

The Collaboratory developed this toolkit to support the creation of podcasts within U.S. government settings.

2019

# podcasting toolkit

The Collaboratory | Bureau of Educational and Cultural Affairs  
U.S. Department of State





Radio, especially public radio and the **podcasts** that have sprung from it, and especially...in the USA, is the most fertile ground for narrative non-fiction in English-language media.

— Jessica Abel, *Out on the Wire*

Podcasting is exploding in the United States and increasingly around the world. As a communication tool, podcasts can be produced quickly and cheaply and distributed simultaneously on a multitude of platforms. Because most podcasts are listened to via headphones or in a car, they are often a more personal and immersive way to convey information. And because the form is so new, people are still inventing unique ways to package and present their material. In other words, there is no better time to start podcasting.

#### » Why Podcasts?

- *In 2018, Apple reported its billionth podcast download\**
- *32% of Americans have listened to a podcast this month\*\**
- *Almost 80% of podcast users listen for more than 7 hours a week\*\*\**
- *Over 60% of podcast users spend more time listening to podcasts than watching TV\*\*\**

\* *discoverpods.com*

\*\* *Edison Research*

\*\*\* *Podcast Trends Report 2018*

#### » From Forbes.com

*“Podcast growth is a virtuous cycle and aligns with important trends:*

- *It’s perfect for on-demand, content binge consumption, which users have become accustomed to from other media.*
- *It’s perfect for customized/personal curation. You listen to what you want when you want.*
- *Growth in Alexa, Google, and Siri voice recognition will also make accessing podcasts easier and widespread.”*

# overview

## Part 1 - Design

You have decided to start a podcast. Congratulations. As the previous stats show, there are lots of listeners out there. What do you want to say to them? What's the best approach to take? The answers to those questions should provide a road map for the project you undertake. Throughout this toolkit we will refer back to "22.33," the podcast we created, to help illustrate the questions we asked, how we answered them, and the myriad things we learned along the way.

## Part 2 - Recording

This is mind-bogglingly self-evident, so it's even more surprising that it is so often ignored: The audio production you create must sound good! There are lots of podcasts out there and you might only get one chance to make a first impression. Your audio needs to be clean, clear, crisp, and loud. The good news is that with a few relatively inexpensive tools, it's easy to make high-quality recordings.

## Part 3 - Interviewing

You are only as good as your material. In over 100 interviews, we have found a nice formula for drawing guests out, avoiding yes or no responses, and for finding the story within. In this toolkit you will find the most common questions and prompts we use with nearly all of our interviewees.

## Part 4 - Editing & Production

Are you a fan of long, rambling podcasts where nothing really gets said and speakers digress and meander with no direction? **No, you say?** Then you must be prepared to take the time to edit your audio (and it will take time, especially as

you are learning in the beginning). Small editing decisions can have big results: Will you use music to convey emotions, provide a flow, or to signal a shift? Will you take the time to cut out pauses that can be off-putting to listeners?

## Part 5 - Distribution

Once you've figured out your content, you will need platforms from which to distribute your content. These platforms should allow you optimal exposure to the audiences you most want to reach.

## Part 6 - Getting the Word Out

Congratulations, your podcast has come into the world. It is full of riveting content, beautifully recorded, sublimely editing, and available on a dozen platforms simultaneously! Alas, now is not the time to kick your heels up and count downloads. As soon as you have created and launched your podcast, you need to find as many ears as possible. Push yourself creatively to find ways to make your podcast a valuable tool for others.

## Part 7 - Programming with your Podcast

Don't forget that the audio content you've produced can also be repurposed for use in other projects, programs, and initiatives. In this section, we present you with a few creative examples of programming that can be designed around your podcast.





