of the very compelling factors in podcasting success.

KENNEALLY: And finally Curt, I think we can begin to hear traces of a discussion we'll continue in just a moment about how podcasting is a way to build community. But, as with everything on the Web, there are choices as to how many – how big a community you want. Whether you want to be absolutely free and online, or whether you want to have limits. Describe briefly how some of the limits may work, and how, in fact, they may work against the publisher?

FRANKLIN: Many publishers want to make a podcast available as, for example, an added benefit for subscribers to a journal, or membership in an organization. And therefore, they would like to limit the availability of the podcast to those subscribers or members. As I said, it's relatively easy to limit the basic downloading. If you choose to distribute through iTunes, for example, it's very easy to set up membership criteria. It's very easy to require either a subscriber identification number, a member identification number, or the simple paying of money to limit who will get your podcast. There are similar, privately hosted mechanisms that do the same thing. One person who's done a very good job of this is, interestingly enough, Rush Limbaugh. If you – you may or may not visit Rush Limbaugh's Website on a regular basis – but should you make a foray there, you'll find that they have set up a subscriber based podcast. And they've used a simple to navigate mechanism for doing that. So there are a number of commercial options available for limiting it in that way.

In general, though, remember that if you try to limit the listenership after the download, it starts to become much more difficult. It's not that there are no options – Audible, for example, the audio book company, does have a podcasting technology available that will limit who can listen to a particular podcast episode. It has two qualities that I think make it very restrictive. One, it's expensive. You need to be charging a whale of a lot of money for your podcast before it makes a lot of sense. And two, it is intrusive. So as with so much of security, the more tightly

you want to control the access to something, the more intrusive the experience becomes. And that's something that publishers have to weigh, in terms of the cost they're going to ask their listeners to bear.

KENNEALLY: All right Curt, thank you very much for the background. And I want to move, now, to Jennifer Harris. Jennifer is the Strategic Director for the Center for Digital Democracy, based here in Washington D.C., where she organizes projects dedicated to preserving openness and diversity in the new media environment. She previously worked with PEG access television community, focusing on issues including youth media, communications policy, and media literacy. For three years she sat on the Executive Board of the Alliance for Community Media, and is currently on the editorial board for the Community Media Review. She holds a master's degree in Public Communications from American University, and a BA in Film and Video from Grand Valley State University. Welcome Jennifer.

HARRIS: Thank you.

KENNEALLY: What I thought we would chat about ourselves is how the audience here today is described as mission drive publishers from literally around the globe. And at the Center for Digital Democracy, your assertion is the Web should not be seen only as a commercial publishing channel or medium. Tell us about that position, and how new technologies like podcasting have the potential to engage citizens and build communities, in ways that help to make the publishers even more responsive to their own audiences.

HARRIS: Sure. Well, at the Center for Digital Democracy, we are a public interest research and advocacy organization. And our history is in advocating on behalf of traditional media. And as we began to – as the new media environment began to evolve and expand, so too did our focus, and our concern with making sure that the public interest had a place in the new media environment. Making sure that as the new media environment began to evolve and began to emerge, that public interest concerns were regarded in this new atmosphere. And in our assessment of the new media environment, we began to see a correlation between the obstacles faced in traditional media, and the obstacles that are starting to form in new media.

KENNEALLY: What would an example be for –

HARRIS: I think that when you look at the lack of diversity, the lack of creativity, concentrated ownership – these are all things that are starting to evolve, in both – that have evolved in traditional media, and that are starting to appear in new media. Because when you look at the advertising dollars that is being spent, it's already billions of dollars being invested into this new media marketplace, which –

KENNEALLY: On the Web itself?

HARRIS: On the Web itself. Which is to make the Web a much more commercialized atmosphere, which makes it very difficult for socially conscious messages – non-profit messages – to be heard when they're pretty much competing with these other – in this commercialized atmosphere. Which is a very different environment then most non-profit –

KENNEALLY: – than they're accustomed to.

HARRIS: – organizations are used to. Exactly.

KENNEALLY: Right. And yet, there's a flip side to that, which is fascinating, and that is that the costs associated with producing audio, and even video programming, are falling. The technology is far better than it ever has been, it's more accessible. And almost anyone can create a podcast. Of course, there's quality and production values that you can take in any direction you care to, but that's important, isn't it? That in the past, to extend one's print content into a new medium would have required a really considerable investment. That's no longer the case.

