

# Start A Podcast Webinar

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## SUMMARY KEYWORDS

podcast, religion, listeners, transcription, academic, episode, website, frankly, megan, folks, people, giggles, nerds, draw, listed, transcription service, logo, work, humanities, minutes

## SPEAKERS

Megan Goodwin, Ilyse Morgenstein Fuerst

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Ilyse Morgenstein Fuerst 00:00

This is Keeping It 101, a killjoy's introduction to religion podcast... webinar? About "So you want to start a podcast?" What's up nerds? \*laughs\* I got to say it this time!



Megan Goodwin 00:14

\*giggles\* I'm excited for you.



Ilyse Morgenstein Fuerst 00:16

Hi, hello! I'm Ilyse Morgenstein Fuerst, a scholar of religion, South Asia, Islam, race and racialization, and half of our podcasting duo. Hi, hello. I am Megan Goodwin, a scholar of race, gender, sexuality, (all of which is to say politics) and American religions, and I am the other half of our podcasting duo! Today, we're gonna give you a really short, uh, webinar-- for lack of a better word-- about starting a podcast! So, since these tend to be kind of boring, and a little bit drawn out, let's not do that, Megan! Let's jump right in, shall we? \*laughs\* Let's definitely jump right in, and I wish there were a better word than webinar. I hate it so much. But... oh, well. We're stuck with it. Okay, let's do this thing! We're doing this webinar in part because it helps you, our dear nerds, who have asked for some help and, um, suggestions on how to get started on your own public humanities and specifically podcasting projects, but we're also doing it in part because last year, in 2020, we won a New England Humanities Consortium Seed Grant. And this was part of how we posited reaching out and concrete ways to make legible the work that goes into a project like ours. So we were generously funded by the NEHC in 2020 through 2021, and this is kind of our wrap up, gift back to you, our dear listeners, who are interested in podcasting, public humanities, and making your work accessible beyond your classrooms and your institutions paywalled journals. Yeah! There is room for everyone to make their work accessible and interesting to folks, both inside the academy and beyond the academy. So we would love to have you on the team. Come make podcasts with us, won't you? So, a little bit about our show-- we are a podcast that helps our beloved nerds make sense of religion. I won't read you this whole slide, but this is the breakdown of what we're trying to do with the project. You might notice that some of the text is purple and underlined. Those are hyperlinks. So if you click them, you can see examples of our show notes, our shoutout to Sarah Achmed and citational politics, or a link to our bios, which, actually we're going to talk about in a minute anyway. Do you want to add anything, Ilyse? Yeah! I think that our goal on Keeping It 101 is to have 40-50 minute podcast episodes, sometimes less (VERY

rarely more), really walk listeners at all access points through the basics of why we care about the subject we care about. And so that's kind of where we're coming from today in this little webinar. Yep. And why they should care about the subject that we care about, because, a lot of times, they might think they are done with religion, but as we like to say in the pod, religion is not done with us. 100%. Alright, let's keep it 101 about us. Megan, do you want to introduce yourself more broadly in case folks stumble upon us having not met us before? Sure! I am Program Director for Sacred Writes (that's W-R-I-T-E-S), which is a Henry Luce Foundation funded project that promotes public scholarship on religion, hosted at Northeastern University. I, as I said, work on gender, sexuality, race, politics, and contemporary American religions. My first book is "Abusing Religion: Literary Persecution, Sex Scandals, and American Minority Religions," now available through Rutgers, and also the subject of our chat on our Religion and Pop Culture episode. I am, as I have said, a professional explainer of why you should care about religion, even if you're not religious yourself. And usually, I will keep explaining why you should care about religion even after you have asked me to stop. Well, and that leaves me, I'm Ilyse Morgenstein Fuerst. I'm an Associate Professor of Religion and the Associate Director of the Humanities Center at the University of Vermont. I work on Islam, specifically in South Asia, and I think about the racialization of Muslims, and I'm really obsessed with global history of Imperialism, hate speech, and the development of religious categories. I wrote a book too! It's called "Indian Muslim Minorities and the 1857 Rebellion." But more importantly, I do this gig with you, Megan, because I care a lot about translation. So not just from all the various languages I use to do my work, but from nerdery into common parlance. Because I'm a mom! And I spend all day talking in ways that people who are super smart but have not yet learned anything, might-might be interested and curious about the world around them. Which doesn't make our listeners our children, but it does sort of mean that I'm good at this translation work.