## part 1 - design

We started 22.33 with the following questions:

» **What is 22.33?**

*22.33 is an audio podcast featuring “life-changing stories” from ECA exchange participants.*

» **Why that name?**

*We wanted a name that is memorable. Title 22, Chapter 33 of the U.S. Code--signed into law by President Kennedy--codified government-funded educational and cultural programs and established ECA. So, it's on point, but without screaming USG. Plus it sounds cool.*

» **Who is the intended audience?**

*The general public, especially young people and students. Travelers and wannabe travelers. People who can relate to stories that feature the full spectrum of human situations and emotions. The goal is to create a community drawn to travel, adventure, and human stories. While it is true that 22.33 might serve as an effective recruitment tool for ECA programs, the stories will be presented as told and not edited into overt promotion for ECA programs. Research shows that audiences--particularly youth*

*audiences--are drawn to authenticity. Letting people share their enthusiastic stories from exchanges will resonate on its own.*

» **What are the guiding principles behind 22.33?**

*We believe every international exchange experience is transformative--to the participants or even those interacting with the participants--but in a unique way for each individual. 22.33 seeks stories that illustrate the full range of growth, adventure, discomfort, experience, etc. that go into an international exchange. In the course of taking listeners to exotic locales, strange situations, and moments of enlightenment, 22.33 will softly--but profoundly--impress upon listeners the value of exchange programs and the importance of ECA's work.*

» **How will 22.33 be different than other ECA or State communication products?**

*While we are passing along stories that were born from ECA exchanges, they may not be about the exchange program itself. (Sometimes you have a moment of enlightenment in a classroom, but just as often it might come on public transport, or immersed in nature, or at a social occasion.) We are not striving to describe the specifics of how our exchange programs work, or to give statistics about programs, or even to directly promote these programs (there are other platforms that do these things). We seek to hit people on a human level and leave impressions that can't be made with facts and figures. It's not uncommon to hear people in ECA say, “We need to do a better job telling our story.” That's the space 22.33 lives in.*

» **What is the clearance process?**

*This will vary for every post or office and will depend on your topics and speakers.*

*If someone is speaking on behalf of the USG, it is imperative that the relevant clearance protocol is followed--as you would do with any outward-facing information product. 22.33 relies on interviewees talking about personal life experiences that happened on their exchanges, and not on policy-related issues. Guests and relevant ECA offices are invited to preview individual podcasts before they air. A written transcript is produced for every episode which verifies exactly what has been said.*



You're not going to get people to care about it unless they can relate to it on a basic **human** level.

— Jessica Abel, *Out on the Wire*

## the answers to our first batch of big guiding questions led to these, more focused questions:

### » **What will the format be?**

*First-person narratives. We want the listener to feel like the interviewee is telling them stories from their time abroad, without the intrusion of an interviewer, who is generally edited out. The audio is edited, assembled, and music is added to achieve a genuine story arc, even if it is a collection of anecdotes.*

### » **Why?**

*Humans are wired to receive stories. Give someone a statistic and they might remember it for a month; share a story with someone and they may never forget it. ECA exchanges create numerous profound impressions with participants every day, but before 22.33 we had few outlets to tell these stories.*

*Everyone has a story to share. Guiding participants through questions that form a narrative arc and editing each episode to reflect a personal story allows the listener to experience empathy.*

### » **When will we release it?**

*22.33 was in pre-production for a full year, allowing us to find stories, hone the craft of production, and curate enough episodes for six months. This allowed us to fully concentrate on other aspects of distribution and follow-up when we launched. It might be better to wait and stockpile content than to set the difficult and stressful goal of trying to produce material against strict deadlines.*



Authority comes from directness and **authenticity**, not distance and formality.

— **Jessica Abel, Out on the Wire**

» **What host platform/s will we use?**

*There are a plethora of podcast hosting platforms. We chose Anchor.fm, an easy to use, free platform that allows us to simultaneously put 22.33 out on numerous podcast sites.*

» **Where can listeners find it?**

*On all major podcasting platforms. The top three are **Apple**, **Spotify**, and **Google Podcasts**, but 22.33 is also available on **Anchor**, **Blubrry**, **Breaker**, **Bullhorn**, **Castbox**, **Castro**, **Himalaya**, **iHeartRadio**, **Listen Notes**, **Luminary**, **myTuner Radio**, **Overcast**, **OwlTail**, **Player FM**, **Pocket Casts**, **PodBean**, **Podchaser**, **Podnews**, **Podparadise**, **Podtail**, **Podyssey**, **RadioPublic**, **Soundcloud**, **Spreaker**, **Stitcher**, **TuneIn**, and **YouTube**.*

*We have a dedicated **webpage** that features an embedded audio player for those who want to listen directly from a web browser. The website also includes bonus content such as a show archive, guest pictures, complete transcripts, and links to exchange program information.*

