

PODCASTING FOR ARTS ORGANIZATIONS WITH A SPECIFIC FOCUS ON
NON-PROFIT THEATRES

by

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CHAPTER 1

STATEMENT OF PROJECT

Podcasting is emerging as the newest web-based technological advancement. In the past year, technology-producers such as Apple have begun introducing programs that are now focused entirely on podcasting instead of podcasting merely being one component or use for the software. The number of entries in podcasting directories continues to increase. Podcasting has become prevalent enough that the first PodcasterCon was held in Raleigh, NC on 7 January 2006. This conference was geared entirely towards podcasters and helping them gain skills and network with each other; I was able to attend as research for this project.

This project was developed to understand the current state of podcasting in non-profit arts organizations with specific focus on theatres and to provide the conceptual, legal, and technical requirements to produce a podcast. This project was designed to capitalize upon the increasing visibility and viability of podcasting.

The first part of this project consists of a review of literature covering the history, uses, and concerns regarding podcasting including its use in non-profit theatres. The second part investigates the practical side of creating a podcast geared towards non-profit theatres: the conceptualization, research, legal and talent considerations, and production requirements necessary.

A detailed account of a podcast creation is included. This 'How-to' manual includes the step-by-step process I went through to develop a podcast in a PC-based work environment. The goal of the manual is to walk you through the practical act of creating a podcast for a theatre. Included in this are notes on specific problems encountered during the podcast creation and how they were solved.

Up to this point, the information available on podcasting has been geared towards a very general audience, to be honest, anyone with a computer. This has the advantage of having relatively simplified instructions and technology requirements. The downside of the general information is that it does not address some of the obstacles into which an arts organization would run. This 'How-to' manual project addresses some of these arts organization-specific challenges.

The research for this project included traditional research using texts and online resources; however, as podcasting is a new technology and there are only a small number of books already published on the subject, a significant number of resources were electronic. Also included in the research are interviews with the few theatres already involved in podcasting, specifically Lucid Theatre (New York, NY), Basic Theatre Company with the Boston Baked Theatre.(Boston, MA), Impact Theatre (San Francisco, CA), and Starlighters II Theatre (Anamosa, IA). Interviews were also held with individuals creating podcasts, including the host of Talk Theatre In Chicago, a news show dealing with the Chicago Theatre scene, and Jen Buzzell, Director of Marketing and Media Relations, at the Strathmore Music and Arts Center in Rockville, MD.

BACKGROUND OF PODCASTING

In August 2005, Oxford English Dictionary added this definition of 'podcast' to its pages.

Podcast – noun, a digital recording of a radio broadcast or similar program, made available on the Internet for downloading to a personal audio player.

(Podcasting News 2005,

<http://www.podcastingnews.com/archives/2005/08/oxford_english.html>

Podcasting is often called the new radio. A podcast, simply put, is recording similar to a radio broadcast that is housed on a website; it must be downloaded in order to listen to it.

Podcasting is often viewed as an outgrowth of blogging. Blogs are a form of on-line journals; blogging is the action of writing a blog. Certain websites offer free blogs. There is also software one can purchase or download to add a blog to your website.

Blogs are usually updated quite frequently from once a week to multiple times every 24 hours. The text is normally simple and conversational, in short to medium length posts. Some blogs are open to view by anyone on the Internet; some are posted on restricted access pages so only members of that group can read the blog.

Audioblogging grew out of the written blogs, with the first showing up on websites in late 2001. (Geoghegan and Klass 2005, 3) Audioblogging involves

recording your text, like a radio broadcast or a news report, and posting it on your webpage so visitors can download the audio.

The next step in the development of what would become podcasting was to find a way to get these audioblogs to automatically download the most updated version to a computer. Most online audio pieces are viewed as ‘podcasts’ when, like radio shows, they repeat with new ‘episodes’. A single presentation is considered streaming audio and not usually viewed as a podcast, though it is common for the presenter to promote the audio as such. One audioblog does not make a podcast.

At this time, a form of programming called RSS or Really Simple Syndication was developed. RSS took the form of a page of code on a website that was able to ‘point’ a computer to a newly updated audio feed. This way audioblogs were syndicated. Applications such as iTunes ‘fetch’ the latest installment of your podcast when you open the program and download the podcast to your desktop. Then, if you desired, you transfer the downloaded podcast to a portable audio device like an iPod.

There are varying accounts of when the term ‘podcasting’ came into common use as a substitute for audioblogging. Some authors credit the term as developing to distinguish a radio broadcast from an Internet broadcast. Others say ‘podcasting’ was used because of the ability to download these music programs from the Internet via your personal computer to Apple’s iPod. And a number of authors credit Ben Hammersley who, in a February 2004 article on audioblogging, suggested ‘podcasting’ amongst a few other terms for the programs being created. (Geoghegan and Klass 2005, 5)

Regardless of how the term was first coined, podcasting is continuing to grow as a way to reach out to those via technology and the Internet. On 3 April 2005, the Pew Internet & American Life Project released the following findings:

More than 22 million American adults own iPods or MP3 players and 29% of them have downloaded podcasts from the Web so that they could listen to audio files at a time of their choosing. That amounts to more than 6 million adults who have tried this new feature that allows Internet “broadcasts” to be downloaded onto their portable listening device.
(Pew Internet & American Life Project 2005,
<http://www.pewinternet.org/PPF/r/154/report_display.asp>)

Organizations utilizing podcasts will be able to use this tool to connect with and develop these ‘6 million adults’ as their audience base.

BACKGROUND OF PODCASTING IN THEATRES

As podcasting has developed, some theatres have started working with the technology. There are three main types of podcasts I found that are related to theatre: self-produced, third-party, and ‘radio’ theatre.

A self-produced podcast is created, edited, and produced within the theatre. It may include background or audition information, performances related to the current or upcoming show or interviews and commentary. With this type of podcast, the theatre retains full control of the artistic design and content. At the commencement of my research, I located only four theatres that were currently developing self-produced podcasts. Since January 2006, at least two more theatres have begun using self-produced podcasts.

The second theatrically related podcast type is a third-party podcast. This is a podcast developed off-site by an individual unrelated to the specific theatre. The content for these podcasts is still focused on theatre, often containing reviews and interviews. Because a third-party podcast is independently produced, theatres lose control over the precise content and artistic merit of the podcast.

However, for theatres without the time, money or inclination to podcast, these third-party podcasts are excellent resources. Established third-party podcasts have technical capabilities and knowledge a beginner theatre podcaster would not. Third-party podcasts can offer a larger targeted impact as their podcasts often develop a wider audience base because of their more general nature. Theatres using third-party podcast do not have to rely entirely on their theatre's subscriber or member base for listeners. As of 17 April 2006, there are twelve directly and tangentially theatrically-related third-party podcasts register with the Podcast Directory [<http://www.podcastdirectory.com>]. Appendix I has a listing of the third-party podcasts, including a description and the geographic area the podcast covers.

The final theatrically related podcast type is 'radio' theatre. This is the most common technique I found when searching for podcasts and is usually not associated with a traditional theatre. As of 17 April 2006, out of the thirty-one relevant, 'theatre' or 'theater' keyword podcasts listed in the Podcast Directory [<http://www.podcastdirectory.com>], fifteen were 'radio' theatre podcasts and only 'radio' theatre podcasts.

This use of podcasting is relevant enough that Daniel H. Foster, an Assistant Professor at Duke University in the Department of Theater Studies, developed an

entire course called “The Theater of the Mind”. This course “combines musical theater, old-time radio, and the internet by delivering audio theater as podcasts. The phrase ‘The Theater of the Mind’ is borrowed from the realm of radio, where audio performances engage one’s imagination more actively than visual theater...The works featured here are of two kinds: 1) those that have been adapted, scored, and performed by Daniel H. Foster; and 2) those that have been adapted and performed by his students at Duke University.” (Foster 2005, <<http://www.thetheaterofthemind.com/about.htm>>)

‘Radio’ theatre is a very interesting podcasting technique that traditional theatres (theatres that perform outside the Internet, to a live audience) should explore when developing their self-produced podcasts. One of the theatres I interviewed, Lucid Theatre in New York City, offered one of its plays as a serially released ‘radio’ theatre podcast. However, for the focus of this research, I did not delve greatly into people who produced podcasts without being under the auspices of an arts organization, ideally a theatre such as Lucid Theatre.

PROJECT METHODOLOGY

This project took approximately eight months to complete. The project began with podcasting research. Then I contacted theatre and other arts professionals involved with podcasting. Next, I delved into some of the most common obstacles facing non-profit theatre when podcasting: copyright and talent considerations. Finally, I put the information gathered into practice by developing my own podcast.

The first task was research into the field of podcasting. The research for this project included using standard texts as well as online resources. While this project commenced with approximately two months of straight research, information gathering continued to occur throughout the entirety of the project, as podcasting is a very current and expanding topic.

The second part of my project included interviews with professionals in theatre and other arts professionals currently engaged in podcasting and an individual running a podcast that featured theatre as a critical topic. These six people and organizations were approached for interviews: Impact Theatre, Starlighters II Theatre, Lucid Theatre, Basic Theatre Company, Tom Williams of Talk Theatre In Chicago, and Jen Buzzell of the Strathmore Music and Arts Center. I conducted phone interviews with Bob Furino of Starlighters II and Tom Williams of Talk Theatre In Chicago. I communicated via e-mail with Impact Theatre and Basic Theatre Company. I was able to schedule in-person interviews with Matt Yeager of Lucid Theatre and Jen Buzzell of the Strathmore Music and Arts Center.

Detailed case studies for Impact Theatre, Starlighters II Theatre, Lucid Theatre, and Basic Theatre Company may be found in Appendix II and expand upon the companies and their relationships with podcasting.

Impact Theatre is a small non-profit theatre, located in San Francisco, CA. Impact Theatre specifically targets the 18 to 35 year-old audience with its programming, use of technology, and website language. The podcast I located on their website was, in actuality, a link to an independent podcast. The Cool as Hell Theatre Podcast “is a dedicated internet radio talk show specifically designed to promote the Performing Arts scene in the

SF Bay Area”. (Cool as Hell Theatre 2005, <<http://www.coolashelltheatre.com>>) The link on Impact Theatre’s website was to a Cool as Hell Theatre episode which featured the current Impact Theatre show. Outside or independent podcasts are one strong option for small theatres.

Starlighters II Theater is an amateur theatre, currently located in Anamosa, Iowa. The theatre was originally founded with the hopes of providing more performing opportunities for people within the surrounding communities. Starlighters II audience members come from five different counties in about an area about 60 to 70 miles across.

Unlike Impact Theatre, Starlighters II Theatre produces its own podcasts. Starlighters II currently podcasts twice a production: once leading up to auditions and once during the beginning of the run of the show. The podcast leading up to the auditions has information about the show and auditions and the podcast during productions promotes the play. Starlighters II would like to work towards recording (and podcasting) their lectures, after show Stage Talks on Saturday nights, playwriting group for young audiences, and children’s theatre productions.

Lucid Theatre, located in New York City, is a small theatre presenting new works. Lucid Theatre caters to a small, but loyal audience of under-35s; shows usually play to between 50 to 100 people, depending on the venue and play. Originally, Lucid Theatre began podcasting as a gimmick developed for a specific new work in which one character was a podcaster. Lucid Theatre then gradually presented a full, digital performance of its next show. When it is appropriate, Lucid Theatre will podcast extensively to support a current show. Lucid Theatre does not have a permanent space.

The Basic Theatre Company and Boston Baked Theatre are located in Boston, Massachusetts. The Basic Theatre Company, a non-profit 501(c)(3) corporation, acquired the Boston Baked Theatre (building and children's theatre) in 1994. Currently, the companies are without a home venue, but they continue to produce shows a variety of locations. Boston Baked Theatre podcasts some its original works for children. The company has hundreds of hours of recordings of all their original shows; the podcasting is an experimental way to distribute them.

Talk Theatre In Chicago and the Strathmore Music and Arts Center both produce a regular series of podcasts. Talk Theatre In Chicago offers a new podcast every Monday, covering the theatre scene in Chicago, Illinois. Talk Theatre In Chicago Podcast "delivers new reviews, in-depth interviews, and the latest theatre news". Tom Williams, a theatre critic, is the host of the program, but he works with a technician who does the technical side of the podcasting.

The Strathmore Music and Arts Center, located in Rockville, Maryland, podcasts bi-monthly. Their podcasts highlights the upcoming artists and events to be held the next two months at the Arts Center. Jen Buzzell, Director of Marketing and Media Relations, works with the artists and their agents to acquire samples of their art to use in the free Strathmore podcasts.

While interviewing these people, I asked how they dealt with such obstacles as copyright laws and talent or union considerations. After gathering the wide variety of practical responses, I researched copyright and union considerations and interviewed individuals at licensing companies. The results of these inquires are detailed in Chapter 2.

Finally, the combination of theoretical and practical research and the information from the interviews was used to develop an actual podcast and create an initial draft of the “How-to” manual. This required equipment, software, and expertise; to create a facsimile of an arts organization, I tried to use only resources commonly available for arts organizations. In this practical experiment, I learned the most common problems and obstacles a novice podcaster would encounter. The experience proved useful.

REPORTING STRUCTURE

The following document is arranged to facilitate a conceptual, artistic, and legal understanding of podcasting and then diagram the actual process of creating a podcast.