HARRIS: It's true. I mean, this is the economic question. How to make this new media environment sustainable when you're not for profit, when you are more concerned about the messages, and when you're looking for a different model besides advertising. And I think that the non-profit world is going to have to confront this idea of being competitive, because it is this new media environment where – in the traditional world, non-profit messages, socially conscious messages, you found them in PSAs, you found them through sponsorships, through underwriting. But now, there is a belief that if you don't have a Website, then you pretty much don't exist. And that's just going to increase, as far as the expectations for the presence that non-profit organizations, socially conscious messages are going to have to establish in the online marketplace.

KENNEALLY: I'm imagining, too, that many of the publishers here are concerned with issues that have direct impact. This is program called Publishing for Impact, and it's about impact. One of the things that makes content more impactful – that podcasting, rather, makes the content more impactful, I think – is that the consumer of the content is making choices, and pulling that programming into them. Talk about what that means, and why that needs to be an important part of how one plans their approach to podcasting?

HARRIS: Yeah. This why it's so important to shape, to mold this environment now. This is why – because all of a sudden, users, your members, consumers, individuals, people are going to have to seek out the information. It's not just pushing information out to them, disseminating that information and expecting that they'll read it. Now they have to subscribe, do the proactive stuff of subscribing to the RSS feed, subscribing to the podcast, going to your Website on a regular basis, which is very important. And so when Websites establish their presence, when you're developing new media strategies, it's really important that you're very

upfront about the value you're adding to your user's online experience. It has to be very clear.

KENNEALLY: And I can imagine, too, that having a way for the end user – and again, in this audience here, that end user could be recipients of grants, it could be researchers in the field, it could be citizen organizations that are implementing a program that had been created and planned out thousands of miles away. For them not only to get the message but then to send their own message back seems to be a very important piece.

HARRIS: The feedback loop is incredible. I mean I think that that's the most important thing. Because it's not about getting your message out – it kind of becomes cliché when you hear about – when you read about Web 2.0 so much. It's not about getting the message out, but you'll still hear people say oh, well I posted it on the Web, why isn't this happening? Because it's really about cultivating communities, letting the information get out there. But also developing the communities around that information, and shaping that dialogue so it's nurtured.

KENNEALLY: And it's not about turning over your publication or your Website to the community, at the same time. You told me when we spoke earlier that professional oversight and a kind of gate keeping is still very valuable.

HARRIS: I think so. Just as – I think that new media doesn't erase the need for traditional media, and the oversight professionalism – in journalism, for example, and citizen journalist – it doesn't erase the need for professionalism in these fields. It's very important that there's this exchange that constantly – that one is able to feed off of the other and educate each other to make a more informed community. That's what it's all about.

KENNEALLY: Right. And again, the notion of community isn't necessarily the grassroots community, but any community that involves the people you are targeting with your message, and who you want to be involved with your publication or you program, whatever. There are communities of all kinds. And they need to be addressed very pointedly.

HARRIS: I think so. Diversity is extremely important, and it's one of these key issues that is overlooked – I mean, people – there's this myth that the Internet's here, it solves everything. Everything's changed, everything's fixed. But it's really not. In addition to the access issues and making sure that people have access to broadband, making sure people have access to the physical technology – laptops and so forth – there's the question of how we're shaping this content, and who's owning the content. Diversity of ownership is still an issue on the Internet. Making sure that diverse voices are able to shape the creation of the content that is coming out is still going to be an issue in new media. It doesn't go away just because everyone's able to put up their Website. You know what I mean? The

Internet's still – as democratic as it is, it still needs help in shaping the environment that we want it to be.

KENNEALLY: Right. And so, in a way, there's a kind of parallel with the book – the printing press itself. You can imagine anyone publishing now, but it still is important to know where it's coming from, how it's being shaped, and the professional aspect of it remains essential to this. Well Jennifer, thank you for introducing those ideas, and I want to move to Jesse Walker, who is managing editor of *Reason* magazine, the libertarian monthly which was named one of the 50 best magazines for two years straight by the *Chicago Tribune*. Jesse has written on topics ranging from pirate radio to copyright law to suburban sprawl. He is the author of *Rebels on the Air*, a copy of which I have here – *An Alternative History of Radio in America*, which was published in 2001 by New York University Press. And apart from his work in *Reason* magazine, which has an excellent Website, his writing has also appeared in *The New York Times, The Wall Street Journal, Washington Post,* and many other publications. Welcome Jesse.

