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Federal Agency for
Civic Education



Federal Foreign Office

**The Course of (Hi)Stories
Experiences from a German-Polish online
seminar on narratives about Judaism
and a manual on how to work with podcasts
in non-formal education**

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Publishers:

Kreisau-Initiative e. V.
c/o Allianz AG
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Germany
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First edition January 2021. Each author in this publication is responsible for her/his text. Expressed opinions are not those of the editors and the publisher. All other rights remain with the authors. The reproduction and usage of text are not allowed without any authorization in writing of the publisher.

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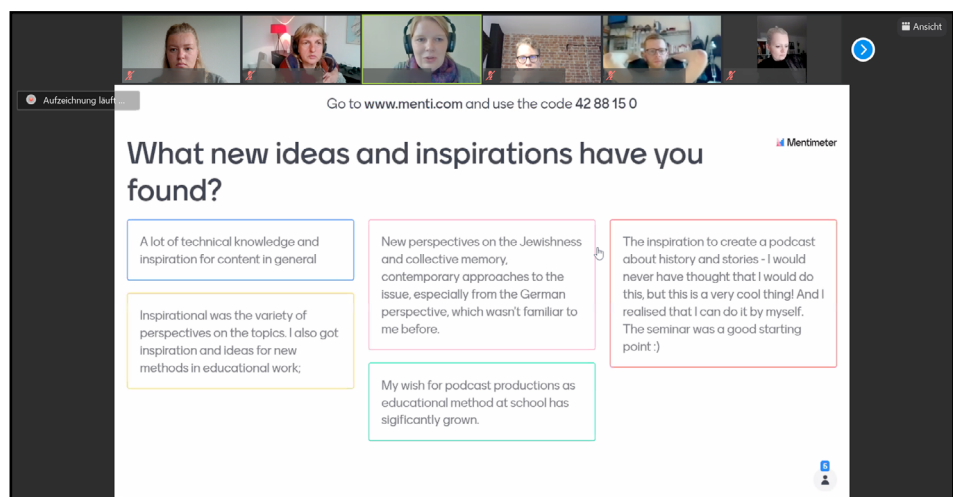
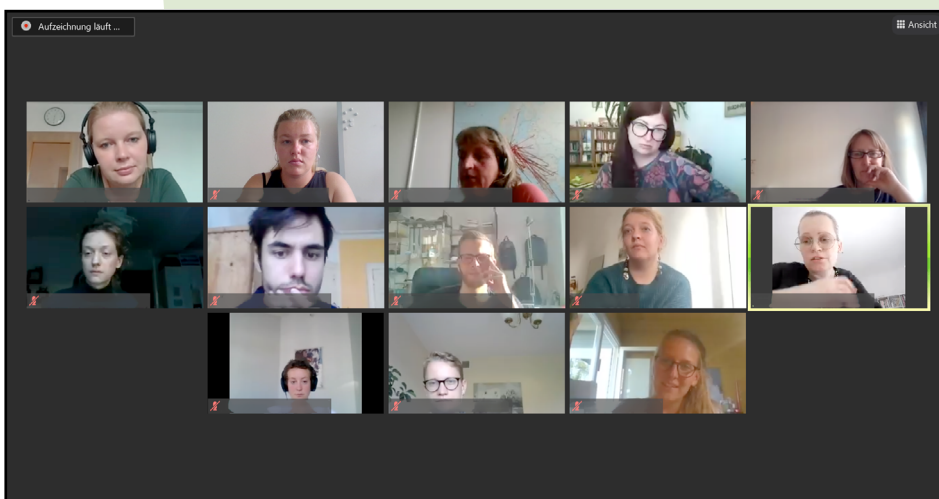
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“The Course of (Hi)Stories” – Online Seminar for Multipliers of Youth Work from Germany and Poland

How to work creatively online? How is it possible to engage young people in the topic of narratives around Judaism, Israel, and the Shoah in an innovative way? What is actually a narrative and how does it influence our view of the world?

These were the questions, among others, that the participants dealt with during the “The Course of (Hi)Stories” three-part online seminar that was organised by the [Kreisau-Initiative e.V.](#) in cooperation with [Minor – Projektkontor für Bildung und Forschung](#) in September and October 2020. In “The Course of (Hi)Stories”, the participants investigated different narratives and minority discourses around Judaism in Germany and Poland together with experts from German-Polish youth exchange. The idea for the online



seminar stems from a project – [The Course of \(Hi\)Stories](#) (German: [Der Gang der Geschichten](#)) – that is organised by Minor-Projekt-kontor from 2019 and which will finish at the end of 2022.

Worldwide there are narratives about Jews, Judaism, the Shoah and Israel, which can be positive or negative. These ideas arise from daily coexistence in the present and past and are subject to constant change. They are shaped by religious circumstances and respective (geo) political and geographic locations. This variety of narratives receives little attention in current German debates about anti-Semitism and (refugee) migration. There is often talk of “imported” anti-Semitism through “Muslim immigration”. On the one hand, this ignores how diverse ideas about Jewish people, Judaism, Shoah and Israel are in the countries of origin and among the immigrants themselves, and on the other hand, local attitudes and narratives take a back seat. In addition, narratives of other, mostly non-Muslim immigration groups play no role.

The subject of Judaism is also being discussed in Poland. On the one hand, Jewish culture is experiencing a “boom” and in some cases there is even talk of “missing” the former Jews in the country. On the other hand anti-Semitism is still a hot topic in Poland today, which is repeatedly expressed on various occasions. Narratives, positives as well as negatives, play a fundamental role in both developments.

During the online seminar, we combined the topic of narratives around Judaism in Germany and in Poland with the method of podcasts in order to offer youth work multipliers a useful toolbox on how to work with this topic with young people in an innovative and creative way. In addition, a specialists’ training in podcast methods was offered in order to be used in German-Polish youth exchanges. The participants also received support in developing their own workshops with young people.

As part of the “The Course of (Hi)Stories” seminar, the participants created their own podcasts that deal with the topic of Judaism in Poland and Germany. One example is the [podcast](#) of the participant Joanna Sobesto that tells the story of two young women working in the Jewish Community Centre in Kraków (in Polish language). In this publication you can gain insight regarding the organisation

of such an online seminar as well as receiving practical advice on how to produce your own podcasts using this method with young people. In addition, participants of the seminar having a say, telling about their personal experiences with the seminar.

Carolin Wenzel (Kreisau-Initiative e.V.)