Chapter 2 begins the ‘How-to’ manual. It presents the conceptual, artistic, and legal considerations, including union regulations, and copyright law.

Chapter 3 gets to the heart of the ‘How-to’ manual. It describes technological side of podcasting. It details the ‘how-to’ make a podcast, including hardware and software considerations as well as the step-by-step development process.

Chapter 4 concludes the discussion with consideration of theatre’s engagement with podcasting for the future and further opportunities for research in the field.

CHAPTER 2

CONCEPTION AND PLANNING

This chapter presents the conceptual, artistic, and legal considerations an arts organization will need to address when podcasting or planning to podcast. The Conceptual section will discuss the benefits of podcasting specific to arts organizations and what you need to determine before you begin podcasting. The Artistic section of this chapter will cover talent considerations such as union regulations and when to talk to an artist's agent; some of this will also be reflected in the third chapter on Legal considerations. The Artistic section will also touch upon production decisions that must be made and how they affect the outcome of the podcast. The third section of the chapter will cover legal considerations like copyright law for play scripts as well as music. This section will include basic suggestions on how to avoid potentially dangerous legal problems.

CONCEPTUAL CONSIDERATIONS

Benefits of Podcasting

This section covers some of the advantages of podcasting for nonprofit theatres including the role podcasting can play in marketing, audience development, education, and overall exposure. While the depth of the benefits of podcasting can vary from theatre to theatre depending on their current audience and those they wish

to target, this chapter touches on these general strengths of podcasting for nonprofit theatres.

One of the largest benefits of podcasting is that, by its nature, it will reach a younger audience. The under -35 year-old age group is usually more technologically advanced in their web activities than an older market. The current theatre audience is generally older, white, well-educated, upper middle-class women. [National Endowment for the Arts 2003] The audience for podcasting, while it varies from podcast to podcast, would appear to be younger and more diverse. Macintosh targets the younger 20s and 30s audience for its iPod commercials.

While an iPod is not necessary to listen to podcasts, a similar audience to the iPod target audience seems to be the main podcasters and podcast subscribers. I attended the first annual PodcasterCon, a conference geared towards podcasters, in January 2006. Those attending the conference were either podcasting already or interested in starting to podcast; the attendees were overwhelmingly males in their 20s and 30s. As most podcasters cater to an audience with similar interests, the assumption is that many podcast listeners are in their 20s and 30s and most likely male. These are two demographic groups theatres need to cultivate. Two theatres currently using podcasts cater to this demographic.

Impact Theatre in San Francisco focuses its art on the 18-35 year-old crowd. Their use of technology and targeted language on their website clearly plays to this target market. While Impact Theatre chose to use a third-party podcast to promote the current production at that time, a podcast in general was a very natural target for its audience base.

Lucid Theatre in New York City also targets the 18-35 year-old crowd. In one of the many new works developed with the Theatre, one of the characters was a podcaster. In addition to the play targeting the younger audience this way, Lucid Theatre developed a real podcast for this fictional character to inhabit, thereby furthering the technology connection for the audience.

As well as new audience demographics, podcasting offers a new method of marketing your programming. Strathmore Music and Arts Center in Rockville, Maryland offers a podcast every two months that highlights the upcoming artists and events. Being able to offer in your podcast a tantalizing tidbit or hint of what is to come can act as a way to draw in audience members who might have been on the fence about attending a show.

In the 21st century, almost every theatre has a website. The World Wide Web [Web] is a source that patrons turn to for information. A podcast can add an extra layer to this information and add entertainment to the website.

Podcasting, like other emerging technologies, can become one more way to help the arts community stay connected to the American audience as it continually advances in its technological understanding. As mentioned in the previous chapter, on 3 April 2005, the Pew Internet & American Life Project released the following findings:

More than 22 million American adults own iPods or MP3 players and 29% of them have downloaded podcasts from the Web so that they could listen to audio files at a time of their choosing. That amounts to more than 6 million adults who have tried this new feature that allows Internet “broadcasts” to be downloaded onto their portable listening device.

(Pew Internet & American Life Project 2005,
<http://www.pewinternet.org/PPF/r/154/report_display.asp>)

Arts organizations that tap into these '6 million adults' will see more opportunities to connect with and develop their audience base.

Each new podcast also offers a way to develop an audience. Podcasting can market the current or upcoming show, but it can also add extra layers to the audience's experience. As mentioned before, Lucid Theatre in New York City offered a podcast that was populated and run by the fictional characters from one of its plays. The podcast offered audiences access to the world of the play at any time from any place. (Lucid Theatre 2005,
<http://www.lucidtheatre.com/my_heart/Pages/podcast.html>)

Just like extra features on a DVD, podcasting offers theatres a chance to explore the behind-the-scenes aspects of the development of a production. A podcast can cover topics like some influences or symbolism represented in the director's choices or the significance of the stage dressing or costume colors. The increasing demand for the extra, background features on DVDs, as seen by the development of actual awards for these features, indicates the benefits audience members see from learning the 'how' of the movie. Podcasting offers the method by which theatres can provide the 'how' to its audience and, consequently, develop deeper knowledge in the show.

While developing the interest of the audience member, podcasting also offers new avenues of exposure for a theatre. Talk Theatre In Chicago, a third-party podcast devoted to theatre in Chicago, offers strong statistics: After being profiled on Talk

Theatre In Chicago, many small theatres have announced a notably increase in ticket sales. Talk Theatre In Chicago boasts approximately 400 downloads of its new podcast on the first day the podcast is posted. Theatres develop podcasts that are well-listened to or utilize a third-party podcast like Talk Theatre In Chicago, more people will be exposed.

Established third-party podcasts have other benefits as well as an often larger, loyal audience base. Third-party podcasts have the technical capabilities a theatre may not have the money to purchase or time to learn how to use. The cumulative knowledge of a veteran podcaster can be tapped by a theatre that wants a clean, well-put together podcast without the theatre's staff members having to take the time to train themselves.

Using a third-party, while it mean relinquishing control over the content and artistic quality, can benefit a theatre by offering a neutral or perceived neutral voice praising the theatre. Like an article in the newspaper versus an advertisement paid for by the theatre, a third-party podcast is considered more unbiased and therefore more accurate than a self-produced podcast that touts the theatre's accomplishments.

As well as marketing, audience development, and overall exposure, podcasting can be used in the development of educational programs. Starlighters II Theatre in Anamosa, Iowa would like to work towards recording their lectures and playwriting group for young audiences, as well as their after-show Stage Talks on Saturday nights and children's theatre productions. The Alaska Readers Theater was developed in January 2006 as "a place for Alaskan students to share their dramatic presentations with their families, friends, and the world at large. Readers theater has

long been recognized by teachers as a powerful, and motivating literacy strategy”.

(Alaska Readers Theater 2006, <http://www.akreaderstheater.com/?page_id=3>)

Alaska Readers Theater now records and podcasts its shows to not only reach a larger audience, but to offer a forum in which “children can share their ever increasing reading skills”. This podcast strengthens the educational mission of the Readers Theatre.

Podcasts offer theatres many benefits from exposure to educational tools. Theatres have a chance to use podcasting to diversify their audience base. By its nature, podcasting has the possibility of reaching the younger audience. Podcasting can increase a theatre’s exposure depending on the audience it or the third-party podcast has established. Podcasting can also add another layer of connection with an audience, by further developing and deepening the audience’s experience of the production with information or add-ons.

Goals for Podcasting

Before you create a podcast, you need to know what you want it to accomplish. As discussed previously, podcasting can be used as an audience development, marketing, or educational tool. Podcasts can support a current show, promote an upcoming show, or provide a new performance “venue” for work.

With the availability of some third-party theatre promotion and review podcasts, theatres can chose to have those podcasts act as public relations. Impact Theatre, in San Francisco, appeared on the third-party podcast, Cool as Hell Theatre. As well as the public relations and audience impact for the podcast’s current

audience, Impact Theatre used the show as an additional marketing tool by linking to the recording on their homepage. The first thing a visitor sees when arriving at Impact's website is promotion for the show with a link to the podcast. (Accessed on 23 September 2005.)

Starlighters II Theatre, in Anamosa, Iowa, also uses podcasting to market their current show. However, Starlighters II takes the podcast one step further. When promoting the current show, part of the podcast material is aimed at providing the audience additional background information to create a deeper experience for the theatre-goers.

Starlighters II also podcasts for informational purposes. As the audience and performer base is around 60 to 70 miles across, Starlighters II chooses to announce its auditions and information on the upcoming productions via their podcast. The podcast's goal is to inspire participation not only an audience member, but as a performer too.

Lucid Theatre, in New York City, used podcasting as an audience development and marketing tool. Their first series of podcasts were directly-related to the show that was currently running. The podcasts existed within the world of the play and Lucid developed them into real podcasts that could actually be listened to via the Web. Lucid also chose to produce a podcast of an entire production, marketing the theatre and the new works they were showcasing.

Boston Baked Theatre with the Basic Theatre Company also chooses to podcast original works to which they held the rights. The theatres' goal was to promote the plays themselves as works that could be licensed by other theatres for

young audiences. The podcast also gives prospective audience members an idea of the style of the show.

Podcasts can benefit marketing, audience development, or educational areas. It is important when beginning a podcast you know the podcast's ultimate goal. The artistic considerations will vary greatly depending on the underlying goals.

ARTISTIC CONSIDERATIONS

While artistic considerations for a play emerge from the text, director, actors, and designers – two significant artistic decisions in podcasting are: Staging and Talent.

Staging Considerations

The goal of the podcast affects the final staging considerations. This section covers some of the considerations surrounding podcasting staging options. This works in combination with the technical aspects, which are covered in detail in Chapter 3.

Once the goal for your podcast has been determined, the next question to be answered is how to get the content. The use of pre-existing recordings has legal ramifications that are covered later in this chapter. Even with a pre-existing recording, additional content is almost always needed.

One staging consideration is the detail level to the script. Jen Buzzell, Director of Marketing and Media Relations, at the Strathmore Music and Arts Center, scripts the general information she wants conveyed through the podcast. The host then

makes the podcast his own, putting in signature phrases, but never dropping any of the content. Conversely, Lucid Theatre's podcast by a chapter in the play utilized a fully scripted model.

If planning an interview podcast, you may wish to conceive some of the questions beforehand and be flexible enough to record all of the answers. During the editing process covered in Chapter 3, you can cut out the excess part of the interviews.

When recording an interview, you also have to consider how many microphones you will have and where they will be placed. Whether you choose to hand one microphone back and forth, use two or more microphones, or record your questions later in a different environment, the decision will affect the artistic quality of the interview. If your theatre is podcasting a talk with the actors after a performance, the interview quality of handing one or two microphones around may add to the casual, after-show experience. If the theatre wants to use a one-on-one interview with their lead guest artist to promote the high quality of art presented by the theatre, a more polished podcast in a contained environment may better present your theatre.

If you choose to record a section of a performance, the staging considerations will greatly affect the quality. A theatre can choose to record during a performance in front of a live audience, but then the performance can be hindered by background or audience noises and any missed lines or other skips in the live show. However, if the theatre has the technical capabilities to put together a good podcast from a live

performance, it will save the theatre the extra time and possibly money to stage a recording session outside of a regular performance.

When Boston Baked Theatre/Basic Theatre Company rerecord their theatre for young audiences pieces, they record multiple performances of the entire show in front of an audience. Once each show was over and the audience had left, the theatres would rerecord the songs again, if necessary. In the editing process, they splice all these performances together to create the best version.

If the quality a theatre can record from an on-stage performance is too low, a theatre may choose to record the performance in a “studio”. Podcasting is rarely recorded in an actual sound studio; I use the term “studio” to cover an off-stage area specifically set-up to record for a podcast. Lucid Theatre used one of the founders’ apartments for their “studio”; I used a professor’s office as one of my “studios”.

When recording a podcast in studio, one of the biggest artistic obstacles is the altered staging. The performance is no longer staged for an audience that can visually observe the actors. Important stage directions must be verbally indicated unless a sound reproduction in the podcast can substitute. The actors must be coached to speak at a proper volume into the microphone/s. When recording the play reading for this project, the very strong urge for the actors was to visual act, by turning their heads and using their hands. Their inclination was also to use to absolute fullest range of their voices, resulting in lows the microphone could not pick up and highs way too loud for the system.

When working this way, the performance becomes, in a very real sense, a radio drama. The actors need to be directed and encouraged to perform as such. The

full production Lucid Theatre recorded and episodically podcast was written and performed (live) like a radio show; the transition to podcast was much more simple than it would have been had the show been staged in any other way.

Talent Considerations

The most common uses of actors in podcasts are using performance clips and interviews. Performances require a lot more legwork to be able to legally present the recording of the work. This section will address just the performers concerns; the legal copyright issues will be addressed in the next section.

If the theatre has decided that part of its podcast is going to involve a performance or an interview of an actor, there a number of considerations to be made. The actor's union status must be respected. If the actor is not a member of the Actors' Equity Association [Equity or AEA], it is still a good idea to make sure the contract the theatre has with the performer specifies who retains the rights to the recording of the performance.

Theatres thinking about podcasting performances using Equity actors must consider any union regulations regarding recording its members. I spoke with Michael Chmiel of the Recording and Taping Division of the Actor's Equity Association about regulations relating to podcasting for AEA.

There are approximately two dozen types of AEA contracts from showcase code (small scale, usually in New York City) to production contracts (larger Broadway shows and tours). Chmiel explained that each contract has different recording allowances, including rules relating to documentary or archival recordings.