WALKER: Thank you.

KENNEALLY: As I was reading your book, I was struck by the idea that as every new medium comes along, there's always a moment where everyone thinks it's going to absolutely change everything. And Jennifer just referred to the Web, and it's power to change our lives. And it's remarkable to think that when radio arrived nearly a century ago, everyone thought that radio was going to transform our lives.

WALKER: And it did, in fact.

KENNEALLY: And it did, I –

WALKER: Just not in the way everyone expected it to.

KENNEALLY: That's right. And one thing I thought was rather humorous was there was a belief that radio was going to create a single language that eventually, with enough radios out there and enough listeners, nobody would be speaking all the various languages, there would be one global language.

WALKER: They had debates in radio magazine between people who spoke Esperanto versus people who spoke languages that wanted to be the real Esperanto about which should be the language everyone should learn. Of course everyone was united instead by watching *Baywatch*, I think, around 1995. And so that's the universal language. But yeah, and there was also an odd editorial in one publication that was trying to figure out what – how we can now reduce the number of religions with radio. We can just rationalize that now. And of course it worked in a completely different direction.

KENNEALLY: And I think that's the fascinating point, is that rather than creating a single voice of one global network, radio and the Web, I think we could argue, is doing entirely the opposite.

WALKER: Yeah. And an important thing about understanding the way predictions work out in practice. If we were to have a panel in 1903 about broadcasting, everyone on the panel would be a farmer because broadcasting meant a way of distributing seeds. And radio had been invented, but people assumed the radio would be used for point to point communication. Ship to shore, ship to ship, things like that. And the idea of radio broadcasting was invented by unlicensed amateurs, who – the ham radio people, who basically started talking into the air, and realized they could – more than one person at once could hear them. Started playing records, starting covering some sport events. And in that way, created this medium of what we think of as radio, which then moved into completely other different directions. But it wouldn't have happened if it hadn't sort of emerged – I wouldn't say spontaneously, but experimentally at the grassroots.

KENNEALLY: And that's why I think it's important to bring that up at this moment. Because I think we're at exactly the same point in the podcasting revolution, and the way that it is allowing new kinds of communication. And I think we can only expect the unexpected, really.

WALKER: Yeah. Well we can expect certain things pretty clearly are going to happen. Because when these – when media of this kind emerge, there's kind of a pattern. With radio, in the nineteen-teens, the hams were doing it. And in broadcast – then the Department of Commerce started issuing actually licensing to broadcast, and the hams were shunted off to their side and saying all right, now anyone who wants to can get a license to use this part of the spectrum and broadcast whatever. And everybody started thinking oh, well, radio station. We ought to get one of those. They weren't quite sure what they were going to do with. If this sounds familiar, it's because the exact same thing happened in the '90s with Websites. A lot of people figured they were going to get a Website, and then they figured out what they're going to do with it afterwards. A lot of times, the figured out they didn't really need a Website.

And I think that's starting to happen with podcasting now. I know that – working for a magazine of politics, public policy of culture and being in the milieu – I know a lot of magazine that have Websites, good Websites, attached to them are now say getting now well, we need to have a podcast. But they aren't really sure what they're going to podcast. They don't necessarily have people in staff who – they know how to edit prose very well, but they don't know how to edit audio or video, because that's a separate set of technical skills. A lot of the first podcasts to be thrown up on the Websites are often really charmingly amateurish. But they better improve if they expect people to come back. And I think we're in that stage of evolution right now.

KENNEALLY: And your experience with *Reason* has taught you a few important lessons, and that is, there really is a different experience between consuming ones content – and I hate the phrase, but we have to use it, really – as reader, and consuming that content as a listener. Talk about that.