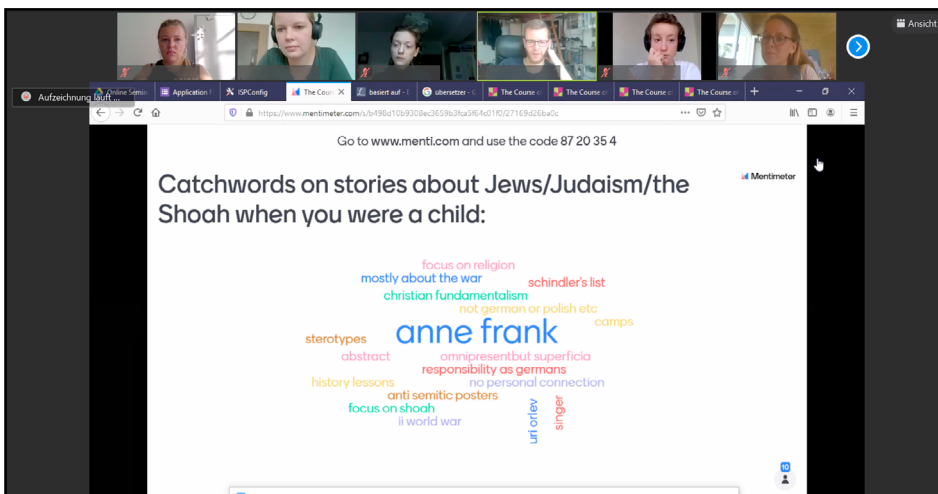
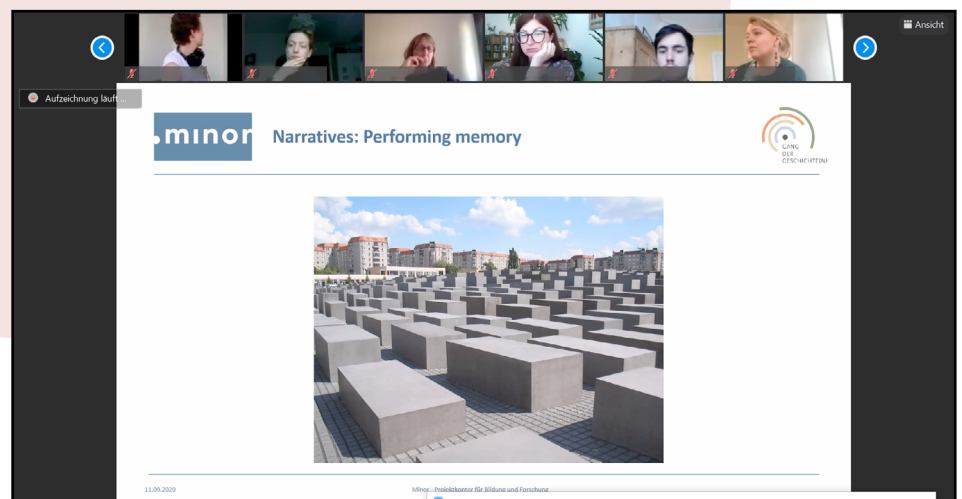
Tanja Lenuweit (Minor-Projektcontor für Bildung und Forschung)

On Narratives Tanja Lenuweit

The term *narratives* has become very popular, however, concepts behind it vary and therefore the term often remains vague and unclear. The concept we follow here is quite simple: We understand narratives as deriving from the verb “narrate”, defining narrative as a systematic recitation or an established narration.

Narrations play a significant role as a cultural technique, be it in a personal, familial, cultural or in a national sense. They serve to convey information, communicate and/or to pass on knowledge. They reaffirm shared cultural values and provide a sense of place and history.

Narratives can have the function of self-definition, of building a community or beyond that, a nation, of establishing a we-group and distinguishing one group from another, or even of excluding other groups or people. Some narratives are established; some become



master narratives as dominant discourses which can be identified in cultural products (e.g., media, literature, film, textbooks) and political discourses. In a very basic sense, narratives provide orientation and reduce complexity by giving structure and order. Master narratives clearly have the effect of representing the perspective of the majority society.

Mark Freeman (2010) argues that one of the proper functions of narratives is reflecting on and making sense of the past. Looking backwards, hindsight, as Freeman calls it, provides the space for creating a new and meaningful understanding of the past. In other words, it is a process of interpretation: by telling the past and putting it into words, the meaning of the past becomes reconfigured. The past is reflected upon in new ways; it is rewritten or created in and through the present.

Looking at the past as a historian demands historical means and methods. It allows source-critical analysis against the background of existing forms of interpretation. Dealing with the past however, is a different story; it is about asking what the past means for the present. It is a question of interpretation and therefore very often involves a question of negotiation and power. Different images of the past exist in every society; different interpretations and evaluations compete with each other. Battles over memories create gaps, breaks, entanglements, unexpected outcomes and relationships.

History can be a strong means when it comes to influence and power, therefore the interpretation of the past is necessarily conflictive. Éva Kovács (2006) characterises the politics of history as first of all a source of political legitimacy; it justifies, with moral arguments, political goals by means of historical narratives. These narratives identify the roles and tasks of those persons and social groups that take part in politics.

References to an imagined or real past have far reaching consequences when it comes to cultural and social belongings and they also have an impact on the negotiations of political positions and options. In the words of Peter Burke (2011): “it is important to ask the question of who wants to remember what, and why? Whose version of the past is recorded and preserved?”

To raise awareness of their own positions and perspectives, we asked our participants to reflect on the following questions:

- Who am I as an author?
- What is my perspective?
- Who am I speaking for?
- What is my motivation?
- Who do I want to address and why?

Burke, Peter (2011), “History as Social Memory”, in Olick, J.K., Vinitzky-Seroussi, V. and Levy, D. (Eds.), *The collective memory reader*, Oxford University Press, New York, Oxford, pp. 188–192.

Freeman, Mark (2010), *Hindsight: The promise and peril of looking backward*. New York, NY: Oxford University Press.

Kovács, Éva (2006), *The mémoire croisée of the Shoah*. <https://www.eurozine.com/the-memoire-croisee-of-the-shoah/> (05/01/2021)

“The Course of (Hi)Stories” – My post-Workshop Experience Joanna Sobesto

For me, 2020 was a year of adjusting to online circumstances at university and at work in the Museum of Contemporary Art, while it also enabled me to reach a wider audience through my own solo podcasts on literary translation. After producing several episodes of them in the summer, I learned about the “Course of (Hi)Stories” seminar and was very tempted by the programme within the cycle of online meetings in the international group of students, educators, teachers, scholars and activists.

I consider the seminar to be one of the best online events I have participated in. The usually tiring online format – particularly risky in the case of strangers – was extremely fruitful thanks to the engagement and energy of the organisers and participants. The schedule was really intensive and the timing of the very seminar was quite tricky, however, theoretical and practical aspects of the workshop were well-balanced during inspiring Friday afternoons. There was room for theory from the field of Memory Studies, History and Linguistics, as well as for discussions and exercises based on our own experiences. Effective time management and an adjusting of the schedule of each session to the needs of the group at every particular stage of work enabled one to truly participate in the format. I personally learned a lot not only, thanks to Carlotta, about the software that can be used for producing a podcast, but also, thanks to Carolin and Tanja, about online tools like Zoom and Mentimeter. The questions were not only related to production (how to improve podcast skills, how to achieve a better quality of recording) but narration and ethics (how to choose the topic and format of the podcast, how to take responsibility for the story told by the podcast) were also discussed.

Owing to the workshops, I produced my first non-solo podcast episode which was not directly related to translation studies. In an interview with Olga Adamowska and Justyna Arabska, activists working in the Jewish Community Centre of Kraków and in the Mifgash Foundation, contemporary Jewishness in Kraków was discussed; in the broader sense however we talk about participation, minorities, identity-making factors like language as well as cuisine.

We spent almost 1.5 hours in front of our computers, however, thanks to Olga's and Justyna's knowledge and enthusiasm, I felt like we were sitting in one room over a cup of tea having a very thought-provoking conversation.