(Chmiel 2006) The allowances will also vary in relation to how much each of the production a theatre wished to record.

For AEA regulations relating to podcasting, theatres need to contact AEA directly. Because the technology is so new, podcasting is not written into any contracts at this time. The theatre will need to create a rider for the podcasting with AEA. This is usually drafted with the theatre's business representative that handles its contracts. An AEA committee will review and approve the rider.

AEA fees vary with the amount of the performance you wish to make available in your podcast. In addition, AEA fees vary in relation to how much of the show you wish to record. For example, in that case of recording a production for television, usually an extra 2 weeks of contractual salary is required for all involved (AEA actors and AEA stage managers). If you recorded the entire show and then only used section of the performance, you would still be obligated to fulfill the contractual fee requirements for the full production recording.

If you are podcasting a performance of an AEA actor, you must be aware that, regardless of what amount you use in the podcast, you will be required to compensate the AEA actor for the full amount of recording done. Therefore, it is important to weigh the need for recording greater amounts than you plan on podcasting against the cost of paying for the larger amount of the AEA actor's time. If you were just to use a small portion of the song, then anyone heard needs to be paid. However, when you record, regardless of how much of the piece you eventually use in the podcast, everyone involved in the recording must be paid.

However, AEA only regulates rehearsals and performances; actors and/or their representatives handle interviews. Theatres are free to interview their AEA actors and podcast it without regulation by the union. If the theatre does not wish to deal with the union and copyright regulations for podcasting performances, interviews are then a great way to involve talent.

Actors who work under self-representation can make the decision themselves as to whether they wish to be interviewed. The actor's agent or manager (or both) will be involved if the performer has one. If your theatre has established a podcast that you regularly offer and you always wish to include an interview with the lead performer or performers, the theatre may want to consider working the podcast language into the contract.

LEGAL CONSIDERATIONS

Some of the most dangerous ground for podcasting may come in dealing with copyright laws. Misconceptions and assumptions lead to theatres including copyrighted material in a podcast without realizing that laws are being broken. In speaking with different theatres, I had one assure me that the short length of the clip meant that they could podcast it and another small theatre tell me that copyright considerations never occurred to them. These missteps could land a theatre in a lot of trouble. When in doubt, you should always ask all copyright holders or their representatives for permission. Be aware that you may be obligated to pay fees to the copyright holders if you use their property.

Because podcasting is such a new technology, most companies dealing with the copyrights relating to plays do not have specific podcasting rules solidified yet. This could benefit your company if you can work something out to your advantage. However, it also means that you will be setting precedents and that takes more time and effort than following pre-established guidelines.

Basic copyright laws and definitions can be found in *Circular 92*, the *Copyright Law of the United States of America and Related Laws Contained in Title 17 of the United States Code*, published in June 2003. For example, section 302 covers the duration of copyright for works created on or after January 1, 1978.

(a) In General.—Copyright in a work created on or after January 1, 1978, subsists from its creation and, except as provided by the following subsections, endures for a term consisting of the life of the author and 70 years after the author's death.

(b) Joint Works.—In the case of a joint work prepared by two or more authors who did not work for hire, the copyright endures for a term consisting of the life of the last surviving author and 70 years after such last surviving author's death.

(c) Anonymous Works, Pseudonymous Works, and Works Made for Hire.—In the case of an anonymous work, a pseudonymous work, or a work made for hire, the copyright endures for a term of 95 years from the year of its first publication, or a term of 120 years from the year of its creation, whichever expires first.

(Circular 92 2003, 302)

Works created before January 1, 1978, are covered in section 303.

Copyright in a work created before January 1, 1978, but not theretofore in the public domain or copyrighted, subsists from January 1, 1978, and endures for the term provided by section 302. In no case, however, shall the term of copyright in such a work expire before December 31, 2002; and, if the work is published on or before December 31, 2002, the term of copyright shall not expire before December 31, 2047.

(Circular 92 2003, 303)

All copyrights run through the end of the calendar year in which the copyrights are set to expire. (Circular 92 2003, 305)

The United States Copyright Law has been updated two times in recent years in regards to Internet usage: Digital Millennium Copyright Act, in 1998 and in 2002 with the Small Webcaster Settlement Act of 2002. (Circular 92 2003, appendix V, IX) Both of these acts cover details related to music and music recordings on the web. As podcasting is such a recent technology, it is not specifically mentioned in any current law or additional act. However, any music in the podcast would fall under the established guidelines. One can safely extrapolate that the use of other copyrighted works in podcasting would be subject to similar restrictions.

Section 1101 of Circular 92 details what is considered unauthorized in the recording or “fixation” of sound recordings and music videos. The assumption would be that this would cover the fixation of theatrical performance of copyrighted material without the performer or copyright holder’s knowledge for a podcast.

Sound Recordings and Music Videos

§ 1101 · Unauthorized fixation and trafficking in sound recordings and music videos

(a) Unauthorized Acts.—Anyone who, without the consent of the performer or performers involved—

- (1) fixes the sounds or sounds and images of a live musical performance in a copy or phonorecord, or reproduces copies or phonorecords of such a performance from an unauthorized fixation,
- (2) transmits or otherwise communicates to the public the sounds or sounds and images of a live musical performance, or
- (3) distributes or offers to distribute, sells or offers to sell, rents or offers to rent, or traffics in any copy or phonorecord fixed as described in paragraph (1), regardless of whether the fixations occurred in the United States, shall be subject to the remedies provided in sections 502 through 505, to the same extent as an infringer of copyright.

(b) Definition.—As used in this section, the term “traffic in” means transport, transfer, or otherwise dispose of, to another, as consideration for anything of value, or make or obtain control of with intent to transport, transfer, or dispose of.

(c) Applicability.—This section shall apply to any act or acts that occur on or after the date of the enactment of the Uruguay Round Agreements Act.

(d) State Law Not Preempted.—Nothing in this section may be construed to annul or limit any rights or remedies under the common law or statutes of any State.

(Circular 92 2003, 1101)

Most contemporary plays have at least the playwright’s copyright associated with them. If the play is published, licenses for the production will most likely have to come through a group like Samuel French or Music Theatre International. However, not all license groups hold the same type of copyrights. A theatre may need to go to a different person for the recording rights versus the production rights and still another for the mechanical duplication rights. Mechanical duplication is the category podcasting is often considered to fall under, because once someone downloads your podcast, they have duplicated the content of the podcast onto their own computer.

I contacted three large companies that deal with licensing: Dramatists Play Service, Inc., Samuel French, Inc., and Music Theatre International. I asked them about their royalty fees and performance rights policies with respect to podcasting. The podcasting was presented as either a full performance of a play or a small clip of a play their company would represent.

The answer from Dramatists Play Service was very clearly. They indicated that “The Play Service deals exclusively in stage performance rights. Inquiries into all other rights, including the media (podcast) rights you mention, should be addressed to

the author's agent or representation.” (Stigliano 2006) This could benefit a theatre, providing you make a case for the benefit of podcasting to getting the show disseminated and attended. This does, however, mean you are going through another layer of people to attempt to get permission.

Music Theatre International also provide a very straight-forward answer. “Unfortunately, the licensing of any of the properties that we represent as a podcast is not available at this time, so we would not be able to provide you with any information regarding same.” (Sullivan 2006)

Samuel French, Inc. had the most to say on the topic. Though I presented the questions within a theoretical context, the Associate Editor I corresponded with had a lot of good questions that needed to be answered before being able to provide me an accurate response to my inquiry. This is new terrain that they have not covered before.

Her questions covered the details of my theoretical podcast including its length, how it would be recorded (studio work versus recording a live performance), how long the podcast will be available, what would be the potential audience, and which Samuel French play would be podcast. The Associate Editor noted, “Each play in our catalogue can be subject to different rights and royalties, depending on what sort of contract was created between our company and the playwright.” (Heinze-Bradshaw 2006)

Obviously the answers to the questions greatly affect the copyright considerations. I theorized that a small or mid-sized nonprofit theatre would most likely be offering an audio podcast of approximately five minutes in length recorded

in a studio situation. The podcast would be hosted on the theatre's website for approximately six to eight weeks and will be downloaded 400 times. I did not choose a play for that would be too limiting for the general answers I was looking for from Samuel French.

The Associate Editor spoke with the president of Samuel French, Inc., Charles R. VanNostrand, and he provided us the following answer.

If the audio podcast is being used as a PROMOTION by a theater that has already obtained the rights to produce the play, it would most likely fall under the already extant practice of allowing an approximately 1-minute audio clip at no charge for the promotion of an existing (and licensed) production. Anything longer would have to be negotiated by the theater with us and/or the playwright.
(Heinze-Bradshaw 2006)

This answer is obviously limited. The Editor indicated that "any other use of an audio clip would likely have to be negotiated on a case by case basis, because such rights are often determined by: the scope of the promotion of a specific theater, the author's stipulations, and any other contractual obligations that can vary from play to play."
(Heinze-Bradshaw 2006)

Most theatres I spoke with addressed the copyright issue regarding scripts in two ways. A common way to deal with the copyright concerns is to not use clips of the plays at all. As addressed above, some companies flatly do not allow segments of the work to be podcast; other companies have yet to establish normal policies. Therefore, to avoid podcasting something illegally, theatres can choose to podcast only background information (e.g. interviews with actors and directors about the

piece, a historical discussion of the playwright or time period of play) and no parts of the production.

The second most common way to manage copyright concerns is by using original works by playwrights known to the organization. The Boston Baked Theatre Company, out of Boston, Massachusetts, writes original version of classical children's stories. The contracts with the playwrights and composers state clearly that Boston Baked Company retains the rights to record and produce the plays. The contracts for the non-Equity actors also stipulate that any recordings of their performances also belong to Boston Baked Theatre.

The final copyright concerns I want to touch on is music in your podcast. Even if music that is only heard or used in the background, you need to have permission to use it. The American Society of Composers, Authors and Publishers [ASCAP] is one of the largest music licensing organizations.

ASCAP licenses the right to perform songs and musical works created and owned by the songwriters, composers, lyricists and music publishers who are ASCAP members and also those members of foreign performing rights organizations who are represented by ASCAP in the United States.
(American Society of Composers, Authors and Publishers 2006,
<<http://www.ascap.com/licensing>>)

However, if you want to record a new original version of yourself or someone else performing a copyrighted work, you will only need the permission of the music publisher copyright holder; ASCAP does not handle or license recording rights. Recording rights for most publishers are represented by the Harry Fox Agency in New York City. (American Society of Composers, Authors and Publishers 2006,
<<http://www.ascap.com/licensing/licensingfaq.html>>)

Most theatres play it safe by writing their own music or using a local musician who gives them the rights to use the music. Starlighters II Theatre in Iowa actually purchased the rights to one CD-worth of music from an artist. Now Starlighters II can use that music whenever they would like, in accordance with their agreement. Local artists offer the theatre a chance for partnerships and usually cheap or royalty-free music in exchange for the promotion received from the podcast.

The best resource to use to avoid stepping in any music copyright traps is the Podsafe Music Network located at <http://music.podshow.com>. The podsafe music from this website is “described as a work that meets all of the following conditions”:

Works submitted to the Podsafe Music Network are the property of the artist, and all rights to these works, including lyrics and music, are the property of the artist.

AND

All works contain no recordings, lyrics, copyrights, or other elements that are the copyright of any other artist, except under the limited provisions of the Creative Commons License Agreement <http://www.creativecommons.org>.

AND

Despite any recording contracts with **RIAA**, **ASCAP**, or **BMI**, or other recording industry entity, the artist retains ownership of the works, and is free to distribute, broadcast, license or sell these works at the artist's discretion.

(Podsafe Music Network 2006, <<http://music.podshow.com>.>)

Podsafe music allows podcasters a wide range of options when looking for music to enhance their podcasts that are free from major copyright considerations.

CONCLUSION

There are many considerations for a non-profit theatre contemplating podcasting. In the Conceptual section, I discussed the benefits of podcasting specific

to arts organizations and its use in marketing, audience development, education, and overall organizational exposure. This section also discussed the need to determine the goal for the podcast before you begin. Your goal could be wide spread, usually reflecting one of the beneficial uses (marketing, audience development, education) discussed previously.

The Artistic section of this chapter covered talent considerations such as union regulations for recording performances. Interviews are non-union regulated and should be arranged with the artist or artist's agent. The Artistic section also touched upon production decisions that must be made and how they affect the outcome of the podcast. The decisions include when and where to record the podcast, how much scripted versus improvisational material to use, and how many microphones to incorporate.

The final Legal section covered issues related to copyright of both plays and music. Samuel French, Inc. was willing to discuss different situations that may lend themselves to allowing their scripts to be podcast, but there were very specific terms that needed to be worked out. ASCAP licenses most previously recorded music. The Harry Fox Agency in New York covers the rights for a new recording of copyrighted materials. The best way for theatres to manage these copyright fees is to use music composed within the organization, music from local artists who offer their permission, or to use music from the Podsafe Music Network.

While the considerations involved in podcasting many seem overwhelming, there are theatres that have dealt with, and dealt with successfully and legally in most cases, the obstacles presented. Podcasting takes planning, as does any organizational

undertaking. In the next chapter, I will cover the technical side, how to take all this planning and put it into action to produce a podcast.