WALKER: Yeah, absolutely. There is – you have to think about who your audience is, how and where they read, and how and where they listen. And generally, these will be different things. Now obviously, there's some things that might be better to do with text, but you're going to do them with audio anyway because of who your audience is. If you have a very mobile audience that's – there's a reason why people listen to books on tape. If you have an illiterate audience, obviously audio is better than nothing. But I find that there's a difference, in particular, between commentaries and conversations. That something like this – what we were doing right now, a panel, or an interview – this kind of interaction, if we were going to turn it into something in print – and I've edited interviews – it's a lot of work to actually make something work as an interview that people read. On the other hand, if you just put this up, maybe with a little bit of audio adjustment so that the sound quality is OK all the way through, it's in pretty good shape to roll with.

The flip side is that a lot of things that work well if you read them as an editorial, don't work at all if they're – if you read a radio script – a script for a radio editorial – it's completely different from reading an actual article written for a newspaper or a magazine, or something, or a journal. It's much shorter, it's much simpler. Because people know you can't just hop your eye back to see how the sentence began. I've had the experience of hearing people give broadcasts, or for them that are just speeches, where they were thinking like writing for prose. And as a result, things that worked perfectly on the page just were completely confusing when they're spoken aloud. Because you weren't sure how that sentence began, or you weren't sure what happened in the previous paragraph. And so I think it's important to think about this distinction between conversations and commentaries, or just laid out arguments. Because you got to – you have to figure out why am I going – again, why are we doing this podcast? Yeah, we want to do a podcast now because everyone's doing a podcast, but what is it we want to achieve? What is this – what does it not make sense to do as a podcast is just as important as what does it make – what can we do with a podcast that we couldn't do as well with text.

KENNEALLY: Well, I think that's the point. Further to that, whenever a new technology comes along, you have to ask well what is this taking out of my toolbox, and what is it adding to my toolbox. And I think they may be a lesson in the way that blogging has evolved. Blogging was, at one point, where – for journalists, for example – where they put everything that they didn't publish in the paper. That's one way of going. And then blogging has evolved to being a medium of it's own. Now those aren't necessarily one canceling out the other, but they're two –

WALKER: I do both.

KENNEALLY: OK.

WALKER: Right, you know it's –

KENNEALLY: And – well, since you've done it, you're experience of doing the blogging in the former way, where you just put out what's not in print. What has been the audience response to that kind?

WALKER: Well, that kind – that's my personal blog, things I cut out of articles that I just didn't want to die, and I put it there so my 12 friends can read it. I don't have any illusion that – there's a reason why I took that out of an article. It's just interesting information though, and maybe I want to refer back to it in the future. But obviously blogging is a much more interactive medium, and podcasting is, as well. Although, it's interactive in a way that's different than traditional radio is, because it's not live. You can't have a call in podcast. But it is something where there's – you mentioned the feedback loop earlier. There is that sort of constant – well, there can be a constant back and forth between the podcaster and the audience. There are also podcasters and bloggers who are happy just to throw stuff out into the ether, and they can do that, because it's amateur, they're doing it for the love of it, and if you only have your mom and two neighbors listening, that's fine. But presumably, this is publishing for impact, not publishing for mom. So –

KENNEALLY: At the same time, though, impact is always measured by who it is you want to reach and why. Every author who wants to publish a best selling novel and wants five million readers has to learn that well maybe it's better to reach the 5000 people who really want the book.

WALKER: Oh, absolutely. Yeah. And one great thing about the Internet is the rise of niches, making narrow casting more and more possible. And it's – you mentioned the difficulty of competing in a commercial environment. The flip side is the difficulty for commercial people competing in this environment so dominated by amateurs who are doing their own thing. And to find it so much easier than ever before just to click away because there's something more interesting, which could just be a channel where they're talking with a few friends. Because that – people do that because it fulfills a need. It could – publishing for impact and publishing for mom can be the same thing. Not for the people in this room necessarily with your publishers, but for a lot of people who are choosing what podcast to listen to, it is.

KENNEALLY: Right. OK. Well thank you very much Jesse, and I highly recommend the book. It's a fascinating look at an aspect of radio that didn't end with the commercialization of radio in the 1920s, but the kind of pirate radio, is the catch phrase, that's continued, and has been a very important part of building community throughout the last century, really.

WALKER: Available at better bookstores.