*Listeners can even subscribe to **email alerts** when new episodes are released.*

» **What makes a story eligible for 22.33?**

*There has to be some connection to an ECA program, but that's it. It could be first-hand stories from ECA alumni, or from a program implementer, or a host family or a friend/relative of a participant who has been influenced by their experience.*

» **How long will each episode be?**

*20-35 minutes is thought to be the perfect length for people commuting to or from work or school.*

» **How often will it come out?**

*Weekly, in time for the Friday morning commute (EST) with two or three bonus episodes a month.*



## part 2 - recording

### Recording Equipment:

Good news, a professional-sounding podcast can be created with minimal investment. Here's what you need:

- » **A portable audio recorder**

*We started with a **Zoom H4n Pro** which is versatile, easy to use, and has great results. For interviews requiring two microphones, we recently upgraded to a **Zoom H6**.*

- » **Decent microphones**

*For under \$100, you can get a great microphone. We use **Shure SM58**, but there are many to choose from.*

## that's about it! but, while we're at it:

- » **A ready supply of batteries**

*We use rechargeable 'AA' batteries and always have a ready supply on hand.*

- » **Some appropriately-sized microphone holders/stands**

- » **Some large-capacity SD cards**

*16 GB should work.*

### Software:

We record directly into the recorder's SD card and then upload the WAV file onto laptops we use for editing. This is a little more cumbersome than recording directly to a computer, but it helps make our footprint lighter when recording (especially in the field). We use three main programs.

- » **iTunes**

*Which is a great space for organizing files in folders, listening to audio playback, storing podcast music, etc. Also, when you open your large WAV audio file in iTunes, it automatically converts it to an MP3.*

- » **GarageBand**

*GarageBand is our editing platform. There are numerous free or low-cost audio-editing programs out there, some of the more popular include Audacity, Adobe Audition, WavePad, and ProTools. .*

- » **Auphonic**

*A site to which we upload finished episodes for final audio mastering.*

- » **We also store finished episodes, raw audio recordings, photos, and other 22.33-related files on our team Box account which is invaluable.**

*An hour-long interview might be a full gigabyte--so you need a good place for data storage!*

### Recording Space:

We normally record 22.33 in a "little nook" that isn't even sound-proofed, it just doesn't have a fan, and is the quietest room we have access to. (By virtue of not having a fan, it is also the hottest room we have access to, so we don't need to ask tough questions to get our participants to sweat!) That said, we have recorded in people's offices, cafes, empty college classrooms, hotel meeting rooms, and once on top of the National Cathedral. Which is to say that a pristine, sound-proofed studio is nice but it is by no means essential to producing good podcast audio. You can get usable audio almost anywhere if you master using a good microphone and speaker.



If you're wanting your interviewee to open up a bit and tell you **something real**, you can tell them a personal story, and chances are they'll tell you one in response. It's **human nature**. If someone opens up to you, you trust them enough to open up in response.

— Jessica Abel, *Out on the Wire*

## part 3 - interviewing

You know best what messages you want to convey in your podcast. Guest speakers are often invaluable in helping offer expertise and opinions about topics. But the difference between a good and bad interview is whether or not people listen to your episode.

For 22.33, we decided on a storytelling format. Interviewees are encouraged to tell stories or anecdotes from their exchanges and these stories are assembled to create a single first-person narrative. The point is not to tell listeners how great exchanges are, rather to “show” them by relating a series of unique events. The results--when done right--are more entertaining and authentic for listeners. We strive to highlight people's successes and challenges, blended with their emotions, to create opportunities for empathy. We believe that stories about exchange that lead to empathy are more powerful than descriptive narratives that simply explain exchanges. A recent [blog](#) from the USC Center on Public Diplomacy outlines 22.33's strategy further.

We have, through trial and error (and well over 100 interviews) developed a series of questions or prompts that both encourage the kind of

deeper, more thoughtful responses we are looking for and also help create a nice story arc when put together. Here are some of our go-to questions. All are situational, depending on individual circumstances, and depending on the direction the interview goes, can be asked at different times.