CHAPTER 3

TECHNOLOGY

This chapter, using my personal experience, research, and interviews, describes the step-by-step process in creating a podcast. This chapter also covers the most common technology concerns, the specific technology required to podcast, and touches upon anything I learned that was not properly addressed in many of the podcasting resources I found.

TECHNOLOGY CONCERNS

The technology for podcasting continues to get more simple, inexpensive, and easy to use. Even over the past nine months that this project has been in development, Apple has developed an entire section of its iLife program that is dedicated to creating podcasts. (Apple, Inc. 2006, <<http://www.apple.com/ilife/garageband/features/engineering.html>>) This type of program is geared more towards individuals, but a nonprofit theatre could easily reap the benefits.

The two greatest obstacles that come with technology are time and money. It takes time to learn how to podcast and then to produce repeated, podcast content. While many of the theatre podcasters I interviewed assured me that it gets easier every time, there is a definite amount of time required to learn the technology. There is also a considerable amount of time required to edit, polish, and publish the actual

podcast. The specific amount of time varies with the amount of raw data you are working with and how long your podcast will ultimately be.

Money is the other big concern. There are a number of free tools out there to help podcast, but a lot of them are geared towards a Macintosh environment. PCs, however still dominate the personal computer market. While Macintoshes may be donated to certain theatres or purchased singly for graphic design positions, it is more common for theatre offices to have older PCs.

The additional hardware costs for podcasting are nominal, if you chose the most basic options you can find. A simple microphone can cost around ten dollars. If you are considering podcasting, the theatre should already have computers, Internet access, and a website with which to work. However, like most activities, you can get almost as expensive or complex as your budget will allow.

The biggest money concern leads back to time - your employees' time. You need to factor in how they spend the time for which you are paying them. Even if each podcast gets easier and shorter to edit and polish, your employees will be spending time on that instead of other activities.

One option for avoiding the technology and some of the time concerns is to use another previously established third-party podcast, such as Talk Theatre In Chicago or Cool as Hell Theatre, both of which review theatre shows (in Chicago, IL and San Francisco, CA, respectively). When you use an established program, you cut into your need for technology know-how and purchases. It also presents your theatre to an audience that has already been cultivated by the third-party podcast and clearly has an interest in theatre in general.

OVERVIEW OF TECHNOLOGY REQUIRED

Most of the technology required for podcasting you already have or is very easy to acquire. In a good number of cases, the technology is also free. This section gives you a quick overview of the hardware and software needed to podcast.

To produce a simple podcast you will need a:

- Computer, preferably a Macintosh
- Microphone (with stand or headset microphone)
- Broadband Internet connection (DSL, Cable or T1)
- Website, preferably one you can update on your own

Three pieces of optional equipment are:

- Headphones
- MP3 player (like an iPod)
- Pop Filter

I will discuss each of these items in more detail in the following Hardware part of the Steps to Podcasting section.

As for software, you will need a sound editing program and a text editor.

Depending on how you currently update and maintain your website, you probably already use a web development tool like Macromedia Dreamweaver or Adobe GoLive or an FTP (File Transfer Protocol) program. I will cover these software options in the Website part of the Steps to Podcasting section.

STEPS TO PODCASTING

There are many steps to producing a successful podcast. This section will take you through the steps one part at a time.

1. Technology
 - a. Hardware
 - i) Computer
 - ii) Microphone
 - iii) Pop Filter (optional)
 - iv) Headphones (optional)
 - v) Website
 - vi) Internet
 - vii) MP3 player (optional)
 - b. Software
 - i) Macintosh
 - ii) PC
 - iii) Other Software
2. Planning
3. Recording
4. Editing
5. Publishing
6. Distributing (RSS)
7. Syndicating

TECHNOLOGY: HARDWARE

i) Computer

A computer is one of the pieces of technology that the theatre should already own. PCs and Macintoshes are the two most common computers a non-profit theatre will be working with. Either will work for podcasting though Macintoshes have many

more programs geared towards easy podcasting; using a Macintosh makes the process much more simple.

The suggestions for minimum system requirements vary. I found these guidelines at <http://www.how-to-podcast-tutorial.com/11-basic-podcasting-gear.htm>.

Minimum requirements for podcasting with a PC:

- Running Windows XP
- 512 MB of RAM
- At least 2-3 GB of Hard Drive Space
- Soundcard
- In/Out or Mic/Headphone Jacks

Minimum requirements for podcasting with a Mac:

- Running OS 9 or X
- 512 MB RAM
- At Least 2-3 Gigabytes of Hard Drive Space
- Soundcard
- In/Out or Mic/Headphone Jacks

(Van Orden 2005, <<http://www.how-to-podcast-tutorial.com/11-basic-podcasting-gear.htm>>)

It is most likely that your computer, unless very old, is running a correct operating system. I used two computers with 256 Megabytes (MB) of RAM (Random Access Memory) instead of 512 RAM; the programs ran slower and, consequently, the editing process took longer, but it is possible to work with a computer with 256 RAM. The 2 to 3 GB of hard drive space are for the podcasting files. The MP3 format podcasting uses creates large files. The longer the length of your podcast, the more space you will need on your hard drive for the files.

The computer you edit and publish your podcast on should be able to connect to the Internet. You can save and transfer files on CD-ROMs or USB jump drives, but

the process will take a while and, depending on the size of your podcast, your file may be too big for these transfer methods.

ii) Microphone

I purchased a Unidirectional Dynamic Microphone from Radio Shack for under \$20.00. When I spoke with the different arts people podcasting, a number of them recommended Shure brand microphones. Lucid Theatre used a Shure SM 57 microphone and a Samsung Q7. Starlighters II Theatre started out with a simple, inexpensive Logitech microphone. Jason Van Orden recommends a Labtec 524 in his How to Podcast Tutorial. (Van Orden 2005, <<http://www.how-to-podcast-tutorial.com/11-basic-podcasting-gear.htm>>)

Microphones are one area where you have a wide range of price options. While you can get perfectly fine results with the more inexpensive equipment, higher priced microphones can offer more studio quality recordings.

You can also use multiple microphones with a mixer or soundboard to channel the multiple inputs. For the *MY HEART SPLIT IN TWO* podcast, Lucid used five microphones total with a mixer, two for sound effects and three for actors. You do not need a mixer to create a podcast, but if you wish to use more than one microphone, it will be necessary to get some sort of mixer. The following website has more information on mixers:

http://www.allinfoaboutpodcasting.com/mixers_for_producing_podcasts.html.

Depending on what you wish to use your microphone for, passing around for speeches or stationary for interviews, you may need a microphone stand. Until I was

looking at the microphones in the store it did not occur to me that most microphones do not come with a stand. I was able to get a Desk Mic Stand for \$10.00 at Radio Shack. (Radio Shack 2006, <<http://www.radioshack.com/product/index.jsp?productId=2102923&cp=&kw=microphone+stand&parentPage=search>>)

One thing to be aware of is the microphone jack you have with your computer. The jack size on most computers is 1/8 inch. This microphone I found had a 1/4 inch plug that could be transitioned into a 1/8 inch plug. If you are using a soundboard and some mixers, you will want an XLR plug with an XLR Microphone cable to hook you into your board.

Before you begin recording, I would suggest playing around with your microphone and your sound-editing program to get the feel for how loud you can be and how near the microphone you have to be to be picked up.

iii) Pop Filter (optional)

Some podcasters put a shield before their microphones to dampen the explosive letters like ‘b’s and ‘p’s. This is called a pop filter. Using this filter can often improve the recording quality for listeners. However, the pop filter must be set-up in front of the microphone when you record and if you are recording a live performance, this may not be simple to do or attractive for the audience to view.

There are pop filters that sell for a small amount online or you can create a simple version. Jason Van Orden remarks that you “can make a homemade pop filter by stretching nylons over a wire hanger or an embroidery hoop”. (Van Orden 2005)

He also includes these two links to other instructions on making your own homemade pop filter: <http://www.kaiaudio.com/projects/xplosive.html>

<http://radio.blogware.com/blog/Podcasting101/Voicetracking>

(Van Orden 2005, <<http://www.how-to-podcast-tutorial.com/11-basic-podcasting-gear.htm>>)

iv) Headphones (optional)

Headphones make it easier to hear the playback of what you recorded. Any headphone set that will fit into the out jack of your computer will work perfectly fine. As with microphones, you can get a very expensive set of headphones or a set for less than \$10.00. Headphones allow you to edit your podcast in your office without disturbing the other office members.

Depending on the type of podcast you are planning on, you may want to consider purchasing a headset. Headsets have the microphone and headphones combined. Headsets are especially good for one-person podcasts, but make multiple people podcasts much more complicated. None of the theatres or podcasters I spoke with currently used headsets.

v) Website

If you are planning on podcasting, you need a website to which you can upload your files. You will end up with an RSS (Really Simply Syndication) file and MP3 files that will need to be put to your website. Because the theatre is far enough along, technology-wise, to be considering podcasting, the assumption is that you have

a website which you can access and update. You can, of course, have an outside person or organization work on your site and merely send them the content. However you do it, you will need the ability to update your website.

It is common to use a web development tool like Macromedia Dreamweaver or Adobe GoLive to create or update webpages. If an off-site organization manages your website, you probably already use a file transfer program, called an FTP program, to transfer data to the organization in charge of the site. I put together my podcast through Macromedia Dreamweaver MX 2004. The latest version of Dreamweaver is Adobe Dreamweaver 8; Adobe purchased Macromedia.

It is very important that whomever is hosting your webpages allows you enough storage and bandwidth to produce your podcasts. How much is necessary will depend on the length of your podcast, how high quality the file is, how often you produce the shows, and how many previous shows you leave available on your site. It is recommended that you have at least 1 GB of storage. (Van Orden 2005, <<http://www.how-to-podcast-tutorial.com/21-podcast-hosting.htm>>)

The exact amount of bandwidth you will need varies as well depending on often you produce a show, the size of the file (length and quality dependent), and how many people download your podcast. “Bandwidth is the amount of data that your web host allows to be transferred to and from your web site each month (some hosts also set daily limits).” (Van Orden 2005, <<http://www.how-to-podcast-tutorial.com/21-podcast-hosting.htm>>) You can estimate your monthly bandwidth needs by multiplying the size of your podcast file by how many shows you release a month by

how many people download each show. Then make sure the company hosting your site can handle and allow this much data transfer activity.

vi) Internet

You need broadband Internet access to develop a podcast. This means DSL, Cable or T1 access. The MP3 file sizes are large; uploading these files over a dial-up connection would take prohibitively long. Likewise, downloading the software programs necessary would also take too long on a dial-up speed Internet connection.

vii) MP3 Player (optional)

You do not need an MP3 player to listen to podcasts; they can be downloaded and listened to on a computer. However, most podcast listeners download the podcast to their MP3 player, like an iPod. It is a good idea to have access to an MP3 player to see how your listeners will take in your program. Sounds that may seem to soft on a computer may come through loud and clear on the MP3 player or vice versa. If possible, it is best to preview your podcast on your own MP3 player.

TECHNOLOGY: SOFTWARE

In a Macintosh Environment

If you operate in a Macintosh environment, this entire process will be significantly easier. The sound-editing program, GarageBand, now comes with all recent Macintosh computer purchases. If you have an older Macintosh, you can purchase iLife '06 for \$79.00 (Apple Inc. 2006,

<<http://www.apple.com/ilife/garageband/>>) and that comes with the most up-to-date version, GarageBand 3.

GarageBand 3 comes with a feature called “Podcast Radio Engineer” that helps you “record, produce, and publish your own podcast”. (Apple Inc. 2006, <<http://www.apple.com/ilife/garageband/features/engineering.html>>) This includes a new “Speech Enhancer” program that helps ensure a more professional podcasting quality by “reducing distracting background noise, simulating a professional microphone, and using clever compression techniques to improve your voice.” (Apple Inc. 2006, <<http://www.apple.com/ilife/garageband/features/engineering.html>>)

Also, as a .Mac member, you can upload your podcasts with just one click to your personal website. This is obviously intended for personal not company use. However, if your company is small enough, you may want to host your podcast on your personal site and just link to it from your theatre’s website. .Mac will create the RSS feed that will allow people to subscribe to your podcast and with one more click you can submit your podcast to iTunes’ podcast directory.

If you do not use the one-click podcasting uploads feature from .Mac, another common Macintosh tool for creating feeds is Feeder. Feeder helps you create, edit, and publish RSS and iTunes podcast feeds. Feeder is available for downloading via Apple’s website. (Apple Inc. 2006, <http://www.apple.com/downloads/macosx/internet_utilities/feeder.html>)

Unfortunately, Feeder is currently only available for Macintosh users. While it varies from city to city, Macintosh work environments are still more uncommon than

PC work environments. Therefore, these tools are here for informational purposes and cannot help a PC-based theatre form a podcast.

In a PC/Windows Environment

Because more theatres operate in a PC/Windows Environment, I have done the podcasting for this project in that environment. The best free audio-editing software available for PCs is Audacity. Audacity can be found at <http://audacity.sourceforge.net/>. It is available for Macintoshes as well as PCs/Microsoft Windows. Audacity can also be downloaded for GNU/Linux and other operating systems; however, most theatres do not operate systems outside of PC or Macintosh operating systems. Audacity's site includes a user's manual and a detailed Frequently Asked Questions page.

The file format for Audacity files is .aup. Most other programs cannot read this format so when you are ready to finish your podcast, you will need to export the file. Audacity allows you to export as WAV, MP3, or Ogg Vorbis files. MP3 is the best for podcasts. One of the optional downloads on the Audacity site is a LAME MP3 encoder that allows Audacity to export MP3 files. This is very important to download as well when you download Audacity.