M

Megan Goodwin 04:59

Yes. Can confirm. You're great at this translation work!



Ilyse Morgenstein Fuerst 05:04

So, one of the things that we get asked a lot is, "Oh my god, we love your podcast, how do we do it?" And the thing is, is that we've learned a lot from others and we want to make clear and transparent as is part of our pedagogical framework, how we do the work we do. So, Megan, if you want to start a podcast, shall we get into the making of the sausage of a podcast? Do you want to start a podcast? Sure, we all do. Alright, so I made this cute little chart about what goes into (I don't love a sausage metaphor here...) \*laughs\* Here's the universe of podcasting. So, start with time. Think about concept and content. We'll talk you through the basics (the VERY basics) of production, and how you let people know that you've done all this work. Yeah, and if I can add, Goodwin--

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Megan Goodwin 05:58

Please do!



Ilyse Morgenstein Fuerst 06:00

We have-- You have gloriously made the bubbles about the relative sizes of what, like, the time consumption and the effort you should put in. But all of this advice today assumes that you, random listener, are doing this work yourself. There are plenty of other podcasting models that have audio production teams, marketing teams, like, managements right? But you and I started this podcast as a little bit like garage, gutter punk rock. We had some instruments, and MAYBE an amp. And that was it. And we, like, plugged in--



Megan Goodwin 06:40

And a desire to rock.



Ilyse Morgenstein Fuerst 06:42

And a desire to rock. And ROCK, we have. But so, if you are, for example, starting a podcast, but you are affiliated with a digital magazine, or an academic unit of a-- of like an academic guild or your university, you might have different needs, different resources, or different access. We are literally coming at this from guitars, amps, desire to rock. Mhm, mhm. \*giggles\* Homemade t-shirts and zines. That's our level. But yeah, it's possible that folks at your organization or university have already done some of this and might be willing to help you. And that sounds nice. I hope they are! \*sighs\* So let's jump in to time as our first bubble of things that we need to think about. \*giggles\* This is a stumbling block of mine, because I am not good at, uh, perceiving linear time. Uhhhh, so let's start with, ahhhhh, podcasting takes a lot of time and however much time you think it takes, I don't know, double it, triple it. You won't be disappointed if it takes less than that. But, uh, if you are Ilyse and I, you might be surprised at how much more time it takes than you expected it to. So, this isn't something that you can just kind of bang out in an hour. At the same time, you can break it up so that it fits into your schedule, like we have. But! We went through and estimated how much time we spend on each episode, thinking from conception and planning, to scripting, to actually recording, to then mixing and producing, and then releasing and then promoting and... what, where did we start? I think we were like, "Oh, it takes us, like, I don't know, five hours?" And then after we wrote all the steps out, we realized it was like, it's like 20-- it's like 20 hours per episode. And that's now that we're good at things like audacity and making visual sound bites. So... yeah. Yeah! It definitely takes more time than we had anticipated. I think as podcast listeners, we sort of assumed that a 45 minute episode would take those 45 minutes. But as teachers and university professionals, we thought, "Okay, the 45 minutes I do in a lecture, that translates to like, at this point in my career, maybe an hour, an hour and a half of planning, and prep, and fiddling with slides... So like, yeah! This will take, you know, three hours." And I think we were, um, shocked-- just shocked!-- by how much time it actually takes. Now granted, we've worked this out so that as a biweekly podcast, that roughly coincides with an academic semester, that--that in the course of a week, we're not working 20 hours on that podcast. But in the course of two weeks, which is sort of like the lifecycle of our episode structure, we really are working 20 hours. And so, think about what kind of podcast you want to have. What kind of time do you have to devote to it should be a driving force in what kind of podcast you want to have. If either of us were doing this solo, the kind of work that we're producing now would be impossible without having support. Absolutely. \*sighs\* Yeah. And by the way, did we mention that we're grateful for the support of the New England Humanities Consortium? Because that has made a lot of our work a lot more possible in this past year. So, we appreciate you. Yeah. That bought time.



