

This is transcript for Stacey Copeland's interview for Inventio in 5, published in *Kairos: A Journal of Rhetoric, Technology, and Pedagogy*, 28(1), available at <https://kairos.technorhetoric.net/28.1/inventio/index.html#copeland>

Copeland Inventio in 5 Descriptive Transcript

0:05

Rich Shivener

Hi, everyone, I'm Rich Shivener.

[Title slide reads: "Inventio in 5: A Kairos Mini Series. Kairos: A Journal of Rhetoric, Technology, and Pedagogy"]

0:07

Liz Chamberlain

And I'm Liz Chamberlain. We're co-editors of Inventio. We're serious about the "how" of digital media scholarship. In Inventio, authors interrogate how their digital scholarship came to be.

[A split-screen Zoom shows Rich Shivener and Liz Chamberlain in their home offices. Each waves at the camera.]

0:16

Rich Shivener

And as Inventio editors, we invite you to participate in this series. Reach out to us anytime at the Kairos email listed below. We also plan to reach out to more authors as the series continues.

Until then, thanks for watching.

[An introductory title slide features a photo of Stacey Copeland holding up a name badge and a brief bio: "Dr. Stacey Copeland is an award-winning media producer and independent researcher located in Toronto, Canada. On the right side of the slide, there is a screenshot of the webtext Copeland developed with Hannah McGregor, "Why Podcast?: Podcasting as Publishing, Sound-Based Scholarship, and Making Podcasts Count."]

[A question slide says, "What did the prep stage look like?"

In a recorded Zoom, Stacey (a female-presenting person with brown hair and squoval glasses, in a purple shirt) speaks to the camera from what appears to be a living room, with two guitars hung on the wall behind her, a couch, and some houseplants.]

0:49

Stacey Copeland

Yeah, so "Why Podcast?" started as an idea Hannah and I were batting around to put out a short kind of test case of what we're really promoting as scholarly podcasting.

And so she proposed I take a look at Kairos as a potential outlet, because they are an amazing place doing some interesting work around open access, which was really important to us.

So in the initial planning stages for our article, we first started brainstorming what we wanted the text to look like, because it is a web-based text.

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We knew we wanted to write it as an article with the podcast as the main text but then also making sure that the transcription of each episode was up there as a text on the website and trying to keep it fairly minimal in its design so that people were encouraged to really be drawn into the audio, and listening to the episodes rather than getting caught up in how it looked or solely focusing on reading the text itself.

[A screen recording clicks through "Why Podcast?," demonstrating that the navigation offers several episodes.]

[A title slide reads, "What did the research stage look like?"]

2:01

Stacey Copeland

So a lot of the research that went into this piece was over the past few years together.

So we're two of the three co-directors of the Amplify Podcast Network, which is a government-SSHRC-funded government project thinking about what it means to be publishing sound scholarship; what is a scholarly podcast?

[Screen recording shows the "Amplify Podcast Network" webpage, featuring a free guidebook, a newsletter, and blog posts.

As the video returns to Stacey, a tortoiseshell cat walks into the room behind her.]

So that was a culmination of years of research really going into this publication at that point as one of the main outputs for that project kind of, promote and use as an example to show people what scholarly podcasting could look like in a journal setting.

[A title slide reads, "How did working with another person affect your process?"]

2:46

Stacey Copeland

I'm fortunate. Hannah and I have worked together for quite a few years, and I actually used to work for her as a producer on one of her podcasts.

So I was actually quite used to writing in her voice already, doing script writing for her on other projects, and vice versa.

[Stacey laughs quietly after "writing in her voice already."]

She's read a lot of my research and has a good sense of my own voice as well.

And I think podcasting is a big strength to that, and that you've listened to the actual voice of the authors themselves and get a sense of how they speak, which helps in the writing process for both podcast related projects like this, but also for scholarly research in general—we all have our unique voice we bring to the page.

I think that's one of the biggest barriers to collaboration is getting used to writing with other

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people's writing styles and voices, for sure.

So finding people that you resonate with how they write and how they propose their research is a big part of that collaborative ethos.

[Title slide reads, "How does the immediacy of podcasting influence your process?"]

3:52

Stacey Copeland

Yeah, so with a piece like this, it is primarily scripted.

So, rather than it being a—I think there's often the presumption of podcasts being very immediate you know, you have the conversation, you put it out on your feed the next day kind of scenario.

[Stacey gestures away from her body with a closed hand, as if delivering a paper onto a desk.]

I also work in podcast production and sound design. So I worked with Hannah, we figured out what we wanted the music and theme song to sound like, for instance, which took some time deciding on that, and composing some soundscapes, and drawing on different files and sounds to evoke really what the possibilities were and are of podcasting, that we're talking about in our work. Right, how do you actually use sound and this form to your benefit, to really evoke the ideas in your work, in ways that you can't necessarily do justice with written article text?

[Title slide reads, "Is there anything that you'd do differently concerning composition?"]

4:53

Stacey Copeland

Oh, geez! There's always something, right?

[Stacey chuckles.]

I think if anything, it would just be thinking about how we can invite people in a bit more.

One of the main critiques I get a lot of our work—here anyways—is that it's so polished people find it a bit overwhelming.

So, despite we're talking about, you know, anyone can podcast and it's a space that anyone can start to engage with, here, we've opted for a bit more of what is considered high-fi podcasting using a term one of my colleagues Mack Haygood uses quite a bit, versus low-fi, or what we think of as more chat style, scholarly podcasting work.

So maybe including and playing a bit more with those aesthetics. I would love to include, if I, you know, took that feedback today and applied it to what I was doing, what past me was working on.

It would be playing around with those aesthetics a bit more and really acknowledging that, not only in what we're speaking, but also in how I produce the work.

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So kind of maybe switching back and forth between a bit of low-fi and high-fi podcast production.

[Title slide reads, "has your work with podcasts changed how you write?"]

6:12

Stacey Copeland

Definitely. I think one of the main things I always talk about is my favourite thing that happened as a result of me doing a lot of podcasting and how it's translated and informed the way I write, is that I find my academic writing has gotten much more succinct.

It has gotten much more readable overall because trying to work and write within the podcast form, to write a sound narrative that's meant to be read aloud, really changes the way that you approach your research writing.

So, it means that you have to write in a way that is more conversational. You have to write in a way that can be spoken aloud.

So it makes you take the time to choose your language more carefully, and make it arguably more publicly accessible to a wide range of readers.

Makes you define large words because you stumble over them, and you're reminded that they're big words that not everyone will understand right away.

I think that's one of the biggest takeaways I have from working in podcasting that really translates into my academic writing outside of the form as well.

[Title slide reads, "Final thoughts?"]

7:23

Stacey Copeland

Just a big thank you to our web text designer as well. So, Louisa Martinez Riano, because without her input and insight in creating that HTML, we would not have had this publication.

[Stacey laughs.]

So I highly recommend, you know. Think about what form you want your work to take and find the good people to do that with you.

[Closing slide reads: "Edited by: Leah Ciani, Chante Douglas. Music credit: 'Lo-Fi Chill Hip Hop | Chilling' by Alex Productions"]