Abstract for podcasting lab

The new technology of podcasting means that contemporary storytellers can offer an array of innovative narrative experiences in creative nonfiction, fiction, and poetry, the natural territory of ████████ programs like ours at SIUC. Since podcasting is a new medium, a podcasting lab would allow SIUC creative writing faculty and students to innovate novel storytelling methods. Outcomes would include worldwide distribution of original creative work by SIUC students and their preparation for a professional world in need of writers proficient in technological narrative.

A podcasting lab designed for research into the questions posed by the nexus of accepted storytelling techniques and these new narrative technologies would include the following: physical and virtual meeting space for the "writers' room" experience of cooperative invention (*e.g.*, access to collaborative tools like Celtx, which is an online script-writing tool made for use by working groups); recording spaces for voice actors; high-quality microphones and other sound-recording equipment; audio workstations (PCs equipped with sufficient processing power and disk space as well as DAW software, *e.g.* ProTools, for mastering and editing the podcasts); and server capacity for hosting and distributing the podcast episodes.

We are currently at a Gutenberg moment, when public enthusiasm for these new modes of storytelling is growing and high-quality media to satisfy that appetite are in short supply. A podcasting lab in the creative writing program will help to satisfy that rising appetite while pioneering how these stories will be told.

Narrative for podcasting lab proposal

Since the groundbreaking introduction of fiction workshops at the University of Iowa in the 1930s, the study and practice of storytelling in higher education has run along familiar lines, using tools—typewriters and ballpoint pens then; word processors and laser printers now—that have increased efficiency and convenience but that have not introduced essential, radical transformations in the practices and pedagogy of the creative writing discipline. Now, new technologies—podcasting primary among them—mean that contemporary storytellers, inside and outside the academy, face a series of novel challenges and can speedily and easily offer a wide array of innovative narrative experiences in creative nonfiction, fiction, and poetry, which are the natural territory of ▮▮▮▮▮▮▮ programs like ours at SIUC. We ▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮ propose the construction and funding of a purpose-built podcasting lab▮▮▮▮▮▮▮▮▮ (We have been promised space in one of the available offices on our hall by the department chair. See attached letter.)

description of project

A podcasting lab designed for research into the questions posed by the nexus of classic, accepted storytelling techniques and these new narrative technologies would include the following: physical and virtual meeting space for the "writers' room" experience of cooperative invention (e.g., access to collaborative tools like Celtx, which is an online script-writing tool made for use by working groups); recording spaces for voice actors; high-quality microphones and other sound-recording equipment; audio workstations (PCs equipped with sufficient processing power and disk space as well as DAW software, e.g. ProTools, for mastering and editing the podcasts); and server capacity for hosting and distributing the podcast episodes.

demonstration of innovation or leadership

So far as I can determine, no other creative writing program, at either the undergraduate or the MFA level, has a full-fledged podcasting facility at their disposal or devotes a significant portion of their time and energy to educating their students in the creation of original podcasting content in fiction, creative nonfiction, and poetry. Some journalism schools, predictably enough, spend time on podcasting, but SIUC's ▮▮▮▮▮▮▮▮▮▮▮▮▮▮ would be among the first of its kind to give its students full-time access to a podcasting lab.

Additionally, the art of podcasting is in its infancy. With a relatively few exceptions ("Welcome to Night Vale" is prominent among them), narrative podcasts tend to rely heavily on the traditions of 1930s radio serials to tell their stories. With a podcasting studio available to them, faculty and students in the SIUC creative writing program will be free to experiment with new ways of telling stories through a medium of pure audio. New and untried methods of audio storytelling that are difficult to conceive of without significant trial and error, such as the academy is meant to foster, could be undertaken here. The new rules of podcasting are waiting to be written, and our students could be among those who help to establish them.

outcomes that relate to student success

While the number of readers of literature is reportedly (and to easy observational) shrinking, the number of listeners to podcasts is growing steadily (The Growth of Podcasts and Why It Matters

[(Infographic) Today one in four Americans listen to podcasts](#)). In the creative writing classroom, we are doing our students a distinct disservice by training them exclusively in the classic, accepted techniques and technologies of narrative and poetics—as important as those elements of our crafts may be—without at the same time giving them training in current methods for creating and disseminating their work to as wide an audience as possible.