Apart from learning about technicalities related to podcast-making and opening myself to the interviews, I am really grateful for the opportunity to collaborate and to exchange ideas and experiences with a group of brilliant, beautiful minds, both during the workshops as well as podcast production. I really do hope that we will meet each other in person one day.

All Aboard the Podcast “hype-Train”

Stefan Mehrens

Podcasts are popular and easy to make. That is why it is worth considering their potential for non-formal education. Stefan Mehrens on the “Course of (Hi) Stories” online seminar.

Throughout the past few years, the number of podcasts that are available has grown so high that it seems that there is a podcast for pretty much every topic that you can think of. The lockdown due to the COVID-19 crisis in 2020 has given another surge to this format. The House of German-Polish Cooperation in Gliwice/Opole (Poland) has also jumped on the podcast hype-train and started to produce a podcast about current topics regarding German pop-culture (available in German and Polish, on Spotify, iTunes and other platforms, *Hausowy* Popcast can be found via searching online). In that project I gathered my first experiences with podcasting, which is why I was glad to hear that the Kreisau-Initiative would organise a podcasting workshop called “The Course of (Hi)Stories”.

It was a great pleasure for me to take part in this project. Not only did I get to know interesting and nice people from very different countries and backgrounds (of course, meeting each other in person would be nicer!), but it also broadened my perspective on the topic of the seminar – narratives about Judaism and the Shoah. The most important part was, however, the practical work on my own podcast.

At the end of the first workshop, I gained the idea about interviewing people that were voluntarily helping to clean up a local Jewish Cemetery in Gliwice, and ask them about their motivation. There were, of course, some challenges, mainly regarding the language of the podcast, since Polish is not my mother-tongue, as well as some technical questions. However, I decided to simply go to the place at the next possible occasion and see for myself.

As it turned out, fewer people turned up to help clean up the cemetery on that occasion, but the ones that were there told me very interesting stories that revealed much about the complicated history of local Jewish heritage. The reason for this was that until 1945, Gliwice was called Gleiwitz and was a mostly German city, which resulted in the fact that most Jews were German speakers (there is even a memorial for 57 Jews that died in their service during

WWI!). This in turn resulted in the complete neglect of the local Jewish heritage after World War II, since anything that was German was seen by the new socialist Polish government as hostile. One story I heard related the interesting biography of Jakub Kornhäuser, the grandfather of Agata Kornhäuser-Duda, the First Lady of the Polish Republic, who is buried in the cemetery.

In the further part of the seminar, all the technical issues (e.g. mixing an intro and transition sounds with Music Maker) were resolved, and at the end, I had a full podcast episode of around



Memorial for 57 Jewish citizens of Gleiwitz who fell in WWI, erected in 1930.

Grave of Jakub Kornhäuser (1913–1972) on the Jewish Cemetery in Gliwice .

twenty-five minutes length, in which it was mostly the people I had interviewed that were doing the talking. Editing the episode (I used the widespread and free program Audacity for this) was something new for me, but it was easier than I thought.

Many of the other participants also recorded and finished their own episodes about very different topics in different formats and lengths. Some recorded interviews via Zoom, some went out to meet people and simply talk with them. Most of us did not have advanced technology; our smartphones sufficed for the task and none of us had access to a recording studio – however, as we learned, pillows and blankets can do the job of improving sound quality.

Even though my own podcast is not published, the experience that I had while producing it was already quite mind-broadening – which is a word that can describe the whole project for that matter.

The podcast format is very flexible and can be very ably used in the field of non-formal education, especially with young people who often are quite gifted when it comes to the technical side of things. Given a very general topic – like in this seminar, narratives about Judaism and the Shoah – people can pick a topic that interests them and delve deeper into it, either alone or in groups. Podcast workshops can also function quite well in the current circumstances with group meetings on an online platform and independent work on the individual podcasts in between the meetings; this should give the participants enough time to produce something of their own.

The “Course of (Hi)Stories” seminar gave me the opportunity to not only produce my own podcast, but also to organise podcast workshops for my institution in the future.

“Dos and Don’ts when organising an online seminar” – Experiences from “The Course of (Hi)Stories” online seminar Carolin Wenzel

The COVID-19 pandemic forced many organisations working in the field of civic education to quickly change from their analogue to an online programme. Workshops and seminars that usually take place in a seminar room or educational centre, where people have the chance to meet each other and work together, had to be implemented online. Most of the educators, trainers and facilitators were and still are new in this field and had to adapt very quickly to this new situation. This is the reason for our desire to use the chance to share our experiences in this publication, hoping that they might be useful for others that are also new in this field.

Registration and participation

Acquisition of participants

From my experience of working in the field of non-formal civic and historical education for many years, I know how hard it is to acquire individual participants for an analogue seminar. This challenge seems to be even harder for online seminars. When publishing a call for participation, one needs to be ready to receive many applications at first. Unfortunately, the no show rate once the seminar has started is quite high. My suggestion would be to be flexible about the number of participants and to allow most of the applicants to take part even though this might exceed the total number of participants you actually want to have during your seminar. In this manner, you can be more or less sure of having a secure number of participants that you can work with.

Participation at multi-part seminars and how to keep participants motivated

If you are planning a multi-part seminar as we did (“The Course of (Hi)Stories” consisted of three seminars and an additional voluntary meeting), be ready that **not all of your participants will participate at all parts of your seminar**. As we all know, unforeseen things can happen which means that participants might cancel at short notice because of work, sickness, children etc.. Nevertheless,

it is important to emphasise in the **invitation** to your seminar that it is important to be present at all parts of your seminar, because they build on each other in terms of content (if this is not the case, this is also important to mention).

It is also essential to **create a link between the different parts of your seminar** - so to speak a “cliffhanger”. Participants should be made aware of the programme of your seminar right at the beginning and know what will happen in which unit. This will alleviate their impatience and keep you safe from constant questions such as “When will we finally talk about podcasts?”.

In addition, the thing that kept our participants going was an **individual creative task** that they were working on - their own podcast. In that sense, our seminar had online and offline elements, which proved to be a fruitful combination. We also encouraged our participants to build teams for the individual tasks, however, we left it up to them as to the manner in which they prefer to work. Please keep in mind that your participants are involved in many other things as well, **so be flexible about their way of working and level of engagement in your seminar.**

In order to make your participants work most effectively between the different parts of your seminar, it is helpful to send some **gentle reminders by email** from time to time and to offer your help and support in case they need it. Furthermore, we learned that giving more time does not mean that participants will work more. Sometimes a **shorter deadline** activates more energy, motivation and creativity.