Megan Goodwin 10:14

Sure did.



Ilyse Morgenstein Fuerst 10:14

So! Having thought about time, let's move on to concept. How are you developing an idea for what you've got? So, you should be asking yourself, "Why this subject? Why this approach? Why you, why now, and who cares, or should?" It's one thing to sit around, having had too much tea, or coffee, or sparkling wine, and say, "We're hilarious, we should have a podcast." We know that's the joke about podcasts!



Megan Goodwin 10:48

\*giggles\* We are hilarious, though. Cause like--



Ilyse Morgenstein Fuerst 10:50

Sure. Absolutely. But we know that the gag about podcasts is that everyone with half-thought idea, and like, a really strong sense of ego--



Megan Goodwin 10:56

\*cackles\*



Ilyse Morgenstein Fuerst 10:59

\*laughs\* --has a podcast. And listeners, that's true. But! The reason that Keeping It 101 has now been supported by the New England Humanities Consortium, as well as a Public Humanities Fellowship from the University of Vermont, is that we had a sense of what this podcast COULD do, and WHY it SHOULD be doing it. And you should spell that out, if not to your listeners, then certainly to yourself as you are doing the writing, or the talking through of what you want your podcast to do, achieve, and be about. Yeah! I also, we're fans of transparent pedagogy, so I think we have been clear from the jump of why we think this subject is important, why we are approaching it the way that we do (which is very transparently), again, pedagogical, we are not a chat podcast, although we do a fair amount of chatting. We're a pedagogy podcast. We are a theoretical-framing-of-how-we-think-about-religion podcast, and we have been saying that from the jump, and we come back to it a lot, because we learn through repetition. Yeah. And imagining that audience is really important. Okay. Oh, yeah. Oh, yeah! We're gonna come back to the audience. \*giggles\* Absolutely. All right. Content. Goodwin, what do you got to say about content? Oh, so many things. Well, first (and we'll get into this in the other webinar that we are compiling for the New England Humanities Consortium), but your work, we think, should draw on your research! You are an expert in something, you have cultivated years of experience learning about something. So, don't think of this only as service or, frankly, only as teaching! This is pulling on the thing that you have devoted your life to learning about. But, you want to assume that not everyone who's tuning in has your training, or your particular area of expertise. So, it's not just you nerding down with your nerd bros, you're using your teaching voice. You want to have a plan, you don't just want to sit in front of a microphone and sort of jabber on, because... that is hard to listen to, friends. And frankly, I know I said we need more podcasts, but we don't actually need any more of those podcasts. So, think about, even if it's not a formal script, maybe have an outline of what you want to cover. As with any effective mode of outreach, you want to end on an action item. For us, that's homework for our listeners and our nerds. And, I mean, opinions vary here, but frankly, if it's not fun, why do it? So, I think your content should be fun, which is why we have jokes. Absolutely. And as you're researching what to put in while you're thinking about how-- like, part of the research that you should draw upon is not just the research that you are good at-- what podcasts do you like? What is successful for them? We've made no bones about it! I listened to an incredible amount of comedy podcasts, and we have modeled a lot of the structure of our podcast on high profile, comedy podcasts that have nothing to do with religion AT ALL! And that mostly are making, like, fart jokes!



Megan Goodwin 14:19

\*laughs\*



Ilyse Morgenstein Fuerst 14:21

Right? But like, those are the podcasts that I'm drawn to, that I listen to, and that I find fun. And so, since those were key words for us on our mood board about what we should make Keeping It 101, we encourage you to draw on your-- not just your scholarly expertise, but your expertise in what is appealing to you. This is a creative, intellectual product at the end of the day. So be well versed in what those sound and read like. Yes. And, I'm really glad you brought that up, Ilyse. Because I think there's a tendency for folks venturing into public scholarship for the first time to assume that it has to look a certain way, or sound a certain way, or be a certain way. And I think one of the reasons our show works is because we didn't go in and say, "Okay, well, religious studies podcasting is about interviewing, and we do X, Y, and Z." We went in and said, like, "How did this get made?" and "You're wrong about..." and "code switch." Sooo, kind of like that, but about religious studies, and also drawing on the way that we are in the classroom. And... that's what our show is. So, I think, following Ilyse's advice, if you get a sense of what you like, and what would be fun for YOU to do, your listeners will enjoy that as well. Absolutely. Let's move into the nuts and bolts.