Giving our ███████████ students access to a podcasting facility and to instruction in its use will allow them to create original fiction, non-fiction, and poetry content that has immediate application in the marketplace; will allow them to distribute their work to a wide and eager audience, so that they can experience firsthand the pleasures and difficulties of finding, cultivating, growing, and keeping an audience; and will train them in methods and technologies that will be relevant to their creative lives and employment prospects for the foreseeable future. Every enterprise or undertaking needs to have the means to tell its story, to its customers, employees, and all its various stakeholders; and podcasting is one of the primary means by which contemporary stories in all sorts of genres get told.

description of grant activities

If our proposal is successful, the ██████ Department will immediately begin acquiring, assembling, and installing the elements necessary to make the podcasting studio functional. As soon as the podcasting studio is up and running, we'll commence using it to teach the art and the craft of podcasting. Our students already have numerous projects lined up and ready to go, just awaiting the opportunity to realize them. As soon as the podcasts begin emerging from the studio, we'll post them to iTunes, Stitcher, Spotify, and all the other nodes of podcast distribution, and begin cultivating an audience for them.

timeline

If funds are disbursed in November, aseembly and testing would take place over the Thanksgiving and Winter breaks, and the podcast studio could easily be up and running by the beginning of the SP19 semester, with student and faculty projects forthcoming in the weeks that follow.

outcomes of the project

The primary project outcomes would consist of a series of audio podcasts in nonfiction, fiction, and poetry, created by undergraduate and graduate students and faculty in the creative writing program. These podcasts would be posted to iTunes, Stitcher, SoundCloud, and other podcasting platforms as they come online. These podcasts would be available for listening, subscription, and download worldwide. Students would have the opportunity to attract, maintain, and grow an audience of listeners in precisely the way they would in the "real world," while still having the support of a teaching and writing community. Below, links to two student-centric podcasts already in production.

["As We Actually Are" SIUC podcast Episode 1](#)

["Tempusmorbia" student-written fiction podcast Episode 1](#)

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podcasting studio proposal budget

████████████████

████████████████████████

Nonexpendable Expenses (Equipment for example)
Except for the Dell laptops, I could not find SIUC authorized vendors for these purchases. For equipment purchases, I have listed sweetwater.com, which is the vendor for these sorts of purchases at RTD, as I understand it. Elsewhere, I have found what I believe to be the best service at the most affordable price.

3 Focusrite Scarlett 2i2 Studio: $749.97
USB 2.0 Audio Interface, 2-in/2-out, 24-bit/192kHz, with 2 Mic/Line/Instrument Inputs, USB Bus Power; Condenser Mic, Headphones, 10' Mic Cable
https://www.sweetwater.com/store/detail/Scarlet2i2SG2--focusrite-scarlett-2i2-studio

3 Gator GM-POP FILTER - Pop Filter: $59.97
6" Double-layered, Split-level Pop Filter with Nylon Screen and 11.5" Gooseneck Clamp
https://www.sweetwater.com/store/detail/GMPOPFILTER--gator-gm-pop-filter-pop-filter

3 On-Stage Stands DS7200B Adjustable Height Desktop Stand: $41.85
Adjustable Height Desk Mic Stand with 6" Base
https://www.sweetwater.com/store/detail/MicStdDesk--on-stage-stands-ds7200b-adjustable-height-desktop-stand

2 Zoom H6 Handy Recorder: $739.98
24-bit/96kHz, 6-in/2-out Modular Field Recording System and USB Audio Interface with 4 x XLR/TRS Combination Inputs, 4 x Microphone Preamps, and Included XY and Mid-Side Microphone Attachments
https://www.sweetwater.com/store/detail/H6--zoom-h6-handy-recorder

2 Rode NTG-2 Shotgun Condenser Microphone: $538
Directional Shotgun Condenser Microphone with Battery/Phantom Power Option, Windscreen, Stand Mount, and Zip Pouch
https://www.sweetwater.com/store/detail/NTG2--rode-ntg-2-shotgun-condenser-microphone

2 Rode PG2-R Pistol-grip Shockmount: $158
Pistol-grip Shockmount for RODE Shotgun Microphones
https://www.sweetwater.com/store/detail/PG2R--rode-pg2-r-pistol-grip-shockmount

2 Shure SRH440 Closed-back Studio Headphones: $198
Closed-back Headphones with Folding Design, Detachable Cable, Carrying Case, and 1/8"-1/4" Adapter
https://www.sweetwater.com/store/detail/SRH440--shure-srh440-closed-back-studio-headphones

ISOVOX Home Vocal Booth: $999.99
Portable Vocal Booth
https://www.sweetwater.com/store/detail/ISOVOX2--isovox-home-vocal-booth