- » **Describe what your expectations were before you arrived--what did you think you would find?**
- » **Describe what it was like at the beginning of your exchange--can you think of specific times when you felt particularly foreign.**
- » **Describe a specific time when you felt you had acclimated--even just a little--to your new culture. Describe the situation and how it made you feel.**
- » **Describe a time during the exchange when an assumption you had was proven wrong.**
- » **What did you learn about yourself/your country/your culture while living abroad?**
- » **What is one thing that the United States could learn from \_\_\_\_\_? What is one thing that \_\_\_\_\_ could learn from the**



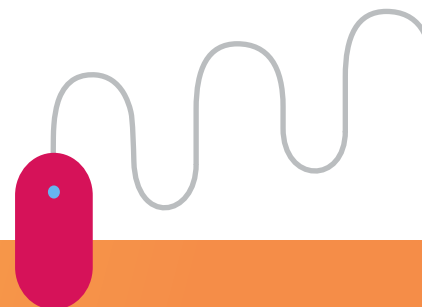


If you are underprepared, one question that always works is: “What did you think \_\_\_ was going to be like before you started, and then what was it really like?” This will almost always yield a great answer, because it evokes two stories, and it evokes a lesson.

— Jessica Abel, *Out on the Wire*

#### United States?

- » Describe a moment on your exchange when you felt particularly proud.
- » Describe a time during your exchange when you were the beneficiary of an extraordinary act of kindness.
- » Talk about the time on your exchange when you laughed the hardest.
- » Describe a time on your exchange when you said to yourself: “I wish my friends or family back home could see me now.”
- » Describe why (or why not) you became more optimistic as a result of your exchange.
- » When you turn on the radio back home, what song will immediately transport you back to your exchange? Describe the memories.
- » When you close your eyes and think about your exchange, what do you see? Hear? Smell? Taste?
- » Please share one crazy food story.
- » Imagine you are in your home country and you did not participate in your exchange. What is different? What are you missing?



## part 4 - editing & production

### Editing:

1. *First rule: Try and cut everything that does not absolutely belong in the episode.*
2. *Don't allow someone to "talk themselves into" the point they are trying to make; start with the point itself;*
3. *Cut things that are unclear or superfluous to the main story;*
4. *Cut things that are repeated or redundant;*
5. *To the best of your ability, try and cut habits of speech, pauses, and filler. Ex: "Um," "You know," "Sort of," etc.*
6. *Use your judgment, but try to retain spontaneous human moments like laughter, amazement, or emotional responses*

(See annex for step-by-step editing tips for GarageBand.)

### Music:

Music adds a lot to podcasts. It can help signal a mood in a powerful, emotional, or dramatic way. It can help with narrative transitions or with the pace of an episode. Using music is an easy way to make routine audio stand out and sound both more polished and professional. The problem is that most music is copyrighted and, unless you want to pay the cost of licensing music for your podcast (which is both expensive and very time consuming), the best options are:

#### » Use original music, composed for the podcast

*Do you have a musician on staff? Or, are you feeling adventurous on GarageBand? Great!*

#### » Obtain permission to use music by the creator or license-owner of a piece of music

*Sometimes artists are willing to let people use their music for free because they like the project or there is an opportunity for publicity.*

#### » Use music in the public domain

*Music from 1923 and earlier is in the public domain in the United States. For more information about public domain laws regarding music, check out the [Public Domain Information Project](#). One source for pre-1923 jazz is [Classic Jazz Online](#), which has free mp3 downloads that are searchable by year.*

#### » Use royalty-free music or music in the Creative Commons (CC)

*There are a number of places you can find royalty-free music (22.33 generally uses [Free Music Archive](#).)*

*Currently, there are six types of "CC licenses", which allow varying degrees of use and impose varying requirements on users. To achieve this diversity of options while keeping things relatively simple, creative commons mixes and matches four key license approaches: attribution, noncommercial (NC), nonderivatives (ND), and sharealike (SA).*

- *NC allows you to use the licensed work non-commercially;*

### Additional resources:

1. [How to download free music: a totally legal & comprehensive guide \(Billboard Magazine\)](#)
2. ["Using copyrighted music and media in your podcast" \(Learning Solutions\)](#)
3. ["Music for your podcast - podsafes music" \(Blubrry\)](#)