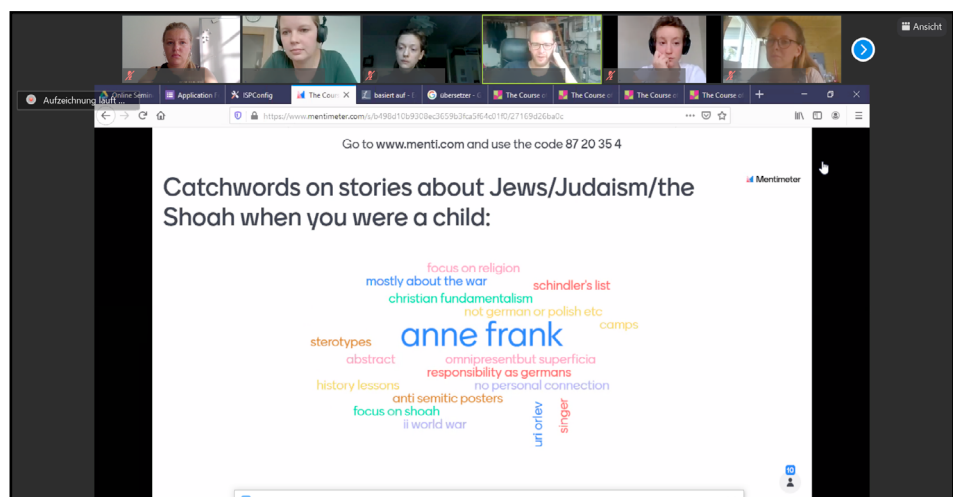
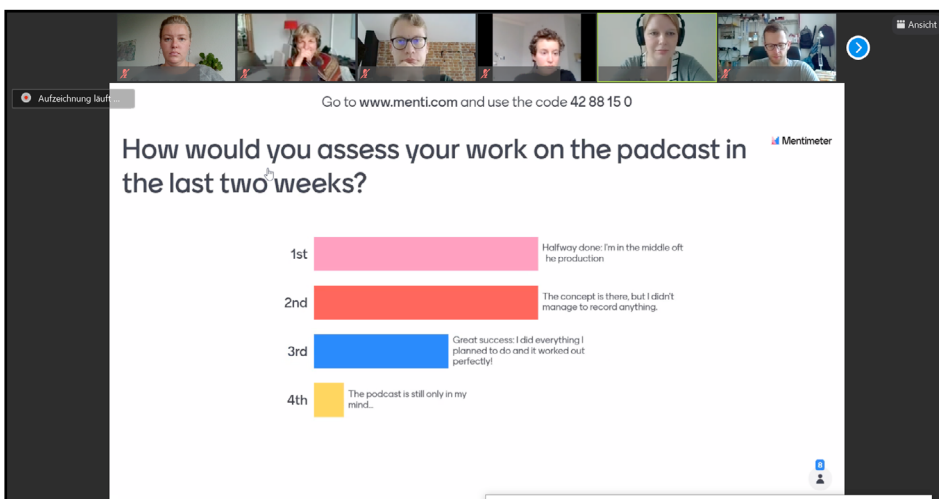
How to create interaction online

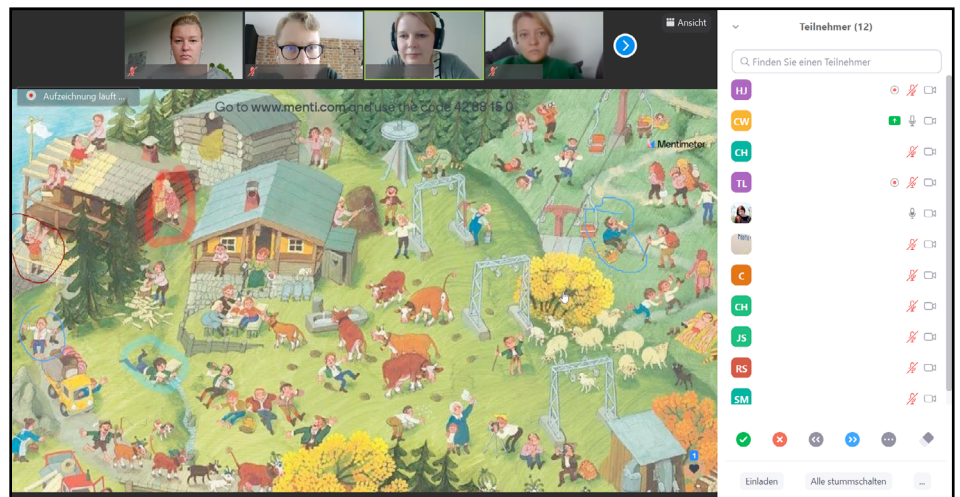
After some months of experience in different online settings, most of us have probably already experienced “Zoom fatigue”. As is the case with analogue seminar settings, a reasonable work-flow and use of methods represents the competence of an educator, trainer or facilitator in an online setting. Of course, it is much harder to create interaction if you are only looking at talking heads in little frames, but it’s still possible. Therefore, please try to avoid long durations of inputs or presentations where your participants are forced to passively listen.

Here are some ideas:

- 💡 Try to **involve your participants** as much as possible in asking questions or using interactive online presentation tools that offer your participants the opportunity to ask questions while you speak and answer your questions in the form of charts, polls, word clouds or text boxes (for more information see next part “Useful online tools”).
- 💡 Implement **energisers and warm-ups** in order to activate your participants. At first sight they might seem silly, however you will see that they will create a much better atmosphere and higher motivation. Please see [here](#) ideas for such activities.
- 💡 Try to split your participants in the so-called **breakout rooms** as much as possible. Most of the online conference platforms are offering such a setting. It basically means that you can send your participants in smaller groups to parallel online rooms where they can talk among themselves. This creates much more interaction and intensifies the level of the discussions. You can use them to let your participants work on different questions and tasks or enable them get to know each other much better.
- 💡 You can offer your participants to **stay in the online seminar room during the breaks** in order to chat with each other (just in case you or somebody else from your team should be there as well in order to provide company for those who would like to stay). While it is clear that not all of them will use this opportunity, as they might be happy to get away from the screen for a couple of minutes, some of them however might return from the break a bit earlier to use this option.
- 💡 Use **other channels of communication and platforms** in order to support the interaction and connection among the participants. This might be a chat option of your online conference platform, a messenger group or a platform where participants can exchange and get information outside the seminar. Please make sure that everybody can have access to these different tools (for more information see the next part – “Useful online tools”).

💡 Plan enough time in the beginning in order to welcome your participants, to make them familiar with your programme as well as providing them with some networking and getting-to-know-each-other activities. In order to make them acquainted with each other, a so-called “speed dating” can be useful. To do so you send your participants for a couple of minutes to breakout rooms (ideally, not more than two or three participants in each breakout room) and let them talk about topics or questions you give them, e.g. “What was your motivation to take part in this seminar? What are your expectations? What kind of experiences do you already have on the topic of the seminar? Where did you spend your last holidays?” etc.. In that way participants receive the chance to talk to each other in person and create a more personal atmosphere. More ideas for getting-to-know-each-other activities can be found [here](#).





Useful online tools

- **Zoom or other online conference platforms (BigBluebutton, Jitsy etc.)** In order to implement your online seminar, you will need one of these online conference platforms. Make yourself familiar with the different options and settings. Most of them are also offering a free version, but in order to make use of all the possibilities these platforms have, you mostly have to pay for it. Plan this item in your project budget.
- **Mentimeter.com** Mentimeter offers interactive presentations that are useful for avoiding long presentations where participants have to passively listen. Mentimeter is free of charge, but also offers more possibilities if you pay for it.
- **Padlet.com** Padlet gives you the possibility to share files with your participants. It is quite useful in order to, for example, provide further readings for your participants. Not only can you upload files, your participants can also do so. As a result, this can also serve as an option for sharing different things such as texts, videos, photos etc.. There, you can also invite your participants to introduce themselves before the seminar and mark their place of residence in a virtual map. Padlet is also free of charge, but offers more possibilities if you pay for it as well.