Gator Frameworks GFW-SPK-2000 Standard Aluminum Speaker Stand: $49.99
Adjustable Height Aluminum Speaker Stand (for isolation booth)

https://www.sweetwater.com/store/detail/GFWSPK2000--gator-frameworks-gfw-spk-2000-standard-aluminum-speaker-stand

Blue Sky eXo2 Stereo System 3" Powered 2.1 Monitor System with Subwoofer: $699
Powered Stereo Monitoring System with Subwoofer, 2 Satellite Speakers, and Desktop Remote Hub
https://www.sweetwater.com/store/detail/eXo2--blue-sky-exo2-stereo-system-3-inch-powered-2.1-monitor-system-with-subwoofer

2 Dell G3 17: $2259.98
Digital Audio Workstation laptop computer
https://www.dell.com/en-us/work/shop/dell-laptops-and-notebooks/new-dell-g3-17/spd/g-series-17-3779-laptop/cag17w10pc1206

Commodities (Materials and Supplies)
none

Travel (to Research Sites only)
none

Conference, Exhibition, or Screening Travel for purposes of presenting this work or work-in-progress (Must be limited to 20% of total grant request).
none

Contractual Services (software, database subscriptions, consulting services)

2 Avid Pro Tools 2018 with 1-Year of Updates + Support Plan Teachers/College Student Perpetual License (download): $598
DAW Software with Track Commit/Freeze, Improved Waveform Visualization, Layered Editing, Batch Fade Enhancements, Real-time Fade Manipulation, Cloud Collaboration, and 1 Year of Software Updates, Technical Support, and Bonus Plug-ins - Mac/PC AAX Native
https://www.sweetwater.com/store/detail/PTSoftST-e--avid-pro-tools-2018-with-1-year-of-updates-and-support-plan-teachers-college-student-perpetual-license-download

Celtx 1-Year Scripting and Preproduction Service (20 seats): $479.52
Write, breakdown, storyboard, schedule and budget your productions. Everyone works off one master file so productions are better organized. Simple to learn, easy to use, and designed to facilitate real-time collaboration. Work online or offline with mobile apps for iPhone, iPad and Android. Invoice attached.
https://www.celtx.com/schools.html

Blubrry 1-year podcast hosting: $480
Streamline podcast publishing workflow while utilizing Blubrry's top-tier content delivery network.
https://create.blubrry.com/resources/podcast-media-hosting/

Soundsnap Audio Library 1-Year Subscription (royalty-free music and sound effects): $199
https://www.soundsnap.com/products

Automotive (rental of University vehicle or transit tickets)
none

Total: $7554.24

podcasting studio proposal budget

celtx

QUOTE

From

Celtx Inc
P.O. Box 23126 RPO Churchill Sq.
St. John's, NL, Canada A1B4J9
Sheila Crosbie
sheila@celtx.com
+1 709-739-5800

To

Southern Illinois University Carbondale

Carbondale, IL, United States 62901

Attn: ▮▮▮▮▮▮▮▮▮▮▮▮
▮▮▮▮▮▮▮▮▮▮▮▮
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Quote Summary

Quote Number:	0963
Quote Expiry Date:	Tue Oct 9, 2018
Start Date:	
Contract Term (in months):	12
Payment Term:	NET 30 Days
Billing:	Annual
Currency:	USD
Tax Exempt?	✓

Products	Description	Quantity	Unit Price	Discount	Total Price
Schools Plan (Annual)	Annual 20-seat Celtx Team School plan. Start date: TBC / Celtx Admin account ID: TBC	20.00	119.88	80.00%	$479.52

Subtotal	$479.52
Taxes	$0.00
Total	$479.52 USD

Terms and Conditions
By using the Celtx website, the Celtx Software and/or the Celtx Studios you agree to be bound by the privacy policy and terms and conditions.

Notes: Thank you for your interest in Celtx. Please note this quote expires Oct. 9 /18
and includes the following:
- Educational discount
- Recyclable Seats - recycle your seats at the beginning of each new semester
- Online webinar training session for Instructors
- Priority Email Support
- Help Center
- Access to The Celtx Exchange - Community Network
- Access to all iOS/ Android mobile apps - Script, Index Cards, Storyboard, Call Sheets and Sides

- To proceed, please email your Account Advisor, to approve this quote, and confirm the name of your Billing contact and preferred method of payment. A formal invoice will then be issued for payment.
- Payment methods include Purchase Order /Cheque, Wire Transfer, or online Credit Card payment (Visa, MasterCard, AmEx).
- For Questions please contact your Account Advisor, Sheila Crosbie at sheila@celtx.com or call 1-709-682-1902 (cell /Canada).

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