KENNEALLY: That's right. OK. Well, with our final panelist, we have a substitution, but by no means anything less than great quality here. Unfortunately, Reid Conrad from Near-Time could not join us, but we do have Joel Bush – Joel is also with Near-Time. He has 13 years – and this is where I think is important – of experience that's split between publishing and Internet technologies. Prior to joining Near-Time, he was – where he is now Sales Director, Joel founded Leverage Factory, and Independent Publisher Book Awards gold medal winner. Previously, he created and managed partnerships for Extensibility, a leading provider of XML solutions, and served as it's business – I'm sorry, Director of Business Development until it was acquired in 2000. He also founded Pipeline Press, publishers of the Real Life Guides, and handled strategic sales for Ventana Communications Group, a technical book publisher and software distribution company, which was acquired by International Thompson New Media in 1997. And welcome Joel.

BUSH: Thank you.

KENNEALLY: And what I'd like you to do, very briefly, is give us an idea of what the Near-Time application is doing – it's a collaborative application, one being adopted by publishers. And just why you feel it's particularly powerful. And then we will take a look at how RSS feeds like podcasting become a part of that.

BUSH: Sure. Sure. And to that point, conferences like this, and BEA last week and a lot of other things and a lot of other things are starting to help my finally justify my schizophrenic career up to this point, where I've bounced back and forth between Internet technologies and books, and it's like wow, they're finally starting to come together in methods and in ways that actually make sense, instead of the e-book, or the PDF version of your book online, which never translated. And so what we're doing a Near-Time through a hosted collaboration and publishing platform that you mentioned is giving small publishers, independent publishers, a great set of tools to get their message out online. To put that in an easy to navigate and easy to manage format that helps build community. It helps give the consumers of that content, or the people that are visiting the site, it gives them automatically generated navigation tools that doesn't require a webmaster, an IT manager to keep those up to date. The person consuming the content can build their own roadmap of how they want to consume that content. On top of that, we give people a set of tools to monetize that content, and monetize the community around that content.

For near time, and in a lot of Web 2.0 environments an audio file is just another way to distribute or hand the content to your customer. What we do and what a lot of other companies like ours are doing are bringing a context to that content that doesn't exist otherwise. Working with Copyright.com and the Beyond the Book site where we're going to take the transcript from sessions like this, take a textual transcript of the session along side the audio transcript or the – I'm sorry, the audio

recording rather than the podcast of this session and we'll bring a level of discoverability and context to the audio session that you don't have otherwise. It's very hard, as you know, to do a text search on a session such as this one. I can't type in my name for example and discover that I was here through searching a podcast but I can do that through the companion transcript or through other meta data or other contextual elements that have been added by the administrator or manager of a site to make that content more discoverable. And we enable that very easily.

KENNEALLY: Right, and I think that's the important power and I could speak from my own experience where we began to post the transcripts for these various programs, we were aware of that issue, where you can't search for podcasts. But then what we immediately found was that the Google spiders were out there crawling all the transcripts and beginning to accumulate for us a number of different of different links and so forth so that if you put in various phrases it rose up to the top what we were up to.

So now by matching that with the podcast people have the real value there and it's living up to what we say we are. And I know a number of these publishers here, the mission driven idea – you want to be a resource for your reader, your content consumer and the important part about that is if you know there's gold in that mountain, but you can't get the gold out and then you can't make something with it, it's not a very valuable resource.

So whenever we're publishing material, whoever we are, being able to get to it and remake it in the ways that we want to use is absolutely essential.

Joel, what Near-Time does, and again, it sort of addresses an issue Curt had spoken about, was it allows you to make the content open to the public, to have an invitation only and publishers I think may find it interesting. Just sort of – talk through those three ways of doing it private, public and through a subscription.

BUSH: Yeah, thanks. Well again being a hosted platform we have the tools available for people like me who don't ordinarily write code or build websites. I can put content online, I can very easily designate whether that content is public, in other words, it's just available to the Internet, on the Internet at large. Anyone with a web browser and a connection can access that content.

You also have the ability to designate that that content is private. In other words you need to be invited in by a member of that space or have an invitation code as it were, to join that space or access that content. And what that does is it takes the notion of Web 2.0 – everyone's familar with MySpace, Wikipedia, YouTube, Facebook, any of these that are entirely democratically created content. This is – I decide that Columbus discovered America in 1974 and I go on Wikipedia and for a brief snippet of time that will be Wikipedia's version of when that happened. And so what we do is we bring an element of control to that so that you can still be an

authoritative publisher, put authoritative content out into the world and build a community around that without risking your content.