Megan Goodwin 15:43

\*giggles\* Yes. Talk to us about production.



Ilyse Morgenstein Fuerst 15:47

Well, so, production is a lot of things. I think that what we have focused on and have made pretty decent on is all the other stuff that goes into it. So you've done your research, you've planned out what you want to do, you have a hook, you've come up with a witty (but not too witty!) title, and-- It's like the Beatles, it should get less interesting every time you hear it-- but you need to think about things like branding, right? When folks go looking for you, does it make sense? Is it on topic? It would have been weird if our title was something, like, out of the blue, like, "We Love Knitting! A Podcast About Religion."



Megan Goodwin 16:26

\*laughs\*



Ilyse Morgenstein Fuerst 16:28

When you're consistent in your visuals, and in your presentation, then-then-then things kind of fall into place. Listeners can become familiar with what you're doing and they can recognize you at a distance. But we're going to talk you through all of this. But basically for us, production is branding, platforms and the tech part of it, the cost of making a podcast (because yes, everyone has a computer and a microphone but no, not everything is free), and for us, a number one is accessibility. Accessibility is not optional. So if you're making a podcast, you need to find ways to have transcripts, and you need to have ways to make the rest of this accessible to all users.



Megan Goodwin 17:10

Yes. Absolutely. So you talked us a little bit through branding already, but you can see from the slide (and if you visit our website, or our Twitter profile) that we have a color scheme that we use! That we have a logo, thanks to-- Is it Catherine Nova? Nova? Catherine Nova, who is a former student of Ilyse's, who we commissioned to draw our logo

(which came out of a joke that I made and then found out that we have horrified our South Asian listeners by making Ilyse stand on books). So... we learned from this. But! Looking at branding, we have consistency among our fonts, we have consistency among our color scheme, and consistency, frankly, in the tone, whether we are on the air, on our website, or on our Twitter profile. So the idea behind branding-- and I know that word makes a lot of people really uncomfortable, but think of it less as trying to sell yourself and more as just making yourself recognizable for folks who are trying to find you online. So another part of your identity as a show is your musical cues, or your intro and outro music. There are a lot of decent, free options, and if you click on the record, actually, it will take you to Buzzsprout's guide to finding free music online. I also use a site called Purple Planet that has a bunch of royalty free music that you can use. There are different rules about attribution among different sites, so make sure that you're reading the fine print. If you've listened to our podcast, you know that our breaks between segments are actually old school PBS sound clips, which we're using under fair use, but fair use is murky. So the general rule of thumb is as long as you're not using more than 10% of whatever the work product is, you're probably covered. But if you are worried about that, I would say look at Purple Planet, or look at any number of these sites that Buzzsprout is directing you to, and just make sure that you're following the attribution rules that are listed for whatever you're downloading.



Ilyse Morgenstein Fuerst 19:23

Which I think brings us to platforms and equipment. So there's a lot of stuff that goes into running a podcast. We use, you know, basic microphones and a computer, of course, but you might want to do-- there's TONS and tons and tons of blogs, and if you go to our website, we will list some of the posts that we've found useful over the years about, like, what the top microphone is-- because look! Tech is changing. And so your hardware and your software matters here. Having a decent mic and not just your computer mic makes a big difference. Do you need your own radio recording studio? You do not. No. And honestly, for most of your listeners, they will not be able to tell the difference. And you're never going to please an audio file anyway. So, don't sweat it. I know Blue Yeti is kind of the industry standard for at home podcasting, and it's a good mic. I honestly use a gaming headset because, well, if you listen to the cults episode, particularly, you might notice that the more excited I get, the more I flail about with my hands and I was knocking the microphone. So now I have one on my head, which makes it harder (though not impossible!) to smack while I'm gesticulating. We use Zencast. So, if we're talking nuts and bolts, Megan and I live in two different places, and so we use Zencast, which is a podcast specific platform-- but can use it locally, just to record mp3s-- but we use it because it works at a distance, and isn't connected to Zoom, quite frankly.