- *ND means you cannot change or remix the work;*
- *SA allows you to remix a work so long as you share it under the same cc license that covers the original work;*
- *And attribution, which is currently in every cc license, requires you to give credit to the rights-holder when you use the work.*

*Because 22.33 is a non-commercial podcast, we can use the above cc music. Note, we always give attribution of the songs/artists we use in the end credits.*

#### **Audio Tips:**

Besides meandering hosts, a lack of good material or guests, and sloppy editing, the **most common pitfall** of podcasts is the sound quality. Listening to something that sounds like it was recorded in a tin can or during Alexander Graham Bell's original telephone experiments is not pleasant. Even with phenomenal material, people won't lend their ears to podcasts with poor audio quality.

Here are some lessons for getting the best sound quality possible.

» **Know your equipment.**

*You've invested in a decent recorder and microphones, so take the time to learn how to use them properly.*

» **Make sure the interviewer speaks clearly into the microphone.**

*Don't be afraid to coach them on this or to remind them during the interview, if necessary.*

» **We highly recommend that the interviewer conducts the interview using headphones attached to the recorder.**

*This allows you to hear the interview as it is being picked up by the recorder. Minor adjustments that might not be apparent to the naked ear will be easily noticed using headphones (at a higher volume than the speaker's voice).*

» **Finally, we take the extra step of mastering our final, edited podcast episode files.**

*This helps clean up the sound, even out the varying levels of the recording, and boost the overall volume. We use a service called **Auphonic**, which offers inexpensive but high-quality mastering for low prices, but there are multiple such services available. This extra step is one of the open secrets to why our podcast sounds better than most.*

#### **Transcripts**

Every episode of 22.33 comes with a transcript. We originally added this step as a way to document all of the content that was being produced, and in case it was necessary for a clearance process.

However, we've found a huge added bonus to having a transcript: English language programs. We've worked closely with ECA's English Language Programs team to flag each new 22.33 episode for English teachers working in the field. This has proven popular as a listening tool, to teach the use of vernacular language, to learn more about U.S. regions, and traditions, and more. U.S. English teachers overseas have presented 22.33 at professional conferences, introducing the podcast as a specific tool and sharing how teachers can generally incorporate podcasts or audio tools into their classroom exercises.

We use a transcription service called **Rev**, but there are many to choose from.

## part 5 - distribution

### » **What is hosting and why do you need it?**

Once you have recorded, edited, and produced a podcast episode, you'll need to make it available for the world to listen. A podcast hosting service provides online storage for all your podcast files. This is what podcasting apps and websites connect to when a listener clicks the play button.

Hosting service providers also notify the podcast listening platforms when you upload a new episode of your podcast, and sends the show's details, including episode number, description, and artwork. This is all done through a customized RSS feed.

Another important feature of hosting services is providing analytics about your podcast. Some common metrics include the number of downloads, city or country geographic information, and the types of devices used by listeners.

### » **What are some examples of good hosting providers?**

There are many hosting companies available ranging from free to paid to enterprise level. 22.33 uses [Anchor](#), which is a free host that was recently acquired by Spotify. Other podcast hosting providers include Blubrry, Buzzsprout, Podbean, Libsyn, and Simplecast.

### » **What is the difference between hosting services and podcast apps?**

Podcast "hosting" only covers the storage of your podcast's audio files on a web server. However, your audiences will search for, discover, listen to, subscribe, and download your podcast through podcasting platforms such as iTunes, Spotify, and Stitcher. While many hosting services also offer an app or website platform for listening to podcasts, this is not always the case.

Most hosting services will automatically submit your podcast into the directory of more than one podcasting platform. For example, Anchor automatically submits 22.33 to nine major platforms.

For podcasting platforms that are not automatically integrated with your hosting provider, you can manually request to be added by providing them with your show's unique RSS feed.

## part 6 - getting the word out

Knowing your intended audience is crucial. It influences how you communicate about the podcast, where and how you distribute it, and your creative and editorial decisions. When we created 22.33, we knew we wanted a product that would appeal to the general public, which meant creating a product that was universal in its topics or themes and communicating as often and widely as possible to get the word out. Over time, however, we learned that even with a wide net we have to identify specific audiences. Here is what we have found.