Most software programs that develop an RSS feed for PCs require purchasing the software. Macintoshes offer more free options geared towards this. I handcoded the RSS feed for this project. It is completely feasible. However, if your theatre does not have the time to learn or tweak the code, purchasing a piece of software like FeedForAll, <http://www.feedforall.com/order.htm>, that helps create, edit and publish

RSS feeds would be a wise investment. (NotePage, Inc. 2005, <
<http://www.feedforall.com/order.htm>>) Like Audacity, FeedForAll has a Macintosh
version.

Other Software

As mentioned above in the website section, you will need access to a web
development tool such as Dreamweaver, and whatever tools you currently use to get
files on to the Internet such as an FTP program. If you decide to handcode the RSS,
you will need a text editor though you can work with the RSS directly in an XML
page in Dreamweaver too.

You will need a media play such as iTunes or Windows Media Player. You
can download either for free at <<http://www.apple.com/itunes/>> and
<<http://www.microsoft.com/windows/windowsmedia/player/download/download.aspx>
>, respectively. iTunes works on both PCs and Macintoshes; iTunes has
programming dedicated to podcasting and is the better choice.

PLANNING

Before beginning to record your podcast, you will need to plan. You must
consider the frequency with which you want to podcast, how long the podcast will
run, what the topic and content will be, and what the order the content will be
presented in.

Your topic and content will affect the length of your podcast and how often
your have new shows. Starlighters II Theatre podcasts twice each production. The

first podcast that announces the audition information is shorter than the second podcast that promotes the performance that has just begun. Lucid Theatre podcasted weekly when it was producing the show the podcasts supported. However, Lucid Theatre only produced during the performances of a show where podcasts were appropriate.

The Strathmore Music and Arts Center podcasts regularly at two-month intervals while Talk Theatre In Chicago releases a new podcast every Monday. The Strathmore podcasts are much longer than the Talk Theatre In Chicago. Not only does the Strathmore have a much longer time to put together the podcast, their podcasts cover the next two-month period of performances. Talk Theatre In Chicago reviews shows weekly.

When podcasting repeatedly, try to stick to the same format for each podcast. For example, intro music followed by a welcome and a brief discussion of the show you are promoting. Then maybe you always have the cast list, director's notes, and an interview with a lead. The wrap up with the production dates, a positive review, thanks, and the outro music. Outro music is merely music that is played at the end of a show to wrap up the piece.

If you are considering including performances (versus only interviews or speeches) in your podcast, it would be good idea to raise the question of how you are going to record the performance. The background noise from recording an entire show in front of a live audience should be taken into consideration as well as then the need for a very good sound system with strong microphones to record the actors without being in the way. If your theatre is very technologically advanced, you may

be able to put body microphones on the performers and record them through your sound board that way.

However, most theatres I studied for this project recorded their performances for the podcasts outside of a live performance environment. The one major exception to this was Lucid Theatre's radio show which was ideally set-up to record for the podcast already.

For me, the first question with this project became, what to use for a podcast. I tried two types of podcasting. I recorded an interview with one other person and myself. Then, I recorded the play we discussed in the interview at a reading. The reading was primarily intended for the podcast. The subject matter was developed with playwright and American University faculty member, Carl Menninger. He generously agreed to be interviewed and to allow the recording of a reading of one of his unpublished plays, *Private Life: Your Fifteen Minutes*. This reading by-passed common problems facing professional theatres such as Equity actor contracts, copyright, and royalties.

At the conclusion of this project, only the interview with Carl Menninger was processed into a podcast. The reading provided too much uneven content with which to work.

RECORDING

One of the first steps in recording your podcast is to decide where you will physically record your material. I recorded in my living room and in Carl Menninger's office and dining room. Starlighters II Theatre and the Basic Theatre

Company with Boston Baked Theatre both record their performers on a stage or in a staged setting. Lucid Theatre recorded its strict podcasts (not the podcast of the radio performance) in a member's apartment.

It is best to be in a place that will not echo too much, where outside noise is minimized, and where you will not be disturbed. As odd as it sounds, many independent podcasters suggest podcasting in your closet. The clothes dampening the noise and provide an approximation of a sound studio.

When working with actors, I would strongly suggest you have your actors perform a section into the microphone for a trial run. When working with the performers I recorded, one of their biggest inclinations was to use their entire vocal range and entire body. However, when they lowered their voices or turned their heads from the microphone to "act", the microphone could no longer pick them up. This affects the podcast quality. Allowing for time to record the performance and play it back to review it can provide an extra edge when "directing" the actors in their podcasting skills.

I recorded the actors and interviewee directly into Audacity on my laptop PC; I worked with only one microphone for both recording sessions. I found Audacity relatively easy to learn. The red circle on the tool bar is record. Once your microphone is plugged in and turned on, you can just push the red circle and it will start recording. When you are done talking into the microphone, the yellow-orange square is the stop button.

Audacity will show you the sample rate (default 44100 Hz) and sample format (default 32-bit float). You can change the defaults from the File pull-down menu,

under Preferences > Quality. If you are going to import music, be aware that Audacity can only recognize certain formats: “In addition to recording sounds directly from within the program, it imports many sound file formats, including WAV, AIFF, MP3, and Ogg Vorbis. PCM formats of 8,16,24 and 32-bits can be imported and exported.” (SourceForge.net 2006, <http://audacity.sourceforge.net/manual-1.2/intro.html>)

Once you have your vocals recorded, you can easily play it back by pushing the green arrow button. If nothing happens, you may need to move your cursor back to 0.0 seconds. (The timeline runs along the top.)

EDITING

Once you have all of your raw data recorded, you will want to edit the file to polish it. Polishing it involves removing most or all of the uhs and ums that naturally occur in speech, adding intro, outro, and possibly background music, and putting together any segments that were recorded separately.

When your cursor is the I-bar, you can select a section of the sound wave. If you hit the ‘Delete’ or ‘Backspace’ with a sound selection highlighted, Audacity will remove the selection. The horizontal arrows on the tool bar will move the whole sound wave around the timeline. The envelope tool (the two triangle with the blue line running through them) will adjust the high and low levels of your sound wave.

I put together my entire podcast with just the I-bar and horizontal arrows. Most of the keyboard shortcuts are the same as the PC defaults for Microsoft Office. You can view and set other keyboard shortcuts through File > Preferences > Keyboard.

I worked with only one microphone for both recording sessions. During the interview, I handed the interviewee a list of questions that I wished to have answered. Then, because of the layout of the room, I did not record my actual question-asking. Instead, I went back into Audacity after editing the answers and recorded my question-asking in separate tracks.

I could then tell how long the questions were in seconds. I placed my cursor on the interviewee's line at the point the question belonged. Then, under the pull-down menu 'Generate', I chose the silence option and put in the number of seconds my question ran. Make sure that where you generate the silence is not in the middle of your current question; the silence is generated across all tracks. Once the silence is in place, I used the arrow tool to splice the question into the already-recorded answers. I saved my files as I was working as Audacity files; I did not export them until they were complete.

PUBLISHING

Audacity files are much larger than MP3 files and most programs will not read Audacity files. Therefore, it is important to export or publish your podcast in the MP3 format so listeners can download them to their MP3 players.

When you download Audacity, you need to also download and unzip the LAME MP3 encoder. The first time you attempt to export an MP3 file in Audacity, you will get this message:

“Audacity does not export MP3 files directly, but instead uses the freely available LAME library to handle MP3 file encoding. You must obtain

lame_enc.dll separately, by downloading the LAME MP3 encoder, and then locate this file for Audacity. You only need to do this once. Would you like to locate lame_enc.dll now?"
(SourceForge.net 2006)

Then you can browse through your files to find where you unzipped the LAME encoder program and show Audacity.

When you publish your podcast, you will be required to name the file. Naming your podcast file is very important, as some people download all files into one podcast folder. You want to use the same naming convention for all of your podcasts. Many podcasters recommend that you name your file with the initials of your podcast name and then either episode numbers or date. (Geoghegan and Klass 2005, 143) Make sure that if you name your file according to date that you name the file with the year listed first, yyyy/mm/dd or yy/mm/dd format. This makes organized the files by date much easier.

After you have named your file, Audacity will give you a dialogue box, entitled 'Edit the ID3 tags for the MP3 file'. These ID3 tags are how your listeners will find and categorize your podcast. You can, obviously, name your file however you choose. The book Podcasting Hacks provides these suggestions: (244)

- Title – Name of the show and its date in short form (mm/dd/yy) or its episode number
- Album – Name of your Podcast
- Artist – Your name (or your theatre's name)
- Year – Year podcast was first released
- Track – Episode number of podcast (if you release by episodes)
- Genre – 'Podcast' or if 'Podcast' is not available, 'Speech' or 'Other'
- Comments – Totally free-form, recommend the URL of the homepage for the podcast

DISTRIBUTING (RSS)

The most complicated step of the podcasting process I found was creating valid RSS feed. As mentioned in my introduction, RSS most commonly stands for Really Simple Syndication. This XML code is how your new podcasts will be read and updated by podcast reader programs such as iTunes.

If your theatre currently has a blog, you are already using a service that produces an RSS feed. However, most theatres are not currently blogging, as an institution. While it is possible to copy and edit RSS code that is already in existence, the easier way to use one of the RSS feed-burning programs such as Feeder for the Macintosh System and FeedForAll for Windows. Both of these programs will generate the code for you. However, FeedForAll is not free, but if you plan on podcasting regularly, the \$39.95 may be worth it.

I took the more difficult way for my thesis; it was also the free way. I located free RSS code on the Internet and updated it for my podcast. I found the RSS code I adapted and updates on the website:

<http://www.podcastdirectory.com/help/createxml.php>.

The code included tags for iTunes. iTunes is the easiest and most common way to view and download podcasts. iTunes works on both Macintosh and Windows operating systems. The iTunes tags caused a problem when I validated my code; in the end, I removed them. Please see appendix I for the XML code I finally used.

In Dreamweaver, I created a new XML page. I cut and paste the RSS code from <http://www.podcastdirectory.com/help/createxml.php> and updated the information to match my podcast page. This includes the website URL where the

MP3 file can be found and the homepage URL or podcast homepage URL for your organization.

I saved the page as .../podcast.xml. I uploaded it to my server. Then I went to FeedBurner.com at <http://www.feedburner.com/fb/a/home>. On the first page, there is a space to put in your URL to the /podcast.xml page. Once you click next, if your code is correct, FeedBurner will walk you step by step through setting up your feed for their site.

If your code does not validate, FeedBurner will take you to an intermediary page. On this page, there is a section labeled “Is the feed valid? Confirm its validity now.” If you click on “Confirm its validity now.”, it will take you to a Feed Validator page. This page will walk you through the errors it found in your feed. As someone who does not know computer languages, I was still able to fix all the errors the Validator warned me about except for its problem understanding the iTunes tags. In the end, FeedBurner will walk you through a separate process to set the iTunes tags for your podcast anyway, so this is not a problem.

FeedBurner will ask you if you want to set-up the podcast or skip right to Feed Management. Take the time to set up the SmartCast™ settings. This includes the information that iTunes needs.

Once FeedBurner has walked you through your set-up, you will get a feed site from them, like <http://feeds.feedburner.com/mypodcastname>. My podcast is currently located at: <http://feeds.feedburner.com/PodcastingforNonprofitTheatres2>. Be aware that if you move the XML, RSS, or MP3 file to another folder in your website

directory, your feed will no longer be able to link to your podcast files, unless you update the feed.

SYNDICATING

Once you have received your feed site address from FeedBurner, you can have people subscribe to your podcast. There is an option on your feed site to have visitors subscribe to your feed through a number of programs. These programs are called aggregators or podcatchers (a podcatcher is an aggregator that is specifically for podcasting). When a listener subscribes to your podcast through a podcatcher, each time you update your podcast, the aggregator will 'catch' the new file and deliver it to your listener's computer.

iTunes can act as a podcatcher. For example, I subscribe to an NPR podcast through iTunes. Whenever I start the iTunes program, iTunes goes searches for the latest show posted by the NPR podcast that I subscribe to. iTunes then downloads it to my computer where I can easily access it through iTunes. Then I can download it to my iPod to take with me. iTunes will check each time I start the program for new podcasts.

You can use other aggregators such as iPodderX. Both Starlighters II Theatre and Lucid Theatre offered a link on their website to subscribe via the iPodderX program (from Thunderstone Media). iPodderX worked in both Macintosh and PC environments.

I was unable to work with iPodderX because the parent company, Thunderstone Media, is going through some litigation with Macintosh regarding the

name of their software. Macintosh now has its own iPodderX and feared that customers would associate Thunderstone's iPodderX with Macintosh because of the name style (little 'i' followed by a word including 'Pod'). As of March 2006, Thunderstone Media had determined a new name for its application, Transistr, but has not re-released it yet. When podcasting after the thesis project has been complete, I would recommend you look into Transistr.

Another straight-forward way of having visitors subscribe to your feed without requiring iPodderX is to ask them to subscribe through their own iTunes. In iTunes, under the Advanced pull-down menu at the top is a link for "Subscribe to podcast". When you click on this option, it will bring up a dialogue box that asks for the podcast's URL. Have your listeners put in your FeedBurner site and click OK. They have now subscribed to your podcast. When you update the FeedBurner, iTunes will 'catch' the most updated podcast for your listeners.