Megan Goodwin 20:58

And it's free!



Ilyse Morgenstein Fuerst 20:59

And it's free. We also use Squarespace as the host of our website. From having listened to many, many podcasts, you'll know that Squarespace is a good option for your website of any kind. That's not just a joke! We really do use Squarespace, and the first year that we ran it before we had funding, we really did use a coupon code from one of the podcasts we listen to.



Megan Goodwin 21:20

Yep!



Ilyse Morgenstein Fuerst 21:22

Squarespace hosts our website, but Buzzsprout hosts our, um, essentially our recording, and does all of the distribution. And Megan, do you want to say a little bit about that?



Megan Goodwin 21:33

Yeah! So, Buzzsprout is where our mp3s of our podcast live online. But Buzzsprout also manages the RSS feed, which is how any of your, like, Apple podcasts, or Google podcasts, or Stitcher know how to find you. So, Buzzsprout both gives us a landing page-- so if we want to direct folks to a specific episode, we can do that-- but more importantly, it's what makes finding our podcast in your podcatcher of choice, possible. We'll talk a little bit about this when we talk about promotion, too, but Buzzsprout also has capability to get you listed in all the directories so that people can find your podcast. And then if you look all the way over to the left, that's Audacity's logo. And Audacity is what I use to do the sound editing for our podcast. It is free, I have literally been using it since I was in college, which is now 21 years ago. If you can, I recommend trying to download a pre-2021 version because their privacy stuff has recently shifted in ways that I make-- that I feel uncomfortable with. But it's fairly straightforward, it's not as overwhelming as something like the Adobe equivalent, and there are (because it's been around for 20 plus years) tons and tons and tons of online forums to help get you started. So, if you click on any of these logos, it will take you directly to the website for these services. You are welcome!



Ilyse Morgenstein Fuerst 23:01

Moving right along, let's be a little bit more clear and transparent about what these things cost. So, we talk about our year as two seasons-- fall and spring-- because we're academics, and that makes sense to our brains because they've been rotted from having never left school. For any-- so, I'm on the left here. So, for one year, we pay \$144 for Buzzsprout, \$20 for a website, and then we have a per transcription cost, as well as a research assistant.



Megan Goodwin 23:35

Oops, sorry, I'm just going to pop in. So, the \$20 is for the domain, so that's the keepingit101.com--



Ilyse Morgenstein Fuerst 23:40

Yeah.



Megan Goodwin 23:40

--and then we actually pay another \$144 per year, it's \$12 a month, for our Squarespace site.



Ilyse Morgenstein Fuerst 23:46

Sorry! Yeah, you're right. I see two \$144s now and I messed that up.







Megan Goodwin 23:51

You're okay!



Ilyse Morgenstein Fuerst 23:52

Okay. So that's what we do as our production costs. I will say, that if you were trying to do this on a super string budget, Buzzsprout does give you a place to send people as a website. It's not a real website, it's real skeletal, but if you don't want a personalized website (which we don't recommend, because it makes it hard to Google you)--



Megan Goodwin 24:10

Yeah.