Some golden rules for an online seminar

- ▶ In order to create a good atmosphere and as much interaction as possible, ask your participants, if possible, to turn their videos on.
- ▶ Ask your participants to write their full names to appear in their little screen. That also helps to create interaction.
- ▶ Ask your participants to mute their microphones when they are not speaking in order to avoid disturbing noises from the background of the participants.
- ▶ Plan enough breaks (shorter and longer ones) and let your participants know about it in the beginning. Attending an online seminar is often much more tiring than an analogue seminar. That is why it is essential to allow your participants to stand up and get away from the screen on a regular basis. In addition, allow your participants to ask for breaks if they need them.
- ▶ When it comes to the total length of a seminar unit, there is no actual golden rule. Most important is, as already mentioned, to plan enough breaks. From our experience, up to four hours is manageable for most of the participants. However, it also depends on your target group and seminar concept.
- ▶ Implement energisers in order to keep your participants motivated.
- ▶ As in analogue seminar settings, pay attention to a reasonable sequence and use of methods (e.g. input followed by a discussion or small group work).
- ▶ Do not use too many different online tools because this might confuse your participants. It is an advantage to have a focus on one online tool and to complement it with up to two others. If your participants are already more experienced, you can of course also use more.
- ▶ In case you have an international target group, make the use of languages transparent in the call for participation (do you offer only one language or also translation). Ask your participants during the registration which languages they are able to speak and on which level. This will help you in the preparation in case you want to offer simultaneous translation during your seminar

Introduction

The medium of podcasts is defined by the Cambridge dictionary as “a recorded programme that can be downloaded from the internet and listened to on an MP3 player”¹. Obviously, the MP3 player can be replaced by other technical devices like laptops or smartphones.

The name podcast evolves from the mixture of broadcasting and pod (abbreviation for “**P**layable **o**n **d**emand”) as a tool to listen to audio formats. Podcasts are a medium which became famous in the US and all around the world, especially in the last years. However the format itself is not entirely new as previously mentioned. It came into existence during the 1980s and was formerly called audio blogging.



Small survey before the workshop in September 2020 on the participants' motivations

Podcasting is something amazing, and you can do it! When it comes down to it, you only need passion and patience. The effective creation of podcasts is based upon practicing, receiving feedback and developing your podcasting skills further. If you are aiming at becoming a good quality podcaster, be open to constructive criticism and support from your colleagues (should you have any) and reciprocate likewise.

The starting point regarding working on podcasting is by checking your knowledge and experience with podcasts:

- ▶ Which podcasts do you know?
- ▶ What do you like about them?
- ▶ What makes them interesting for you?

¹ [https://dictionary.cambridge.org/us/dictionary/english/podcast,\(10/12/2020\).](https://dictionary.cambridge.org/us/dictionary/english/podcast,(10/12/2020).)

Make a list and analyse your favourite podcast(s) focussing on their structure and audio quality.

A huge diversity of podcasts can be found: experimental, artistic and scientific. Some want to entertain; some aim to be educational. In the context of civic education, it is recommended to choose a mixture of educating and entertaining.

Planning a podcast

What is your goal of your podcast production? Is your motivation for podcasting one or more of the following:

- A means to distribute information?
- A process of production to facilitate a group process? In other words, do you wish to use podcasting as a method to work together on a project or topic?
- A method to develop structural skills and technical knowledge?
- A tool to develop self-confidence for speaking in front of an audience (even an imagined one)?
- To reach new target groups and audiences?

Answering these questions will help you to clarify the purpose and message of your podcast.

Target Group – the Listeners

Podcasts are easily accessible through diverse applications that concentrate on podcasts, radio stations and providers such as Spotify, Podigee² and the such. As a result, the outreach and the variety of listeners is growing and diversifying.

You need to take into consideration the issue of who you wish to reach out to with the content you produced and do they match the content? Can you reach out to a new audience, or is it better to extend your outreach to your usual target group? A realistic decision needs to be taken regarding this. It is advised to avoid forcing yourself to address a totally new audience or target group if this is not manageable. Rather, stick to your audience first; you can reach out for more later.

² Spotify and Podigee offer a selection and curation of music and podcasts. They earn money by offering free accounts including a lot of advertisements, paid accounts do not have these ads. The original idea was to provide musicians and podcasters with the money, however, they rarely forward it to the artists. Nowadays they produce their own additional content as well.

Depending on who is your target group, you must make a decision on which language to use. I would always recommend letting people speak in the language they feel comfortable with. This is not just talking about language in the sense of Polish or German, but also about a wording understandable for your audience. Furthermore, if you need to use words that might be difficult or new to your audience, come up with an understandable explanation or a glossary³. At the same time, it is possible to dub your audio track later on; however, a lot of work would be required to do so.

Content of your podcast

The content should be defined by a question that you have that you considered to be of importance. This is the best starting point to explore a topic together with your listeners – to take them on the trip to find answers. A good starting point required for this is to decide on whom you want to pay a visit on this adventure – who do you want to talk to?

When it comes to experts, it is recommended to, when possible, let people speak for themselves instead of talking about them. Consider who the experts are that you could talk to. Who would be able to inform others of their living experience and their own special perspective concerning a topic. In addition, look for a plurality of perspectives. Try to focus on perspectives and voices which have not been heard a hundred times before. Another option would involve you choosing them in which case one needs to think about different approaches so that you shed light on the topic in a different way, which is also possible via contrasting positions.

Finding your podcast format

Your content should meet your interests, while your style should match your personality and target group. Therefore the next decision you need to make is regarding the question of which format suits your topic. As shown in the table below, there is a big variety of podcast formats, such as solo, interview, conversational, panel, non-fictional, fictional or educational.⁴

- 3 A glossary of important words, dates or other background information can be provided in the shownotes. A lot of podcasters provide their audio with additional links and explanations on their website, their social media feeds or on RSS.
- 4 [Podcastwonder](#) introduces a variety of formats and their purpose.

Format	Form	Challenges	Examples
<i>Interview Podcast</i>	A host with (a) guest(s); Talk	Experts talk mostly – choose them wisely. If you record online, your partners or experts should be conversed in recording to avoid quality problems.	The Arab Feminist Podcast, Radiolab
<i>Solo Podcast</i>	A host talking and sharing his thoughts alone	You just rely on yourself. It can be tiring for yourself and your listeners.	The Mental Refuge: Finding Hope in Mental Health
<i>Conversational/co-hosted Podcast</i>	Two or more hosts (This can give your listeners a feeling of community)	It is harder to edit than a solo podcast as it is recommendable to record each host on another track.	Nahostcast, Mental – The Podcast to Destigmatise Mental Health
<i>Panel podcast format</i>	One or two hosts and some guests (Provides a variety of opinions)	Technical challenges. Difficult to bring them all together.	Hamam radio
<i>Educational format</i>	Often one person giving their speech (Easy to structure)	Some topics can be challenging to teach without visual support.	Xing Podcast, Global News Podcast (BBC), Our Voices, our Choices
<i>Non-fictional storytelling podcast format</i>	One or two hosts telling the story by introducing the other interview partners and connecting the different parts of the episode (If well done, it can be very addictive)	Time consuming. It may involve a lot of details.	Kerning Cultures, True Crime Podcast, Revisionist History
<i>Fictional Storytelling podcast</i>	One or two hosts telling a fictional story, comparable with an audio book	By creating the story, you need to hit all the right plot points and end at the right moment.	The Truth, Margaritas and Donuts
<i>Repurposed content podcast format</i>	Recorded audio tracks re-edited (This form is easy to produce because you already have it)	Since the content was not originally intended for a podcast, it might not feel quite right.	TED Radio Hour

Just to say once more, in order to develop your own idea of a podcast, explore different kinds by listening to other podcasts and discover their advantages and disadvantages to find your own style. Before finally deciding on the format of the episode or the whole series of podcasts, ask yourself again: Which format is most expedient for myself and my purposes?