### **Audience**

General public. Easy, right? But what does that mean? Working inside out, here's a more accurate snapshot of how specific audiences can become promoters:

#### » **ECA colleagues**

22.33 provides a great opportunity for ECA employees to learn from stories about the diversity and scope of ECA programs, and to hear memorable anecdotes about how ECA exchanges have a profound impact on participants' lives and within the communities where these exchanges occur.

One ECA DAS said, “Every episode teaches me something new about ECA.”

#### » ECA Program Offices

Each episode highlights a participant from a specific ECA program. It provides a great opportunity for that program office to promote the work they do by:

- Promoting each relevant episode on their social media feeds;
- Incorporating stories from relevant episodes in public remarks by ECA officials;
- Embedding the link to relevant episodes on program websites;
- Using relevant episodes as examples for current and future participants, both to better understand the program and to hold up as good examples of how to tell their individual exchange story.

#### » Regional Bureaus

Every regular 22.33 episode highlights a specific region; regional bureaus can promote each relevant episode on their social media feed/s;

- Incorporating stories from relevant episodes in public remarks by bureau officials;
- Embedding the link to relevant episodes on their websites;

#### » Functional Bureaus

- Not only are 22.33 episodes unique by region, but also by theme. Relevant State offices are encouraged to promote episodes that thematically match their work (ex. human rights, disability rights, entrepreneurship, economic themes, women’s issues,

countering violent extremism, democracy, etc.);

- Incorporate individual stories from relevant episodes in public remarks by office or bureau officials;

#### » Overseas Missions

- Relevant overseas posts are notified when episodes involving their country or region are released; the easiest action is to use social media platforms to highlight the podcast;
- When possible, invite the episode interviewee to mission events and create listening parties around the episode;
- Use as a classroom tool during school visits;
- Incorporate stories from the episode, when appropriate, into public remarks or media kit;
- Share with mission colleagues to help illustrate to colleagues the power of exchanges;
- Share with local partners;

#### » American Spaces Staff and Visitors

- Country or region-specific episodes can provide programming opportunities, such as listening parties, at American Spaces;
- Relevant episodes can be promoted on American Spaces social media platforms;

#### » ECA’s Implementing partners

- Relevant 22.33 episodes offer implementing partners a great avenue to promote their work, on social media, embedded on websites, or incorporated into their promotional tools;



- Episodes can be used both as recruitment tools and also examples for current participants on how to better tell their individual exchange stories.

#### » **ECA Alumni**

- 22.33 is a great vehicle for ECA alumni to promote the work they are doing, via social media and their websites and/or organizations;
- It is also a good teaching tool, for alumni coordinators and at alumni events to showcase how alumni can tell their individual exchange stories;
- At Post, the podcasts can be used with local alumni networks, perhaps ultimately becoming a catalyst for alumni networks to undertake their own podcasts.

#### » **Current ECA Participants**

- Can be used as a tool for current participants on their exchanges, or as a dynamic element within pre-departure orientation sessions.
- Knowledge of 22.33 can help inspire newly-minted alumni to collect and collate their stories differently--and become the next season of 22.33.

#### » **Future ECA Participants**

One of the overarching themes over the course of 22.33's first 60+ episodes is the powerful positive impact of the ECA exchange experience. Program offices, implementing partners, posts, etc., should also view 22.33 as a recruitment tool for future participants and efforts should be made to make the podcast available in places where they typically recruit from.

#### » **English Teachers and English Students**

Every 22.33 comes with a transcript on our [website](#). One of the great unintended

consequences of this decision is that, with a transcript, episodes become much more dynamic sources for English language learning.

- The Office of English Language Programs, Regional English Language Officers, English Language Fellows, Fulbright English Teaching Assistants, and others can find ways to incorporate 22.33 into their activities, including listening comprehension, vocabulary, and lessons on English vernacular language. While at the same time, teaching international students about different U.S. regions, professions, customs, etc., as well as introducing them to regional and international accents and speech patterns;

#### » **U.S. Students**

Great opportunities for U.S. teachers to highlight current or historical events, specific regions, or cultures;

#### » **Study Abroad Programs**

22.33 is a great platform for schools and organizations to promote the power of international exchanges--both as a recruiting tool and as an example of the power of their work;

#### » **Travelers**

Strip away the fact that 22.33 showcases ECA exchange stories, and you have a collection of unique and fascinating stories of travel--feeling foreign, crazy adventures, once-in-a-lifetime experiences--that any traveler or aspiring traveler can immediately relate to and be interested in.