Ilyse Morgenstein Fuerst 24:11

--but, if that were the way you wanted to start it out, you could do that. Or if your university has a, has like a, you can build your own website through them, I'm gonna give you a little pause on that, too. I know that that free label seems really attractive, but for many universities, if you put it on their server, then they own it. So whatever you're producing might be owned by your home institution, which you may or may not have feels about. So I want to be clear that there are cheaper ways to do a website and you don't always need one, especially if you're using one of these distribution services as we are, but this is our "best practices" kind of argument here. Mhm! I will say, you could probably do something through Humanities Commons, which will also be free and not owned by the MLA which hosts it, but if you are particular about your domain name-- so the, for us, again, it's keepingit101.com-- If we did it through Humanities Commons, it would be keepingit101.hcommons.org. So. But if you don't care about that, that might be a good free option while you're getting started. So Otter AI is a transcription and, essentially, meeting platform service that we use almost exclusively for transcription, but you could use for things like conferencing, and collaboration, collaboration on documents... It works, I don't want to say similarly to, but it has like a Google Doc/Google Drive feel in some parts, but what we use it for is transcription. When you are done recording your mp3 of your podcast, you upload it to Otter AI, and it spits out, within 12 hours, usually, a completely transcribed podcast. The thing is is that transcription services, even good ones, even ones that you pay for, are not perfect. So we, for the first year of our podcast, did all the transcription work ourself with help of, first of Buzzsprout beta testing transcription service, and then Otter AI. And I would say that, per episode, so 45 minutes of recording, took us about three hours to edit the generated text. So this is a big, big investment. But like we said, accessibility is not optional. The way Otter AI works is that there's an annual subscription, and there are levels of it (if you are an educator, you get a discount, so click that teacher button, fellow academics! And you just have to use a .edu mailing, uh, email account, and then it'll give you a discount). You get a certain number of minutes of transcription per cycle. And that's why a transcription per transcription cost doesn't make a ton of sense to offer you all, as listeners, because if you're only doing two in a cycle, your per transcription cost would cost a lot. For us, because we're doing biweekly episodes, our transcription costs are pretty low per episode. But that's because we're dealing in a volume. So there's a yearly fee-- it's kind of like a gym membership, right? If you're paying a yearly or monthly fee, the more you use it, the better it is, EXCEPT if you go over your monthly limit. Then it's like a cell phone in the 90s or something. Like, you don't have enough nights and weekends. We also have, through the sponsorship of the New England Humanities Consortium, hired a research assistant so that those three hours per episode, plus the time it takes to upload, is someone else's job. We paid them an hourly rate. This was an exceptional use of our grant, because it meant that we could focus on a lot of the other stuff, like writing the episodes, doing more episodes than we had planned. But if accessibility is not optional, then Otter AI, for me (and we tried out a few different services!), this is the most cost effective and the most accurate transcription service be found because you can teach it words. So it has learned-- which is creepy-- but it



has learned, like Skynet, that I say certain words with an accent. And it has, we have taught it that that word is the way I say my As. Or something. And that matters because we use a lot of, like, non-English words in our podcast. I didn't expect Skynet to start through transcriptions. But here we are! I will say, too, that accessibility is part of not assuming that you know who your audience is. So, non-hearing people follow podcasts. And if you have a transcript, non-hearing people can follow your podcast! If you want teachers to use your podcast, having a transcript for them to quickly review means that they're more likely to actually assign and use your podcasts in class. And, you never know who those teachers' students are going to be or who the people in the audience are, so some folks have a much easier time retaining, or making sense of spoken words, if you also have a transcript to follow. So, short version-- transcripts help everybody out, they make the incredibly labor-intensive work that you're doing just open and inviting to so many more people. And yeah, this is an expense, but again, for us, it is not an optional expense. So, we are delighted to have the support of the New England Humanities Consortium for this work that we were doing anyway. Awesome.



Megan Goodwin 29:42

Yay!