To find an answer to this question, one needs to, at first, think about these issues:

- What is the best way to convey your topic's information?
- Which format will help your show stand out?
- Which format aligns with your style?
- Which style would appeal best to your target group?

If you use podcasting in the field of civic education, you should also take into consideration the following: Which formats are used that you already know? Do you find anything lacking in them? Could you instead enrich the same format with another topic?

To complete the process of preparation, you should take a decision on what is feasible within the time frame and personal capacities that one has.

Structure

Before writing down the structure for an episode, you need to double check your concept for the whole podcast idea. To do that, one needs to address the following areas:

- ▣ Topic
- ▣ Target group
- ▣ Setting (is it just one episode of a podcast or are you creating a podcast series – if so, what is the notified time interval between the individual episodes?)
- ▣ Format – with or without guests?
- ▣ Length
- ▣ First main questions/ first hypothesis/arguments.

One can sketch a concept frame by working on the following points:

Setting: Do you want an actual or a fictional setting for an audio drama? Is a background story needed that prepares the listeners for the interview? Would it be advantageous to include some atmospheric sounds (background sounds depending on your topic, e.g. in a café, kitchen, or music) from the place you are going to talk about?

Participants: Who is the host? Are there any guests? Will a fictional character be included for the purposes of your storytelling?

Plot: Has an overall goal or purpose of the entire podcast been defined? Is there a clash and/or a part where questions are raised? Does your format present new points of views concerning the topic? What are the overarching ideas or ethos of the whole podcast and the end message?

In order to see a structure, check the draft for the podcast concept in the [Appendix](#).

Script

All done? Then you can get started with scripting the first episode! There are different options:

Polished Podcasting Scripts

A polished, professional sounding podcast is used for things like newscasts or documentaries on the radio. The script is written out and rehearsed prior to the recording. Nevertheless, while recording it is advised to adopt a conversational tone of voice, to talk to and with the audience and the avoidance of giving a speech.

Freestyle Podcasting Scripts

Freestyle recordings are most likely to be live radio shows or television interviews. The freestyle method is unpredictable and does not work for everybody. This style may work best for podcasts with more than one host. More experienced hosts and guests feel more relaxed with this technique.

Mixed Practise

Speaking from my personal experience, sticking too much to a script is often too strict; spontaneous drifts make it much more interesting

for the listeners, at least for you as a producer. One should check afterwards that the result is not too confusing, and that the audience will be able to follow the storyline. Be aware that your audience is probably not as much into the topic as you are, since you are already familiar with the topic due to your pre-production. If the first recording did not work well, you can add later some off-explanations and/or restructure your piece in the editing phase. Re-recording is sometimes the better option; the second time is often much more fluent and natural than you would expect. Be careful however: If you record too often, your or your co-recorders' voice may start to sound tired or bored, because they have difficulties with staying concentrated and interested. Your audience would notice that later on.

Basic structure of a podcast

The basic parts of your podcast include:

1. Intro
2. Welcoming and Introduction: Who are we? What is our motivation? What are we talking about in this episode?

Optional: Answering questions and comments of the audience

3. Main part (discussion, interview etc.)
4. Summary/conclusion

Optional: Hint to the next episode

5. Outro

Your **intro** should create interest, so listeners want to follow your podcast episode. It is recommendable to have an intro which includes some soundbites or another teaser for the general topic you are going to tackle in your format. For example, use some sounds or music famous for the region you are going to talk about. If you talk about the multiple language identities of a region, a mix of bits and pieces of these multiple languages of conversations would make up a great intro.

Make sure that you search for music which is free for commercial use and give credit to the original artist. Or consult befriended musicians – this way, you won't get into trouble with music rights. For free music check out [Audio Jungle](#) or [SoundCloud](#).

Playing with recording different sounds, words etc. and mixing them are also an option. There are many different [applications](#) for this.

The welcome and introduction should explain who you are, the purpose of your podcast, the general topic and specific question for today. Make people curious and build up a nice cliffhanger!

If you have produced and published episodes before:

An optional part at the beginning could be answering remarks and comments from your audience to value the opinion, thoughts and questions of your audience and work on what people call community building. However, be careful that this part does not become too much, otherwise an extra episode on Q&A might be an option.

Main part

Structure your main part in a way that fits your topic and format. The appendix includes a [guideline](#) on important questions such as the main conflict and interest of the topic.

If you invite guests:

It needs to be made clear to them from the beginning that you will publish the episode at the end. Clarify in advance whether you will allow the guest to listen to the episode before publication. (You do not have to offer a pre-check, though.) Depending on your guest's feeling of comfort, it is always helpful to offer them some time to prepare information before recording.

End of the episode

By summarising your personal lessons at the end of the episode your audience will be grateful.

If you already have an idea about your next episode – now would be the ideal placement for a short hint or teaser. The episode ends with the outro. An outro should match to the intro and round up the podcast: **the intro and outro build up a frame for the whole story.**

Getting started: the production

You need for recording either a smartphone, a microphone (mic) with a connection to your laptop, or another recorder of your choice;

- 🎧 If you record with a **mic**, it is recommendable to record it on your laptop with the software *Audacity*;
- 🎧 If you record it with your **smartphone**, it is good to check the **format**. There are a lot of applications (apps) to convert it to the file formats MP3 or wav which one needs at the end to work on it;
- 🎧 If you record it with another tool, check how you will bring your data from the tool to your laptop, most probably through an SD-card or with a matching cable;
- 🎧 A pair of earphones to check your sound quality;

And you also need to download and install the software [Audacity](#) or another recording and editing software of your choice.

Place of recording

Choose a quiet place where you will not be disturbed. It should have a few reflective surfaces or lots of material that can absorb or diffuse the sound: furniture, carpeting, or even a cupboard full of clothes. You can build a kind of cave as well in your room to reduce the noise around you with blankets and pillows.⁵

Recording tools

All recording tools have their pro and cons: An audio recorder is flexible to move and easy to handle when interviews are planned. For podcast microphones you have different recording qualities. Therefore, ask around and check state of the art of other podcasters (for example on Instagram) and check some reviews online.⁶ In the end, you must try a microphone out and make your choice.

Regarding smartphones, the quality differs a lot. A new iPhone is quite good for example and is sometimes used even for radio interviews. To add to that, there are additional mics that you can plug in your smartphone. Most of the other smartphones are not really recommendable with regard to their sound quality. Should you occasionally need some live material and only have one moment to record, using a tool which is not perfect is better than not recording.