Besides listing the feed on your organization's website, there are also many new websites that offer podcasting directories where you can list your podcast. Usually, listing your podcast is free. Some of these podcast directories are:

Podcast.net: <http://www.podcast.net/>

Podcast Directory: <http://www.podcastdirectory.com/>

Apple – iTunes – Podcasts: <http://www.apple.com/podcasting/>

Yahoo! Podcasts: <http://podcasts.yahoo.com/>

Liberated Syndicate: <http://libsyn.com/directory/index.php/>

PodcastAlley.com: <http://www.podcastalley.com/>

More podcasters I spoke with at the PodcasterCon did not recommend only listing in the iTunes Directory or Yahoo! Podcasts; these directories are very large and your podcast can often get overlooked.

Users search these directories for podcasts by using keyword searches. By coding your podcast with many keywords relevant to your show and theatre, you could increase hits and, therefore, exposure to a new audience.

CONCLUSION

The technology involved in podcasting continues to get more simple, inexpensive, and easy to use. Programs are being developed that will be able to walk you through every step of the podcasting process from recording to syndication.

The two greatest obstacles that currently come with technology are time and money. It takes time to learn how to podcast and then to consistently develop repeated podcasts. The money required to set-up the technology for a simple podcast is relatively small, in comparison to most organizations' budget size. The biggest money concern is the employees' time spent podcast versus doing other work tasks.

Once you have the technology, both hardware and software, putting together a podcast takes a few steps. You must plan for your podcast content, both in the immediate show and for a longer structure for your podcast. Then, following your plan, you must record, edit, and publish your content. Using a program or handcoding, an RSS feed needs to be created. Then you may distribute and syndicate your podcast to your listeners.

CHAPTER 4

CONCLUSION

Podcasting is in its infancy as a technology; it has only been around as podcasting as we know for two years. Still podcasting is gaining in popularity. Podcasting is a unique tool that allows organizations a much wider realm in which to market their theatre, do audience development, or advance the group's educational programming. The podcasting technology continually becoming available simplifies the process. More organizations are catching on.

Podcasting appears to be the wave of the future. Liberated Syndicate, which hosts nearly 2,500 podcasts, noted nearly double the amount of podcast listeners off their network from the last quarter in 2005 (October 1, 2005 to December 31, 2005) to the first quarter in 2006 (January 1, 2006 to March 31, 2006). The viewership jumped from 25 million to 45 million. (LibSyn.com 2006, <http://soundoff.libsyn.com/index.php?post_category=libsyn%20reports>)

Arbitron, a research firm primarily for the radio industry, released a report on April 14, 2006 about the future of radio. Included in the report were some podcasting statistics such as "People that are using podcasts, satellite and other new audio formats tend to be relatively young and affluent, a group of listeners appealing to advertisers" and "11% of all Americans have listened to audio podcasts. That translates into approximately 27 million Americans that have tried podcasts." (Podcast News 2006, <http://www.podcastnews.com/archives/2006/04/arbitron_27_mil.html>)

Podcasting will appeal to a younger audience that is currently underrepresented in most theatres. To cultivate this audience, this technology can be of great assistance. As time progresses, these younger audience members will have grown up with technology as a way they communicate and research. Arts organizations will be able to tap into this target market with a well-done podcast.

However, when considering podcasting for your organization, you must address the conceptual, artistic, and legal considerations. You must be able to choose content that will achieve whatever goal you have determined for your podcast whether it be audience development or ticket sales.

As the technology develops, some of the artistic considerations, such as how to stage your podcast, will get easier to work with and around. As more and more theatres start to podcast, unions like Actor's Equity will have more precedents to use in dealing with podcasting regulations.

Likewise, as podcasting becomes more common, copyright laws and licensing organizations will adjust and add to their regulations to address podcasting concerns. This means the copyright regulation information will be, hopefully, more easily accessed and referenced. However, it does mean there will be less flexibility within the options.

The next podcasting growth is video podcasting or vidcasting. I only found one theatrical organization vidcasting throughout my research, and that organization began vidcasting near the beginning of 2006. This type of podcasting is even younger than audio podcasting. But as the technology grows and simplifies, arts organizations may lean towards provide the visual along with the audio.

There are more third-party podcasts now than when I started this research in 2005. Even as the technology becomes simpler, arts organizations may still find their time is better spent allowing a third-party podcaster to highlight the current production instead. Third-party podcasts also offer a way for organizations with a limited interest in podcasting to use the technology before spending the time, money, and energy to get set-up on their own.

That being said, I would recommend podcasting. You will be able to reach a coveted younger audience that can be developed into a strong theatre-going cohort. Purchase the hardware. Buy a Macintosh and iLife 6.0, if you can. Create a podcast and step into 2006.

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APPENDIX I

RSS FEED CODE

```

<?xml version="1.0" encoding="iso-8859-1"?>
<rss version="2.0">
<channel>
  <title>Podcasting for Nonprofit Theatres</title>
  <link>http://eagle2.american.edu/~kw1356a/index_pod.html</link>
  <description>My thesis project: PODCASTING FOR NONPROFIT
  THEATRES</description>
  <generator>My Text Editor</generator>
  <docs>http://blogs.law.harvard.edu/tech/rss</docs>
  <language>en-us</language>
  <managingEditor>k.wanschura@american.edu</managingEditor>
  <webMaster>k.wanschura@american.edu</webMaster>
  <pubDate>Wed, 22 Mar 2006 18:28:25 -0800</pubDate>
  <lastBuildDate>Wed, 22 Mar 2006 18:28:25 -0800</lastBuildDate>
  <category>Podcast</category>
  <ttl>720</ttl>

  <image>
    <url>http://eagle2.american.edu/~kw1356a/logo_image.gif</url>
    <title>Podcasting for Nonprofit Theatres</title>
    <link>http://eagle2.american.edu/~kw1356a/index_pod.html</link>
    <width>80</width>
    <height>70</height>
  </image>

  <item>
    <title>Podcast 1: Interview with Carl Menninger</title>
    <link>http://eagle2.american.edu/~kw1356a/thesis.htm</link>
    <description>Interview with playwright Carl Menninger about his play
    PRIVATE LIFE. Interview is a lead-up to the recording of a reading of
    the play which my also be podcast.</description>
    <author>k.wanschura@american.edu</author>
    <pubDate>Wed, 22 Mar 2006 18:28:25 -0800</pubDate>
    <category>Podcast</category>
    <enclosure
    url="http://eagle2.american.edu/~kw1356a/pfnpt_2006_03_22.mp3"
    length="2121270" type="audio/mpeg"/>
  </item>
</channel>
</rss>

```

APPENDIX II

CASE STUDIES

CASE STUDY: Impact Theatre

Mission

Impact Theatre is a small, non-profit theatre located in San Francisco, California. Their target audience is the 18-35 year old demographic; their website content, season production choices, and even donor categories speak to this target market. Impact Theatre show a strong technology background that also reflects their younger staff, also primarily of the 18-35 demographic.

Impact Theatre produces new plays as well as more contemporary treatments of older works, such as those of William Shakespeare. They produce an annual showcase of plays that run ten minutes or less.

The mission of Impact Theatre is:

Impact Theatre's mission is to fill an unmet need for community, storytelling, and direct experience for younger, underserved audiences in the San Francisco Bay Area. Over 80% of Impact's audience is 18-35 years old. Since 1996, Impact Theatre has been producing new plays by emerging playwrights that are relevant, interesting, and provocative. In seven seasons, Impact has produced thirteen full-length world premieres, ten by local playwrights, as well as dozens of world premiere ten-minute (or less) plays by emerging playwrights from all over the United States in our Impact Briefs series. Impact remains committed to producing new plays that our audience finds compelling, moving, and exciting at prices that they can afford.

(Impact Theatre 2005,

[<http://www.impacttheatre.com/about/index.html>](http://www.impacttheatre.com/about/index.html))

Projects

Impact Theatre runs an average of four productions per season, with one production usually being their *Impact Briefs* series, a showcase of short (ten minutes or less) plays. As mentioned above, Impact has produced thirteen full-length world premieres, ten by San Francisco Bay Area playwrights. This does not include the world premieres of the short plays seen in their *Impact Briefs* series.

As well as choosing new plays and playwrights that connect with the 18-35 year-old market, the treatment of some “old standards” such as *Hamlet* or *Othello* also speaks to that market. In Impact Theatre’s recent production of *Hamlet*, they cast Claudius very close in age to Hamlet. And the play summary on their website comes with this warning: “Be prepared for similarly unusual takes, bold stances, and of course quite a bit of streamlining. Purists be forewarned; everyone else, hang on tight.” (Impact Theatre 2006, <<http://www.impacttheatre.com/season/index.html>>)

Staffing & Location

The contact page on Impact Theatre’s website reveals a long list of people who are behind the shows. They include four resident Actors, two non-resident Actors, three Artistic Associates, a Board President and two Board Members, the Artistic Director and Associate Artistic Director, Stage Manager, Literary Manager, and Sound, Costume and Graphics Designers. Most of the bios come with pictures that place the staff members within the same age range as Impact Theatre target audience: 18-35 year olds.

It is important to note that while this staff is necessary to make the theatre run, staff members are not paid unless they are participating in a specific role within a production. This is because Impact Theatre does provide what they term “a tiny stipend” to the actors and crew members for each production. It is through ticket sales and donations that Impact Theatre can pay for the actors and crew.

As mentioned before, Impact Theatre is located in the San Francisco Bay Area, specifically Berkeley, California. The cost of living is extremely high in this area. Though despite the high cost, the money from ticket sales and donations was enough to help fund Impact Theatre moving into its own space.

Finances

Though a 501(c)(3) company, Impact Theatre is not required to file an annual return (Form 990 and addendums) with the IRS because its income is less than \$25,000.

Ticket sales and donations are the biggest sources of income for Impact Theatre. However, they do sell item on-line such as T-shirts and mugs with the Impact Theatre logo.

It is unclear how much each revenue-raising activity brings in. Impact clearly states that it strives to keep ticket prices around the price of a movie ticket. In general that puts ticket prices between \$10 and \$15. This would definitely appeal to the less affluent 18-35 crowd.

Similarly, Impact Theatre’s donation page is geared towards the 18-35 year olds in its pricing scheme (you can be a donor if you only give \$2.00) and its naming

scheme (at \$2.00 you would be in the “Cool People” category). See below for Impact Theatre’s donor categories/strata:

- * Cool People (\$1–49)
- * Even Cooler People (\$50–99)
- * People We Really, Really Like (\$100–499)
- * People Who Rock Our World (\$500–999)
- * People Who Leap Tall Buildings in a Single Bound (\$1000–1999)
- * People Who Are So Amazingly Cool,
We Don’t Even Know What to Call Them (\$2000 & above)
(Impact Theatre 2005,
<<http://www.impacttheatre.com/yourock/index.html>>)

The language is even reflected in their donations’ webpage name. Donors, interestingly enough, are not listed by name on the website.

Uses of Technology

In targeting the 18-35 crowd, Impact Theatre has been using technology very effectively. Their main website sections are updated frequently, though pages further back are not as current (this probably owing to their lack of paid staff, not technical know-how or savvy).

Even more importantly, the website reflects the target market in its language. As well as having donor categories like “Cool People” and “People Who Rock Our World”, Impact Theatre’s site uses phrases and phrasing more common in the 18-35 vernacular including “hook you up”, “smarmy bastard”, and “no asky, no gety”. Their

script non-discrimination policy even reflects these language choices by asserting that “Impact Theatre ABSOLUTELY, POSITIVELY DOES NOT NOT NOT discriminate based upon gender, race, sexuality, age, height, favorite dessert topping, yadda yadda yadda. We hate that. We discriminate based only on the relative ass-kickage, mad awesomeness or phat grooviness of scripts.” (Impact Theatre 2005, <<http://www.impacttheatre.com/about/index.html>>)

In keeping the 18-35 target audience in mind, Impact Theatre has also focused on some other web-based technologies. Impact offers two methods of donating online – one through a remote site and one through iGive.com. At iGive.com you can specify a charity and your online purchases from iGive merchants such as Amazon.com will result in a donation from that merchant to your specified charity. (Impact Theatre 2005, <<http://www.impacttheatre.com/yourock/index.html>>)

Impact Theatre provides a way to receive the Impact performance schedule via iCal (Mac) or Mozilla Calendar (Windows, Unix or Linux). You must subscribe to download, but you can view it online regardless. As far as they know, they are the first theatre to provide this type of calendaring.

Another area of technology the theatre is starting to delve into is blogging. While the theatre itself does not have a blog, some of its staff members have personal sites that are linked through their bios. Impact has also started a blogging for free tickets program. If the blog meets Impact’s criteria (at least 200 known visitors a day with at least 25% proven in the Pacific time zone), they will offer the blogger a free ticket to one of the first six performance of a run. In return, the blogger is asked to post a 150+-word review of the performance within 24 hours of seeing the show.

Impact Theatre is very careful to note that the bloggers can say whatever they want to about the show.

The final area of technology Impact Theatre has looked into is podcasting. As with the blogging, Impact was the impetus for the technology, but not the ultimate producer of the technical aspects.