And so we have elements where people can contribute, they can comment they can – based on the level of access and permission that you want to give them within an environment, you can enable people to do that sort of thing. But as far as just visitors to the site and the general public coming to your site they don't have the ability to change your authoritative view on things. So –

KENNEALLY: And you can also potentially monetize this –

BUSH: Absolutely. Absolutely, and that's a very recent addition within your time is the ability to – thank you for reminding me of the third one right away.

KENNEALLY: I think that's important to publishers. Even our academic publishers know that budget constraints and justifying what they're doing is going to be even more important in the future so I want to bring that up.

BUSH: Yeah and to that point, the third delegation of content is the ability to charge for access to the content, charge for access and participation in that community. We even have gone so far as to say that a – someone that joins a community might – you might sell access to those people to be able to read and comment within a community. You might also sell a higher level of access for those people to participate in a higher way and author a new content, be perceived appropriately in your community as an expert if they meet your qualifications, whatever it is. You might sell them a higher level of access to a community in order to be an author or a editor or a higher level of participation.

KENNEALLY: Well time has moved very quickly thorough this discussion. I think we've opened up a lot of points here. I appreciate the panelists doing so. I want to invite you, we've got a community of this room right now, to see whether we have any questions from the audience. We have microphones, I believe both of those work. Perhaps it looks like that one doesn't. If you would go to that microphone so we could capture your question on the tape. Just open it up to anyone from the audience with a question. Well – yes? And perhaps you would tell us who you are and what brings you here.

EVANS: Hello, I'm Nick Evans from The Association of Learned and Professional Society Publishers, ALPSP for short, silent P on the end. It was actually thinking about podcasting seminars in groups like this. I presume you have to get clearance to broadcast. In other words you probably have to ask me whether or not I allow you to say what I'm just saying. Or whether they're just sort of simple clearance forms that we can download and use. Or whether because it's a public meeting it doesn't matter.

KENNEALLY: Well I think that certainly anyone who is recording anything that does involve individual participation would be wise to have someone sign a sheet and indeed as you leave the room this afternoon (laughter) it's like when you go skiing. They pass you that form that says you could break a leg or do worse, sign here and don't blame us if you do. Those forms are available, I know I've googled for them. Usually, my sense is that again, in a forum like this, people have kind of agreed to be part of the conversation. Certainly if you're broadcasting and if you're going to make some kind of commercial gain from that, that would be especially wise but I think in the format we're talking about here where it's educational, that that's less important. But those forms are available and indeed we have one if you would like a copy of the one we use I'd be happy to send it to you. Carlos?

CARLOS: Carlos (inaudible) with The World Bank and I think Jesse, you said something to the effect that just because you can do it doesn't mean you have to do it. You have to have a reason, you have to have a strategy, you have to have an audience and all that. Podcasting this makes a lot of sense. Podcasting a lecture makes a lot of sense. I publish a 450 page technical book on policy advice on global warming – what do I do with a podcast?

WALKER: Well you could set up an RSS feed where in which you say I wrote this great book, maybe you should go and look at it in your local library. I mean that's exactly the sort of thing that I would – it's even – imagine how long the book on tape of that would be. I mean it's just not a – it doesn't make sense to consume it that way. I will say one other thing related to this is that the important thing about these technologies and mentioning The World Bank made me think of this – is that if you're trying to reach an audience there's a good chance they're using the technology already. Or if not podcasting some other technology kind of in the same genre of it. And it's worth keeping your ears open and hearing what they're already doing with it and what they are already saying there. It can be very useful for your own mission and for your own message.

That story that's in my book is about the arrival of community radio in the Indian communities of Northern Canada. No one's sure when it started because the Indians didn't bother to tell anybody. They just sort of scavenged some equipment, some Mounties and others had left there and started broadcasting and created this entirely different sort of radio station which were basically sort of like village centers where people could drop by. They had emergency announcements, they had just local gossip and so on.