#### » **And...the General Public**

## part 7 - programming with your podcast

The beauty of audio content is that once your podcast is out in the world, it can be repurposed for multiple programming needs. Below are a few examples of how you can program with your podcast.

### » **English Language Learning**

*ECA's English Language Programs include weekly 22.33 episodes in their notes to the field so teachers can use the podcast in the classroom as a **learning tool**. Written episode transcripts provide opportunities for additional language learning activities.*

### » **Teaching Storytelling:**

*Given the first-person narrative of each episode, we used 22.33 to teach the basics of **storytelling** to program participants, alumni, and staff by using audio clips to demonstrate the elements of a good story.*

### » **Episode Discussion Guides:**

*In collaboration with American Spaces, we developed a number of **discussion guides** to promote critical thinking, cross-cultural conversations, as well as thematic learning. Since each episode of 22.33 features a different country and topic, you can supplement your curriculum with an episode and build a discussion around it.*

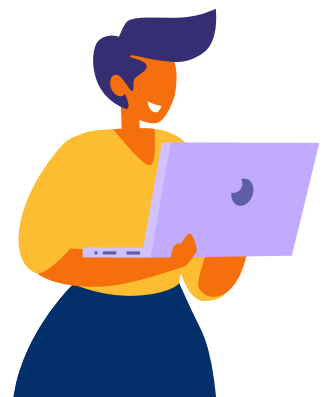
### » **Virtual Listening Parties:**

*Similar to **virtual book clubs**, virtual listening parties allow Embassies, American Spaces, and classrooms to connect with groups in the United States. around one episode (or a series of episodes around one theme) to listen*

*together and discuss over a virtual connection. Listening parties can be organized in conjunction with language learning, around a specific topic to supplement a larger initiative, or to connect classrooms around global issues.*

### » **National and International Commemorative Days:**

*Scheduling the release of your podcast episodes to align with commemorative days (national and international holidays or declarations) can be part of your outreach plan. A full list of UN International Days can be found [here](#). For example, we recently amplified social media efforts around International Space Week by **posting** about our episode featuring a NASA astronaut who was part of ECA's U.S. Speakers program. Also with the recent growth of podcasting around the world, there is now an **International Podcast Day** celebrated September 30. This is also a great time to align launching podcast training programs, highlighting a high profile episode, or engaging the discussion around media literacy.*



## part 8 - annex

### i. Recommended Book / Articles

Jessica Abel. ***Out on the Wire: The Storytelling Secrets of the New Masters of Radio*** (Broadway Books) 2015