Podcasting

Impact Theatre was one of the first theatres I located on-line that appeared to be doing podcasting. The homepage of their website had a podcast posted on it and the podcast appeared to be of the original show they were running at that time. However, upon further research, I discovered that Impact Theatre did not do a podcast of the full show; Impact Theatre actually did not produce the podcast at all. The director and two of the actors were guests on Michael Wayne Rice's theatre interviews podcast show, *Cool as Hell Theatre*, <http://www.coolashelltheatre.com>.

I located this podcast when searching for theatres doing podcasts. This show, *Cool as Hell Theatre*, offers an interesting alternative to producing podcasts in house for nonprofit theatres. Impact Theatre did not have to get the equipment and learn how to use it, or take the time to record the podcast, edit it, and make it into an RSS feed. Instead, by interviewing with an existing podcast, Impact Theatre took the simplest route possible with podcasting. They used the medium, but used it through a previously established channel; the podcast became the exact equivalent to interviewing for a radio show.

The down side to this method is, of course, a lack of control over the content of the podcast, how it gets edited together, and when it is posted. There is also a lack of ownership. If Impact Theatre wants to link the podcast to their site, as they did, they now need to get permission from *Cool as Hell Theatre* to do that. This should not be a problem, as both the show and the posting of the podcast on the website are free activities. It would become more logistically complicated if one or the other parties would be charging for the service.

Another interesting point raised by my interactions with Impact Theatre was the lack of thought about copyright issues surrounding the podcast. The Artistic Director, Melissa Hillman, noted that there was a perceived amount of “fair use” of the playwright’s work and actors for all the promotion work Impact Theatre does for a show. (Hillman 2005) If the Theatre was lucky enough to get a radio piece of a clip on TV, the benefits for both the playwright and the theatre are crystal clear; she did not believe Impact Theatre had ever paid extra for those rights. Melissa Hillman also noted that Impact Theatre did not have Actors’ Equity Association (AEA) members in the show, so there were no Union considerations made. (Hillman 2005)

However, the preconceived notion is that a theatre does not need to worry about copyrights or Union rights when podcasting is unfortunately false. A podcast is a recording of the playwright’s words, the actors’ performances, and possibly even a composer’s music. Therefore, playwright and union considerations need to at least be acknowledged even if theatre proceeds to use outside sources for podcasting.

Impact Theatre has securely positioned itself to appeal to their 18-35 year old target market. Their production choices as well as the language on their website

reflect this position. Their website also reflects a strong technology focus. While the company does not podcast at this time, I believe that Impact Theatre would be well-positioned to considered podcasting in the near future.

CASE STUDY: Starlighters II Theater

Mission

Starlighters II Theater (Starlighters II) is an amateur theatre founded in 1974, currently located in Anamosa, Iowa. The theatre was originally founded with the hopes of providing more opportunities for people within the community of Monticello, IA to experience theatre. In 1978, the Anamosa Community Theatre joined Starlighters II, creating a county-wise community theatre. In January of 1988, Starlighters II purchased a building in Anamosa and converted it into the Theatre's current home. Anamosa is about 30 miles northeast of Cedar Rapids.

Starlighters II audience members come from five different counties in about an area about 60 to 70 miles across. They are willing to drive for their theatre.* There are 34 public schools and about 24 private schools in that area. *However, one should note that in the Midwest, because the communities and activities are spread out over a much greater area than east and west coast communities, driving 30 to 40 miles to do something is quite common.

The mission of Starlighters II is:

It is the mission of Starlighters II Theatre to consistently produce excellent live theatre through a total commitment to the arts and sciences of our craft. We will educate, entertain, and expose everyone to the full spectrum of theatre, thereby generating an ever-increasing interest and involvement in our company, while enhancing the quality of life and culture.
(Furino 2006)

Projects

Every season, Starlighters II mounts four main stage productions in the main performance theatre and a wide variety of productions in their black box studio theatre. Their main stage productions usually include two musical theatre shows (greater expenses with great incomes) and two straight plays. In their studio theatre, Starlighters II produces young people's theatre, musical review shows performed by members, and new theatrical works. (Furino 2005)

Starlighters II offers "StageTalk Saturday Night" after the Saturday night performances of its main stage productions. At these talks, audience members can ask questions of the performers, crew, and director of the show.

Starlighters II also offers a number of other projects for community members to enhance their skills and knowledge of theatre. Starlighters II holds improvisational theatre workshops for adults and youth at no cost. One act and scene work productions in non threatening environments (sometimes even the backyard of a member's home). Starlighters II also offers reader's theatre shows and one-night performances of plays that would not draw a large audience. (Starlighters II Theatre 2005, <<http://www.starlighters.org/>>)

For those members involved in the Theatre, Starlighters II has the Emil G. Prull Volunteer Guild. The mission of this Guild is "provide a structure for volunteer coordination within Starlighters II Theatre, and to support the artistic, educational, and functional goals of the theatre." (Starlighters II Theatre 2005, <<http://www.starlighters.org/guild.html>>)

Staffing & Location

Starlighters II is an all-volunteer, amateur theatre. None of the staff, performers, or design team members are paid. Starlighters II has ten Board Members (also unpaid) and space for youth liaisons to the Board.

Starlighters II does have its own theatre building. The main theatre seats 150, and they also have a small black box theatre. In January of 1988, Starlighters II purchased a building that was previously a telecomm store. Then during the mid-1990s, Starlighters II purchased the second and third floors of the building next to the store and converted it to a Studio Theatre.

As mentioned before, Starlighters II is located in Anamosa which is in the eastern part of the state of Iowa. Located in the eastern half of Iowa are five other amateur theatres and only two professional theatres (that are mentioned on the Starlighters II website). Adding this to the fact that is common to drive long distances for activities, it is easy to see why Starlighters II audience members come from five different counties in about an area about 60 to 70 miles across.

Finances

Starlighters II is a tax-exempt, non-profit corporation, a 501(c)(3), incorporated in 1979. For the past two fiscal years, Starlighters II has run a surplus budget. Starlighters annual expenses have run between \$50,000 to \$53,500 while the revenue they brought in was between \$61,000 and \$70,000. Combined with previous net assets, the Theatre has a net value of almost \$163,000, according to their last 990.

Starlighters II brings in money through ticket sales, contributions and gifts, advertising revenue, and land rent due them. Starlighters II held an evening of songs this year that was specifically designated a fundraising event.

Uses of Technology

Starlighters II Theatre notes itself as “the first theatre in Iowa to enter cyberspace with their own website” in 1996. The Starlighters II website was then awarded a prize that year as the “Best Iowa Website.” The main pages of the website are updated on a regular basis, though some of the background areas (information on their history and program descriptions) are clearly a few years behind. The website has some slightly more advanced coding on it (such as ticker tape script), but Starlighters II members did not code the site themselves; credit is given to those who allowed their coding to be used by the Theatre. (Starlighters II Theatre 2005, <<http://www.starlighters.org/>>)

Starlighters II owns its own sound and lighting technology along with its buildings. There are volunteers consistently associated with Starlighters that know how to use the technology. They provide a strong resource for technological knowledge that the theatre can actively draw upon.

Starlighters II also podcasts on a frequent basis.

Podcasting

I spoke with Bob Furino, one of the Co-Founders of Starlighters II and current Director of Marketing. Mr. Furino is a Technology Consultant for his regular

employment and he often teaches podcasting techniques to local schools. Mr. Furino noted that podcasting was more effective than straight text in communicating with your audience; instead of just reading words, audience members can hear how those on the podcast use their voices to convey what they want to say. With the large audience area, the use of the podcast medium for the theatre seemed like an excellent fit.

Starlighters II currently podcasts twice a production: once leading up to auditions and once during the beginning of the run of the show. The podcast leading up to the auditions has information about the show and the expectations for the auditions. The podcasts during productions often have a short clip of the show and includes the director, producer or actor's insights on the play. Starlighters II would like to work towards recording their lectures, after show Stage Talks on Saturday nights, playwriting group for young audiences, and children's theatre productions.

It was interesting to talk with Furino about the show clip in the Starlighters II podcasts. I asked him about any copyright issues he had run into with the plays. He said he was very careful to always use 30 seconds or less of the pieces. Then the clips are not considered to be "significant" portions under copyright law, in his understanding. Starlighters II has also purchased the rights to some music to avoid copyright issues.

Starlighters II uses basic equipment and software for their podcasts: A relatively inexpensive Logitech microphone (purchased from Best Buy), a simple Macintosh recording use shareware program called XHead, and Garageband to edit the recording and sometime compose music. Garageband comes with Mac OS X and

higher. Starlighters II also downloaded the shareware, Feeder for Macs; this program creates an XML file that creates an RSS feed for them.

Starlighters II records its casts in the theatre space when it is quiet so they do not have to contend with interruptions. Right now, Starlighters most commonly puts actors together on the stage, sitting or standing around the microphone. Movements are limited because of the noises they make and because they often cannot translate into the podcast. Eventually, Starlighters II would like to have their actors on wireless microphones and send each of their channels through a mixer. This technology would remove some of the podcast performance restrictions, like necessary proximity to one microphone on stage.

Because the Starlighters II podcasts require this large number of participants (multiple actors, directors, and others), one of the most important things Furino pointed out is to plan in advance. While podcasts with only one person involved can be scheduled and put together relatively quickly, podcasts with multiple participants need to be carefully formulated. It is necessary to frequently remind the people who will be involved in the podcast when the recording time is coming up and prepare them for what to expect from the recording session. Otherwise, participants can forget the podcast session will be happening or come in expecting an entirely different experience than performing into one microphone.

After the recording the raw performances from the actors, directors, and others, Furino takes the time to edit the podcast into a more presentable package. The amount of time required to edit and polish the podcast varies depending on the recording quality and the target length of the final podcast. Though, it should be noted,

that each time Starlighters II records a podcast, the time required to edit and mix the whole podcast together decreases.

Once the podcast is edited and polished, Furino uses the Feeder program to create an RSS feed for the podcast. Then the finished podcast with RSS feed is uploaded to the Starlighters II website and Mr. Furino can start preparing for the next podcast. As the podcast person for the theatre, I asked him if he had any advice for other podcasters out there. He said, "Buy a Mac." The software out there already was often designed first for a Macintosh Operating System. Macs generally mesh better with the podcasting technology, both hardware and software.

CASE STUDY: Lucid Theater

Mission

Located in New York City, Lucid Theatre caters to a small, but loyal audience of under-35s. There is no mission statement displayed on their website; instead each play currently show has an almost self-contained site with bios, showing times, play history, and some organizational contact information. A mission statement is not required at this time because Lucid Theatre is not incorporated; it is not a 501(c)(3), tax-exempt organization.

Lucid Theatre shows usually play to between 50 to 100 people, depending on the venue and show. While Lucid Theatre does not have a subscriber base per se, they have developed an audience following of about 40 to 50 people. A few years ago, Lucid Theatre performed a live sitcom that developed from a murder mystery play. The audience members from the live sitcom have become the primary, loyal audience members. These are the people who support the theatre.

Projects

Lucid Theatre does almost entirely new works by unknown playwrights. Often the playwrights are associated with the Theatre in some capacity already. For instance, the one of the co-Producers I spoke with, Matt Yeager, is also the playwright for Lucid Theatre's most recent show, *Out of Body and Out of Mind*. Another co-Producer, Terry Withers, was the playwright for the previous show, *MY HEART SPLIT IN TWO or Ladies! Ladies! Ladies All Over The Place! or Take Me Seriously*. (Lucid Theatre 2005, <<http://www.lucidtheatre.com>>)

As mentioned before, the majority of Lucid's strong audience base comes from a production Lucid did a few years ago of a live sitcom that was developed out of a murder mystery play. Each week, Lucid presented a new episode. This kind of more experimental theatre is reflected in all the plays Lucid chooses to produce.

Terry Withers' show was in this experimental vein. *MY HEART IS SPLIT IN TWO...* was written with the intention of being a "modern day problem play, a piece that would demand attention but defy production." (Lucid Theatre 2005, http://www.lucidtheatre.com/my_heart/Pages/press.html>) Lucid then performed the piece as an old-time radio show with sound effects, stationary microphones, and an in-house audience.

Lucid Theatre has also taken its new, experimental work to the New York Fringe Festival.

Staffing & Location

The founders of Lucid Theatre met in college. At this point, they are all striving to have professional acting become their main source of income. Furthermore, staff members do not get paid for their work at Lucid. Whenever possible, Lucid does try to pay its technicians and performers.

There are six staff members/positions listed on the Lucid Theatre website: three Co-Producers, two Press Representatives, and one Webmaster. However, my understanding is that one of the Co-Producers functions as the Webmaster. The staff members for Lucid Theatre do not get paid.

Lucid Theatre does not have a “home” performance venue. Instead, it uses different spaces as they become available and fit the needs of the show Lucid wishes to produce. At the moment, all performance venues are located in New York City.

Finances

When the funds are available Lucid Theatre tries to pay its technicians and actors. However, as noted above, the staff members for Lucid Theatre do not get paid. As Lucid Theatre is not a 501(c)(3), it is not required to file a Form-990 with the IRS. If Lucid Theatre was a non-profit, they would still be making less than the \$25,000 minimum income requirement for filing.

Uses of Technology

Lucid Theatre uses its website to the fullest extent for each of its shows. This includes performer and character bios, performance information, a press release, and links to additional relevant information or sites. In one case, the Theatre linked to the New York Fringe Festival where the show was being shown. Both of the more recent shows had links to their podcasts.