Now people aren't going to do that with podcasting because that's – you know, that's live. It's not something you save and listen to them later. But it's a – they are going to do things like that with podcasting and it's – in particular if you're trying to get a message out to a – and I should say their stations were a lot more durable than a lot of things that were created from the outside and attempted to be imported to those communities. But the government were very smart when they found out about them. They didn't shut them down, they said all right we'll have

like a simple three page form you can fill out and now you're licensed. And I think it's important again, it's – if you're trying to reach, especially – I mean I know there are some NGOs represented here. Like in the Third World and places like that, find out what people are already doing and what they're already saying. Maybe that community is already there and already active and it's not a matter of creating or cultivating it so much as joining it.

KENNEALLY: And I could say to Carlos' question that in our own case with Beyond The Book we've used the podcast to release programs like this but also to tell people in very brief ways where we're going to be. So we had an announcement about this program and about our appearances at Book Expo. We in fact had some technical difficulties around our site a few months ago and so once that was all solved we sent out a message to people and we said we appreciate your patience, we're sorry for the problems. If you have any questions, any concerns please write to me. Those kind of short burst messages are really important and as Jesse said if you have that 450 page report, it may be that you want to discuss the highlights of it in order to drive people to that. They may be intimidated by a 450 page report but when they find out that it's going solve global warming they're going to want to get it.

WALKER: One of the things we use our blog for is to link to longer things we've written elsewhere. And there's obviously an equivalent thing you can do with a podcast.

KENNEALLY: Curt.

FRANKLIN: Real quickly, the section before this was all about data and presenting it and people doing different things with it. When you have masses of information, data, one of the interesting things can be is to be find people who are making interesting use of that data, turning it into useful information. Interview them. That's a great sales pitch for the basic data set because it can spur future buyers and future consumers of that data to think of new ways of using it. It also provides some incentive through publicizing what people are doing, so again it gets back to that community. It's a benefit to the person that you're interviewing, it's a benefit to potential purchasers of the data and it's a interesting way of getting a podcast out without simply having people read through 428 pages of tables.

KENNEALLY: And that's way I thought it was important to have Joel's speak because the collaboration part – we've been talking about building community, but it one thing to gather people all in a room, it's another thing to collaborate to work together and I think that collaboration is the key potential here.

Jennifer, your experience in public access television I think says something to that, which is that public access is anything anybody wants it to be, and it really requires people to work together. You can't really have a TV crew of one, you have to have a lot of different people.

HARRIS: It's true. It's true. It's funny. I mean, with public access television, we kind of think of ourselves as the original YouTube. I mean, you've got this very niche – it really is! You've got very niche programming – a lot of it's really bad, but a lot of it is very relevant, very meaningful, and it's a lot of stories that would have never been told otherwise. And so when you get – localism, I think, is going to become increasingly important to the Internet, and to other new types of technologies, particularly as mobile cell phones get more introduced and integrating and geo-targeting. These things, they all sound very futuristic, but they're coming. And this type of localism, it's so important that we use the community ties that we've already built as organizers. Non-profit organizers actually being grassroots organizers to build networks within our communities. And I think that this localism is really going to be what sets our networks apart from anything else that is going to be developed.

KENNEALLY: And I think, too, that with global organizations, it's more important than ever to be able to hear what is – how the research is being put to work, how the information is being to used at the places where it needs to be used. If you have that global warming report, and it talks to the issues of forest fires in Indonesia, and you can learn from the people on the ground in Indonesia what they are doing to solve those problems, the next edition of that report is going to have more meaning to them, and to others who are in the same situation. Any other questions from the audience? Yes, if you would approach the microphone, please. And tell us who you are.

WHITSEL: Chris Whitsel from the United Nations. I know we have mentioned this is obviously relatively new technology – if we'd been here three, four years ago, we wouldn't have been discussing this. I'd just be very interested to know where, actually, the technology is, in terms of its uptake. Obviously at the U.N., we're not so interested in how much people are making from this, but that is a very good indicator. Are there really companies out there now who are making good money from this type of technology? What is the general uptake – where do we stand, in terms of adoption of the technology as a real way of transmitting information? What's great in concept – and no, I'd just be interested to get some sort of feed on that.

KENNEALLY: Right, I'm going to ask Curt for that, but I suppose as far as asking who's making money off of this – well Steve Jobs is probably making a little bit. Curt?