***22.33's Life-Changing Stories of International Exchange***  
(USC Center on Public Diplomacy blog)

***Teaching Podcasting: A Curriculum Guide for Educators*** (NPR)

***Project Audio: Teaching Students How to Produce Their Own Podcasts***  
(New York Times)

***10 Life Lessons I Learned From Starting A Podcast*** (Medium)

***Want To Be Heard? 11 Crucial Tips For Starting A Podcast*** (Forbes)

***How to Start a Podcast in 2019***  
(Transistor.fm)

***How to Start a Podcast: Every Single Step***  
(The Podcast Host)

***Six Months into 2019, What Do We Know About the State of Podcasting***  
(Harvard Nieman Lab)

***How to Make Your Podcast Stand Out in a Crowded Market***  
(International Journal of Science)

***How One Professor Uses Podcasts to Teach Empathy and Social Justice*** (EdSurge)

***Crash Course on Podcasting***  
(Prof. Jessica Calarco, India University)

***How Podcasts Can Improve Literacy in the Classroom*** (Common Sense Education)

***Teaching the Art of Listening: How to Use Podcasts in the Classroom*** (Teaching NOW)

***A Guide to Creating a "How to Listen" Guide***  
(Radio Public)

***How to listen to a podcast***  
(Rashomon Podcast)

***How Podcasts For Kids Boost Their Learning Potential*** (Study International)

***Crafting Stories, With and Without Happy Endings*** (Creative Mornings)

***After a Breakout Year, Looking Ahead to the Future of Podcasting*** (TechCrunch)

### ii. Our Favorite Podcasts

***The Daily*** - Storytelling meets current events by the New York Times.

***Memory Palace*** - Obscure stories from history, beautifully written and told.

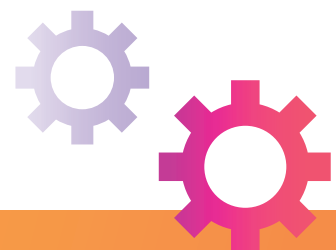
***Criminal*** - A blend of first-person and narrated true-crime storytelling.

***Rough Translation*** - Stories from abroad that connect back to the United States.

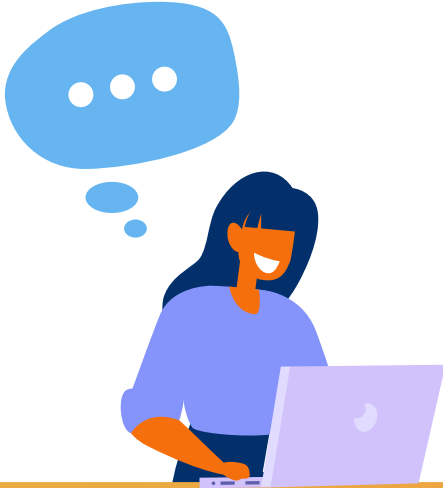
***Snap Judgement*** - Real stories, great music, constantly interesting.

***Longform*** - Curates some of the best long-form audio journalism.

***This American Life*** - Story-based journalism focused around themes--arguably the first great podcast (certainly one of the most influential)







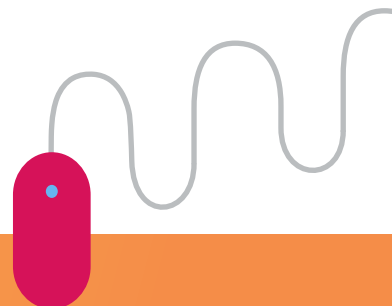
If you tell the story without the moment of reflection at the end, it loses grandeur. Moving to the general statement takes you out of the province of bar story and into the world of literature...

— Jessica Abel

#### iv. Detailed step-by-step GarageBand editing guide:

##### » Starting a new project:

1. *File: New*
2. *Choose New Project (select "Empty Project")*
3. *Choose "Create"*
4. *Go to "Track" drop-down menu, choose "New Track" - choose "create"*
5. *Repeat*
6. *Repeat - You now have four track lines*
7. *Minimize the "Library" panel on the left*
8. *Minimize the "Control" panel at the bottom*
9. *Unclick the two purple boxes at the top ('1234' and metronome)*
10. *Go to "Mix" drop-down menu, choose "Show Automation"*
11. *Go to "Edit" drop-down menu, deselect "Snap to Grid"*
12. *Drag your audio file (either from your desktop or directly from iTunes) into the empty track second from the top.*



**» Editing:**

1. Go through the audio track and make edits between interview responses.
2. Use “Edit/Split Regions at Playhead” to make edits
3. Label each section in a shorthand you will understand (i.e. “Intro,” “Flight to Capetown,” “Eating Sheep Head,” etc.
4. At the end of this step, you will have broken down the audio into the basic building blocks, or chapters.
5. Figure out your “opening audio” (Hint: The best cold opens are fairly short, provocative, and can take advantage of audio that doesn’t fit the general story arc. It should be provocative and try to grab the listener.
6. Drag the cold open to top empty track line and all the way to the beginning.
7. Move the “Intro” block to the top line, to the right of the cold open.
8. Rearrange the rest of the building blocks into the basic story arc you want to create. Sometimes interviews progress naturally and very little rearranging is necessary. Other times, you might find yourself moving pieces all over the place to achieve the right story arc.
9. At the end of this process, all of the audio building blocks will have been moved to the top track and should be in the correct order.

**» Share to iTunes/Save:**

1. In GarageBand go to “Share/Song to iTunes.”
2. Once in iTunes, label and file the audio in an appropriate playlist
3. Drag the file from iTunes to your desktop, creating an MP4 on your desktop
4. Open Box