However, while the website reflects clearly reflects the current show or shows, the site does not offer background information on the Theatre. There is one page with contact information, but at the current time you cannot reach it from one of the show sites. There is no page announcing any upcoming productions. Also, because they are not a 501(c)(3), there is no page soliciting donations or providing other information on how to get involved.

Podcasting

Lucid Theatre was the first theatre I located who was podcasting actual performances. The first set of weekly podcasts Lucid produced was an additional set of performances within the world of a play. The second set of podcasts was the entire production of one show.

The first set of podcasts mentioned came from within the world of *Out of Body and Out of Mind*. One of the characters is a “self-proclaimed internet celebrity” because of his podcast, *Gettin' Manorexic With Chad*. Lucid Theatre took the character and the play that one step further and actually created the podcast, *Gettin' Manorexic With Chad*.

The podcast featured characters from the play although Lucid even brought in a real guest speaker (from outside the play) for the last podcast. The goal for Lucid Theatre of *Gettin' Manorexic With Chad* was to offer Lucid's audience members “access to the world of the play anytime, anywhere”. (Lucid Theatre 2005, http://www.lucidtheatre.com/out_of_body/pages/press.html)

The second production Lucid Theatre podcast for was *MY HEART SPLIT IN TWO or Ladies! Ladies! Ladies All Over The Place! or Take Me Seriously*. As mentioned above, the play was originally conceived to be a “modern day problem play”. Lucid Theatre chose to perform the script as a radio show with sound effects, stationary microphones, and an in-house audience. (Yeager 2006)

MY HEART SPLIT IN TWO used five microphones: two for sound effects and three for actors. Because the show was set up through microphones, it was easy to

record it. After the first recording, Lucid divided the radio show into ten-minute segments. Then Lucid translated each segment into a podcast. The podcasts of the entire production were then made available, one a week, after the show opened.

The Lucid Theatre staff member who did most of the translating to podcast format was the individual I spoke with, Co-Producer Matt Yeager. He introduced Lucid Theatre to the concept of podcasting. He keeps a blog and was interested in podcasting on a personal level.

Yeager explained that, at first, Lucid Theatre viewed podcasting as a gimmick, something that would add to *Out of Body and Out of Mind*. Obviously the assumption was that this gimmick would appeal to the young audience Lucid aims for. The response was strong enough that Lucid continued with the podcasting idea into *MY HEART SPLIT IN TWO*.

Lucid recorded the podcast material for *MY HEART SPLIT IN TWO* in the performance space, because the recording equipment was already set up. The other podcasts were recorded in Matt Yeager's apartment. Yeager had both the technology and the knowledge to execute the recording. It is important to note that this is a benefit of audio podcasting; in general, it can be recorded wherever you have the technology and expertise to do it.

Matt Yeager then edited and polished the podcasts. For about 10 minutes of the *MY HEART SPLIT IN TWO* podcast, it took him about 12 hours of recording and editing. That is up to five different channels from the five different microphones and very detailed, precise editing. For the *Gettin' Manorexic With Chad* podcast, there were less channels to edit, but an additional five to eight to write the dialogue.

Yeager primarily uses the program GarageBand to edit the audio. He tried Audacity, but GarageBand is much better with the Macintosh system he has. The podcast feeds are linked to iTunes and listeners can subscribe to Lucid Theatre's feed.

When asked about royalty or union concerns, Yeager made it clear that almost all the work that Lucid has podcast has been original work from Lucid Theatre members. The music Lucid uses is often from the podsafe music network, as mentioned in the under Legal Considerations.

When asked if he had any advice for other theatres that might wish to podcast, Yeager noted that every time you podcast, it gets easier. He also warned that while you can cut corners, the more you do, the less professional the podcast becomes.

Lucid Theatre intends to continue using podcasting, but only when it is applicable to the world of the show they are presenting. Yeager indicated that the next avenue Lucid would like to pursue is video podcasting. On the web end, video podcasting merely means you would upload a video file instead of an audio file. However, the technology considerations on the front end (the camera technology and skills as well as the video editing tools) are more demanding than the audio recording and editing requirements.

CASE STUDY: Basic Theatre Company & Boston Baked Theatre

Mission

Founded in Boston, Massachusetts, in 1993, the Basic Theatre Company wanted to “enrich the cultural life of New England region and provide opportunities for actors, directors, designers, and other theatrical professionals to practice their art.” (Basic Theatre Company 2005, <<http://www.basictheatre.org/index.html>>) In 1994, Basic Theatre Company purchased a small theatre in Davis Square in Somerville, MA called the Boston Baked Theatre. The Boston Baked Theatre had been established in 1987 with a strong audience base for its locally written children’s shows. The Boston Baked Theatre was about to close when the Basic Theatre Company acquired it.

For three years, the Basic Theatre Company with Boston Baked Theatre under it performed in the Davis Square space. However, in 1997, due to rising rents and a lack of space to expand into, Basic Theatre Company vacated the Davis Square space. They have continued to produce shows, but on a much more limited basis. As of this case study, they are still looking for a suitable performance venue to call their own.

The mission of the Basic Theatre Company is:

Basic Theatre Company is grounded in the traditional theatre arts and is dedicated to the presentation of plays of both lasting value and contemporary meaning, to the maintenance of high artistic standards in all aspects of production, and to the production of theatre that is accessible and affordable to diverse audiences.

(Basic Theatre Company 2005,
<http://www.basictheatre.org/btc/Basic/About_BTC.shtml>)

The Basic Theatre Company, Inc. is a non-profit 501(c)(3) corporation.

Projects

The Basic Theatre Company offers regular, adult theatre performances. Their past shows have included “*A Piece of My Heart, The House of Blue Leaves, Story Theatre, Light Sensitive, Stepping Out, The Odd Couple (Female Version), The Dining Room and Crimes of the Heart.*” (Basic Theatre Company 2005,

<http://www.basictheatre.org/btc/Basic/About_BTC.shtml>) Under the auspices of the Basic Theatre Company, the Boston Baked Theatre provides theatre for young audiences shows.

The Boston Baked Theatre is technically the entity that is podcasting. The children’s shows are written specifically for the theatre so Boston Baked Theatre retains the rights. This makes podcasting much more simple than if the Basic Theatre Company was attempting to podcast one of its previously copyrighted works such as *Crimes of the Heart*.

Together, the companies offer courses in Creative Dramatics for children ages 5-12. They do not offer classes to older students or adults. (Domino 09 March 2006)

Staffing & Location

The Basic Theatre Company and Boston Baked Theatre still do not have a new performance venue. They are still based in the Boston, MA area. Whenever they produce a new show for children, the schools bus their children to their rental location. The Boston Baked Theatre does not tour their productions.

The companies pay all of their actors, production staff, directors, and designers. Actors and production staff are paid on a per performance basis while directors and designers are paid per production.

They have a staff of three listed on their website – an Executive Director, an Artistic Director, and a Polymath, someone to do everything else. According to their financial statements, none of these staff members are paid.

Finances

As mentioned above, the Basic Theatre Company, Inc. is a non-profit 501(c)(3) corporation. This means donations are tax-deductible.

The last IRS Form 990 filed available through the Guidestar website was for the year 2000. In 2000, they operated with an excess of \$7,971.43 for the year and \$17,768.71 net assets total. Their assets include a van, office equipment, and theatre equipment. Their liabilities include their van loan and the office equipment leases.

The financials for 2000 were an improvement over their numbers for 1999. In 1999, Basic Theatre Company operated with a small deficit of \$202.72 and their total assets on totaled \$9,797.28.

The companies pay all of their actors, production staff, directors, and designers. According to the 990s, the theatre companies do not pay their administrative staff including the Executive and Artistic Directors.

Uses of Technology

The companies' website, <http://www.basictheatre.org>, has a great amount of depth. There are many supporting pages. Some of the back pages that are visited less frequently have not been updated in a while. Still, overall, the site is well-maintained.

The site was developed in 1994 and then revised and launched again in 1996. These dates correspond with Internet in its infancy with general public. That shows some forethought in the technology realm for the Basic Theatre Company and Boston Baked Theatre.

Their website actually has what I would call a short mission statement: "This site is dedicated to reaching out to theatre lovers everywhere. Our twin goals are to produce quality entertainment and to teach the process of theatre production itself."

The podcast developed from another use of technology. Boston Baked Theatre has recorded most of their original, children's shows. Sometimes they use the recording facilities at Berklee College. When they are in the theatre, there are microphones on and/or around the stage. After the audience has departed, the actors then sing their songs without an audience into the microphones. This use of technology has produced hours of raw material for possible podcasting.

Podcasting

Boston Baked Theatre podcasts some its original works for children. The podcasting is an experiment. (Domino 01 March 2006) The company has hundreds of hours of recordings of all their original shows. They are looking for ways to distribute

them. In general, Domino noted, “Record companies are not interested, really, and they want too much money.” (Domino 01 March 2006)

Boston Baked Theatre rehearses the show for live performance. They record all of the performances to get the best footage, which gives them about 20 hours of raw footage. They then splice together best of each into a complete recording. Domino found that a 50-minute audio show takes about 40 hours to finish. Luckily, they are looking for a live theatre-type sound so editing is minimal in that sense.

Currently, Boston Baked Theatre has four shows completed. They have the raw material for eight more complete shows. They also have the video for these performances which they are considering working on. Video podcasting or vidcasting is becoming more common with Apple’s December 2005 release of a video-capable iPod. However, this is another level of technology and skills that I did not address in this project.

The contracts with the playwrights and composers clearly state that the Boston Baked Theatre retains all the rights to the play as far as recording and performances are concerned. There is also a clause in the actors’ contracts where Boston Baked Theatre retains the rights to record their performance and release it as they see fit.

This being said, Domino was clear that they never record anything of which the theatre does not already own the rights. This also means that the Boston Baked Theatre must not be operating under an Equity contract; Actors’ Equity Association stipulates that their members be additionally compensated for recordings.

As mentioned above, Boston Baked sometimes uses the recording facilities at Berklee College or records directly from microphones on stage. When in the theatre,

the company uses a Mackie board and a Tascam DAT. The actors sing their songs a second time directly to the microphones, after the show is complete and the audience has gone. This provides a stronger, consistent sound through the microphones.

To edit and produce the podcast, Domino uses these three programs: Audacity, iPodder, and FeedBurner. Again to edit an entire 50-minute work from 20 hours of raw data takes him about 40 hours.

Hopefully, the podcasting will continue to be an outlet for these currently-nomadic theatres. Once they find a new theatrical residence, they hope to go back into full production mode. It will be interesting to see how a full production season will affect, if at all, the regularity of their podcasting.

APPENDIX III

THIRD-PARTY THEATRE PODCASTS

These podcasts were located via the Podcast Directory found at <http://www.podcastdirectory.com/>. They were located using the keyword searches 'theatre' and 'theater'. This list was determined to be accurate to the best of my abilities as of April 28, 2006.

Title	Description	Website	Area
Bakersfield Theatre Radio	"Every week the TheatreAddict.com podcast takes you behind the scenes in the Bakersfield theatre community for exclusive backstage interviews, theatre news, and plenty of juicy gossip. Join your host, Aaron Mauldin, as local thespians sound-off about their passions and latest projects. It's time for some more drama in B-Town!"	http://www.theatreaddict.com/	Bakersfield, CA
Talk Theatre In Chicago	The Talk Theatre In Chicago Podcast is your audio source for Chicago's theatre scene. Every Monday, the Talk Theatre In Chicago Podcast delivers new reviews, in-depth interviews, and the latest theatre news. Listen to the Talk Theatre In Chicago Podcast, and keep up to date with Theatre in Chicago.	http://talktheatreinchicago.com/	Chicago, IL
THEATRE NOW in New York	Welcome to TheatreNOW blogpage. Each week we let you know what's opening, what's closing and what's worth seeing. Compiled from reviews, on the spot attendances and straight from the audiences mouth. Plus! Interviews with actors, directors and writers! – Not updated since Sept.2005	http://theatrenow.blogspot.com/	New York, NY
Cool As Hell Theatre Podcast	The Cool As Hell Theatre Podcast is a dedicated internet radio talk show specifically designed to promote the Performing Arts scene in the SF Bay Area. It is an interview style talk show that airs interviews, reviews, critiques gossip.	http://www.coolashelltheatre.com/	San Francisco, CA
AMERICAN THEATRE WING:	The American Theatre Wing, in association with XM Satellite Radio, presents <i>Downstage Center</i> a weekly	http://www.americantheatrewing.org/audio-DSC.php	Varies

DOWNSTAGE CENTER	theatrical interview show, featuring the top artists working in theatre both on and Off-Broadway and around the country.		
<u>Scene&Heard</u>	A weekly roundtable discussion of the at large arts and entertainment happenings, lead by the writers of The Gainesville Sun's Scene Magazine	http://www.podcastdirectory.com/podcasts/index.php?iid=8890&s=Theater	Gainesville, FL
THE SOUNDS OF L.A.	A Weekly Show and Podcast Featuring Entertainment Professionals The Sounds of L.A. features Interviews of Entertainment Professionals from the Los Angeles area and is conducted in a relaxed setting at a café or restaurant around Hollywood enabling the conversant to speak freely about their artistic desires, originations and current work with background sounds taken from Hollywood's environment. The Show is a refreshing breath of artistic knowledge bringing forth the perceptions of individuals who comprise the soul of theater, television and movies. See Pics of Interviewees at www.TheSoundsofLA.com	http://www.thesoundsofla.com/	Los Angeles, CA