FRANKLIN: There are podcasts out there now, both audio and video, that have download numbers of a million plus. There are a small but significant number that have download numbers in the six figures. Eighteen months ago, when I spoke at a conference to podcasters, the magic number for a download at that time was 10,000. If you could have a subscription base of 10,000, you could monetize and do pretty well. That is going up. But I think that one of the things that Jesse talked

about is becoming true very quickly. When I began looking at podcasting, there were fewer than 100 subscribable podcasts in the world. And all you really had to do was create a podcast, and hobbyists would subscribe and listen. The number of podcasts now is well into six figures. It's one of those things like how many web pages are there – it changes to rapidly to make it a knowable number. But it's a lot. And one of the classic dicta of stuff in the universe – that 90% of everything is crap – is, I think, a fairly generous assessment when applied to podcasts today. But we have seen that if there is a killer app for podcasts, it is quality information. People do seek out information that is useful, that is relevant, that is well told, and well presented. If you, as a publisher, can make your information available in a lucid, approachable way – and from a technology standpoint, in something that doesn't make your listener's ears bleed at they listen to it – then they will find it, they will –

If you as a publisher can make your information available, in a lucid, approachable way – and from a technology stand point, in something that doesn't make your listener's ears bleed at they listen to it – then they will find it, they will stay with it. And you find that the turn rate isn't as high as you might think. People find these, and do some to depend on them. I still get e-mail responses back from podcasts that I've done, and people listen to it in places that I didn't really need to know about. But they are listening, and they are going back. And it is a consistent listenership. So the answer is that for some very high quality things, the podcast numbers are, I think, substantial. Are they US television network broadcast levels, no. But I would say that there are podcasts that surpass US cable viewership program levels.

KENNEALLY: Sure. And I think I can speak for the panelists here, although we have lunch perhaps waiting for some of us, we'll stay as long as anybody wants to talk with us, so.

SULLIGAN: Carlos Sulligan (sp?), and I'm sorry for asking two questions, but –

KENNEALLY: Please.

SULLIGAN: I had a colleague who had a metric which was called a book equivalent, and that was the downloads. So downloads of PDF files of books, and he would say that a downloaded PDF of a book equivalent to a book sale. I always argued with him I don't agree. Because I know that for every PDF that I download, I may just glance at the table of contents and move on, whereas if I buy a book, I'm likely to read it – more likely to read it through cover to cover. My question is, if I download a podcast, if you can generalize, what are the odds that I'm going to listen to it?

KENNEALLY: Curt, do you have any numbers on that from CMP's experience?

FRANKLIN: That's one of those numbers that it is impossible, on a broad level, to provide a technologically accurate answer to. And so the numbers that I have seen are generated in the same way that publisher generate subscriber versus readership numbers on a print journal. Which is to say they are suspect. The numbers, though, I've seen say that your actual listenership is going to bob somewhere between 45 and 75% of any given episode. With huge numbers of fudge factors thrown in. I don't think there's a good way of knowing. And the nice thing is, from a monetization stand point, is that most advertisers that I have heard talk about it accept that. And so they can cope with it. Again, there are technology mechanisms that give you that number. But they're fairly intrusive on your listener, so you have to present something that provides a very high value to them, in order to get them to deal with that particular social cost.

KENNEALLY: Well, I was just going to say, I think the point there is that this is, again, another reason for making the program as high a quality as you possibly can, because that is what's going to capture the loyalty, and to the point everyone's made, really build the community around the particular podcast.

BUSH: I would say one measurement to look at is who comes back and who subscribes.

KENNEALLY: Right. Because you do not have to subscribe. The iTunes model is the one I'm most familiar with. You can take – you can do sort of by the drink, as it were, or all you can eat. And if you just do it by the drink and you get hooked on it, you will be back, and you just hit the subscribe button and every time you open the browser, it'll be there. Are there any other questions from the floor? Well, we appreciate your joining us. On behalf of the panel, Curt Franklin, Jennifer Harris, Jesse Walker, and Joel Bush, thank you very much for joining us. My name's Christopher Kenneally from Copyright Clearance Center, again, we'd be happy to chat with you in an unofficial way, in an unrecorded way. So please don't hesitate to come forward. You've got materials in your bags there which describe the various programs involved, a free copy of *Reason* magazine, and a survey form to tell us what you thought of the program. So we hope you will fill that out. And thank you, and thank you to all the people at the World Bank for inviting us here today.

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