⁵ You can find some ideas in the [New York Times](#), at [Current](#) or at [NPR](#)

⁶ For reviews on podcasting tools check [Podcastingsights](#) or [Hustlr](#). More reviews can be found through searching on YouTube or the website of your favourite electronic devices provider.

While recording, do not forget to check its quality using your earphones. If you **record a lot online** you could use a professional headset (the people behind “Lage der Nation” are doing this for example⁷). As a rule, every microphone is better than a smartphone (new iPhones can be the exception). The most important issue is that you know your recording tool and how it works, where it records and what are its limits. In order to start, one should record oneself through talking at a consistent volume at several different positions in order to find the “sweet spot” for your microphone. As a result, you will feel comfortable while recording and will not need to be concerned about technical questions.

A **plop-protection can be used in order to reduce the sound of hard letters like “p”**. Some microphones also have a plop-protection included; if not, you can either buy one or place a condom on your microphone. A less effective, though still functional method is the use of a stocking. Many explanations are to be found online on how to create your own well-working protection.⁸

Recording

Now we come to the actual moment of recording. Before one starts one should check the microphone. Is it recording? Is the sound satisfactory? You can keep an eye on this by plugging the earphones in throughout the duration of recording. In the case of your neighbour doing loud repairs, it is advised to take a short break, as it is difficult or often impossible to really absorb these distorting noises later on.

Depending on your microphone, it is not advised to record with the volume at an overly low level - it is easier to lower the volume later on. Should one record with too high a volume, this can have an effect on the quality. When you record via Audacity, check that the recording level is between -12 and -9 (there is a scale where the green bar will move while you record). Another small issue regarding Audacity usage is that our laptop should not be too old and have noisy ventilation, otherwise there arises a high risk having this coming across on the recording and it is difficult to reduce it later. In the end, it might sound a touch like stormy weather.

A **very important task for your first recording is this**: record five seconds of silence at the beginning in order that you can do a noise reduction in the **post-production**. If you or your recording partners are not feeling comfortable with talk-ing into the microphone,

7 [Here](#) you see an example of headset usage; for more information check out their channel or their [podcast site](#).

8 [Instruction for plop killers](#)

start the recording and begin with some unrelated small talk, so you warm them up to with the conversation and they will perhaps forget about the microphone while doing so.

Recording online:

The best practice is for everyone to record their own track and at the end to combine them in Audacity by importing it and post-producing them at the same level of sound quality. (Further Information: Editing Checklist). Therefore, it is helpful, if everyone has a microphone or recording tool. For an effective quality control it is useful to do the recording with two pairs of earphones – one for hearing the voice of the other person, one for checking your recording. If there is no other option, record via Zoom or Skype, but the quality will be weaker since it depends on your internet connection.

Editing and Post-Production

For editing you can use freeware like Garage Band (Installed on Mac) or Audacity (Free Download, for Mac, PC, Linux)

Here follows a number of explanations and tips regarding working with Audacity.⁹

🔊 In order to adjust the sound level to what you define as “silence” in the recording, mark the first five seconds of silence and click on *effect – noise reduction – step 1*.

🔊 Next, mark the whole track and click on *effect – noise reduction – step 2*.

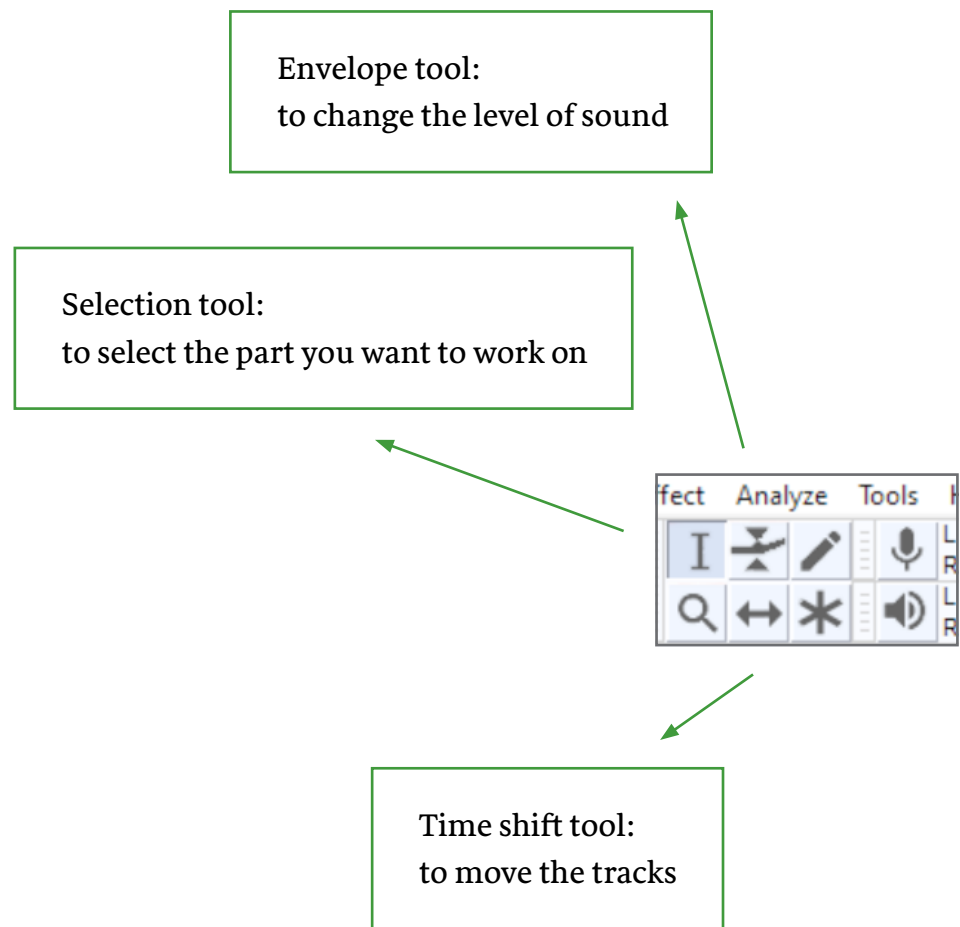
🔊 This way, it will adjust and reduce background noise.

If there are **too many peaks in your recording**, use a tool to normalise the loudness through *effect – normalise*. It will reduce the swings of your recording and facilitate a more comfortable hearing experience.

To cut your episode, you can use shortcuts for cutting your track. In general, Audacity’s working mechanism is quite similar to Microsoft Word’s. The only difference is that one works with audio instead of text: *Ctrl + A* for marking, *Ctrl + Z* for going back, *Ctrl + C* for copying marked parts, *Ctrl + X* for cutting out, *Ctrl + V* for inserting.

⁹ Advice on Garage Band on their [Homepage](#) or at [Voices](#).

Tools for the editing process



One can use the envelope tool for a certain part of the track; by clicking at a different point on the track you can work on a specific part. For exporting the draft at the end, you should export it as *wav* or *MP3* in order that people can listen to your episode.

You should always import your *MP3* or *wav* file and then save it as a copied project, in order that the original file will be saved, as well as a backup (this really becomes useful should something undesired happen during the editing process). An Audacity project will be created and saved as an *aup-file*. For every soundtrack that is being imported, you can choose a new track, so you can work on the tracks separately and adjust the sound quality flexibly. For example, if one soundtrack was recorded with a high volume and the other with less, it is easier to adjust them as long as you do not mix them up from the beginning. Moreover, it helps to structure your episode in cases when the episode includes things like discussions, expert interviews and a conclusion; the different tracks should be named according to their speakers.