Ilyse Morgenstein Fuerst 29:43

All right, Megan. Let's talk about promotion. How do we make sure that folks know about Keeping It 101? Well, again, first and foremost, you have to get listed in the directory. So things like Apple, Google, SoundCloud, Stitcher, iHeartRadio-- \*sighs\* --all of these are directories that are looking for the RSS feed of your podcast. You can list them all individually. It is labor intensive and time consuming. One of the places I appreciated Buzzsprout is that they just have a page that walks you through all of this, you put in the RSS feed, which they have also shown you on your page, and you just get listed. The other thing that we didn't know when we started, though, is it can take up to a month to get listed in some of these directories, particularly Apple podcasts is really slow. So if it's important for you to be able to direct folks to Stitcher or wherever before your first episode launches, make sure that you give yourself some time for that. We also like to promote the pod by doing quickie teasers, and this past year, we started doing visual sound bites. So these are audio clips that just have the logo above them, and Ilyse goes through-- or, now our RA goes through-- and adds captions so that you can both read and hear just clips from some of the most interesting, or important, or, you know, funny, pieces of an episode. We have both our own website and we do a lot of promotion on Twitter, both as a way to let folks know that episodes are coming, but also, once they've been released, we go through and do what we call resource threads. So, we provide additional links, we walk readers through the most important pieces of the conversation that we're having, and it's also a space where we can shoutout our colleagues or invite other people to just engage with the material in another format. And frankly, one of the best and most effective ways people learn about a podcast is through other podcasts. So if you're developing relationships with folks who are doing podcasting in your area, very often, they are eager and excited to be able to promote you. And we make it a policy to make sure that we're promoting other podcasts as well. Yeah. If you're interested in visual sound bites, the program we use for that is called Kapwing, with a K. It's a little bit clunky, but again, it's a free system that does transcription work with visuals and, like, formatted so that they can be shared on Facebook, Instagram, Twitter, whatever. Nice! So, to review... To make a podcast, you need time, you need a concept, you need content (obviously), you have to do some production work, and then you have to do some promotion work. It is a lot, a lot, a lot of work. But it's also a loooooo of fun. And frankly, we need more perspectives and more engaging content and academic podcasting, so we believe in you, and you can do it! Yeah. And I think, um, just to give you the "Rah rah, sis, boom, bah, you can do it" moment, listeners, a lot of us are really good at teaching. We're really good at talking. Some of us, like me, don't really have the time to sit down and do public scholarship that looks like op eds, that looks like policy writing. But podcasting is something that I do feel a little bit more drawn to and a little bit more

in my wheelhouse and comfortable. So, if you're looking for a way to get involved in public humanities, but you prefer to give a talk, podcasting can be one of those spaces that you can hone your voice in this venue and contribute to those public conversations.

 Megan Goodwin 33:28


Yeah! Again, podcasting isn't for everyone, but if it's the sort of thing that you are curious about, or you're excited about... definitely give it a shot.

 Ilyse Morgenstein Fuerst 33:38

We would be remiss not to mention our, frankly, like, intellectual heroes, who have already written a book on this. So if you were interested in, like, a chat book, kinda-- would you describe it that way? It's like, um--

 Megan Goodwin 33:53

It's a handbook! Yeah.

 Ilyse Morgenstein Fuerst 33:54

A handbook, yeah. "A Guide to Academic Podcasting" by Stacey Copeland and Hannah MacGregor... just go do that. They are, frankly, leading the conversation about recognizing scholarship, podcasting as scholarship and then also helping particularly marginalized academics. So think women, LGBTQ, and Black, Indigenous, people of color, get involved in a space that has been dominated by male and especially cishet white male voices, literally, LITERALLY dominated by those voices. So we can't recommend this enough. That is the collective noun for, I think, straight cis white men between the ages of 25 and 50. Right? As a podcast? Yeah. Uh huh! 100%.

 Megan Goodwin 34:41

This is another place where I have been a nerd. So if you click on "A Guide to Academic Podcasting," it will take you directly to the PDF for the guide to academic podcasting.

 Ilyse Morgenstein Fuerst 34:50

You're incredible. Let's talk about some more additional resources. Sure. So, Hannah MacGregor, our icon, our legend, has also done a lot of work with a lot of other scholars to create the Amplify Podcast Network, which is a podcast network dedicated to academic podcasting! And if you click on that logo, it will take you to their list of additional resources for academic podcasting. And there are a lot. Some are from academic places, some are from, like, NPR, in terms of sound production. There is truly just a wealth of resources, so check 'em out! Thanks for listening! We hope, if you are someone who already wants to start a podcast, that this gave you a few footholds and a LOT more things to go read because we wouldn't be us if we weren't ending this webinar with homework! You've got to do your research to write a podcast, and you definitely need to do your research before you even start doing one.





Megan Goodwin 35:43

Yeah, so do your homework! It's on the syllabus.



Ilyse Morgenstein Fuerst 35:45

Peace out nerds. \*giggles\*



Megan Goodwin 35:46

\*giggles\*