Optimise through Post-Production

To optimise the sound quality, there are different tools – some paid versions and some for free. *Auphonic* offers two hours per month of post-production for free if you register with your email address. You have to log in and import your edited file.

Recommendable settings for *Auphonic* post-production:

- 🔊 Output Files
- 🔊 Format: WAV or MP3
- 🔊 Select “Mono”
- 🔊 Audio Algorithms
- 🔊 Select “Adaptive Leveller” or Select “Filtering”
- 🔊 Select “Loudness Normalization” Set Loudness Target to “-16 LUFS”
- 🔊 Select “Noise and Hum Reduction” if you have background noise. Set Reduction Amount to “Auto”.

Afterwards you can download the file. Check the difference before and after as sometimes it is huge. Occasionally, there are some mistakes that can happen due to the up- and download, so you better re-do it in a more effective manner or adjust the settings.

Publishing

Before publishing your podcast, get some feedback from two or three voluntary listeners, so you can check if your storytelling makes sense and so that your listeners will be intrigued to follow up. Optimise your episode if necessary.

Distribution

The question of distribution is of great importance, if you want to reach out to your desired audience. Platforms that can be taken into consideration for sharing your product are: [Anchor](#), [Mixcloud](#), [Soundcloud](#), [Spotify](#) and [Podigee](#).

If you distribute your podcast via your own RSS Feed¹⁰ and not on mainstream platforms, it will be more difficult to find, but maybe

¹⁰ RSS is an abbreviation for Really Simple Syndication/ RDS Site Summary. It is a tool to create links from websites which are mainly used for newspapers or podcasts, feeds and data which are regularly updated. You can save them in a RSS-reader (for example RSSReader.com) to be updated constantly. Users can access the data here without going to the website or using applications which monetises data like Spotify/ iTunes etc.

more attractive for people who boycott mainstream applications, since they often make money out of podcast productions that are unpaid. If you have a website, you can upload it there.

Once the podcast is accessible for a broader audience, they need to be addressed and invited to listen to it. Advertisement plays an important role. The more clicks your podcast gets, the higher it will be in ranking and presented by the algorithms to possible new listeners.

Advertisement

The easiest way is to identify key actors of your audience, if you have defined them, is to address them via email or Social Media. If you are motivated and your audience is working a lot with emails, you can set up a newsletter to share your newest episode and some background information. If you work with a younger social media affiliated audience, then Instagram Channels are a very important tool. For now, Instagram seems to be the place to promote podcasts in Europe (in Egypt Facebook would be preferred). Facebook would be recommendable for a slightly older audience, since the main-users tend to become older statistically.¹¹ TikTok (or another application) is probably becoming a new player for advertising podcasts soon. Moreover, a method which is a bit old school but still working well is simply spreading the word and share it with your colleagues and friends, with the request to spread it further.

Last but not least: Many more options to explore

There are many ways of producing, using, and re-using podcasts. The most important thing is curiosity and some creativity to try out and develop further. Therefore, be open for criticism and share your experiences with other podcasters and people working in civic education. I hope that this brief guideline has given you some inspiration and ideas for some possibilities. **The secret to a good podcast is still to design the right programme fitting your group.**

So now it is your turn – good luck for your podcasting-adventures!

¹¹ Statista: Distribution of Facebook users worldwide October 2020. <https://www.statista.com/statistics/376128/facebook-global-user-age-distribution>, (10/12/2020).

Podcast Use in Workshops and Civic Education

Carlotta Hack

Podcasting is an educational tool for creating a collaborative project together, it enables one to show different perspectives on a topic and create greater awareness and outreach. It is especially the case that young people can use this tool in order to process a certain topic of civic education creatively and more intensively. As an audio format, it has furthermore the advantage of reaching out to a different and bigger audience than with, for example, a written text. As a consequence, they can thus also serve as a motivation for young people. The whole process of production and distribution implies a huge creative potential. There are some opportunities to use the format in different contexts and in your offline practice working in the field of non-formal civic education with young people. Here follows a short presentation of some examples from my own experience.

City tours

One option for using a podcast is a guided city walk: You walk as a group and listen to a podcast (or parts of it) through a loudspeaker in the public space and discuss it. Productive discussions can occur as a result of this; and if you talk about the history or significance of some places itself, an interesting representation of public spaces can be questioned or evoked. Your storytellers (the people or your experts who are speaking in your podcasts) can speak on their own behalf and their stories do not have to be retold in different words. The more different voices of people can be heard, the more diverse a certain topic of civic education can be presented. Sometimes it happens as well that external people spontaneously join the listening experience and the discussion afterwards, which can be challenging and enriching at the same time.¹²

Audio guides

If you want to make use of an educational podcast you have produced, you can create a map that fits with your audio files and then use it by providing online access to the soundbites.¹³ In that way, young participants of a youth project, for example, can download it and walk the route on their own. In this manner, you connect knowledge about the public space to the participants and by means of that

¹² A group that is working with this practise of using audio bites in their city tour for a walk together is the German education initiative [Grenzgänger*innen](#)

¹³ [Digiwalk](#) provides a tool and explanations on how to design an audio walk.



open up a new experience for the users. You can also reuse your podcast by just cutting or shortening it – depending on your needs.¹⁴

An audio guide can be a kind of city tour, while also being used for an (online) exhibition. A project that took place in Berlin in 2020 that experimented with such a method was [Art Burst Berlin](#). In this case, the visitors had some QR-codes to connect the presented photography to background information and philosophical thoughts concerning the topics discussed.

Seminars

You can use your educational podcast as part of your seminar with young people. It can serve as an introduction for presenting specific arguments, or to animate your participants to create new formats of knowledge production. In the process you could work on:

- The arguments presented in the podcast
- Other podcasts your participants can find, dealing with the specific topic and finding out the differences
- Re-editing the podcasts and/or combining them with other audio files to create new content by contrasting different perspectives.

Recommended tools for creating your own audio guide or city tour are [Digiwalk](#) and [Audiyou](#). [Grenzgänger*innen](#) shows example of using podcasts as tools to teach methodology for political engagement and use the podcast as a starting point for a seminar.

Now, we come to some brief advice for your practise of working with youth:

- At first, let them work with their own smartphones to get familiar with the recording and lose the fear of hearing their own voice. It is recommended to change the tool later if possible.
- Start with small exercises of presenting themselves
- Afterwards, try out small interviews in pair work – working with people one knows helps one to get familiar with the methodology
- Finally, send them to record outside.

If possible, try to do some short interviews with passers-by on an easy-going daily topic, such as upcoming holidays, Christmas, etc.

¹⁴ Examples for audio city walks: [Plangarten Eisenhüttenstadt](#) or [Chisinau](#)

Method Example: How-to-do-a-podcast-workshop

A workshop with teenagers and young adults

These guidelines will serve to facilitate a workshop about podcasting at a basic level. Therein you shall find a presentation of four exemplary blocks for four (plus an extra one) workshop-days.

Goal: mEach participant will come up with a recorded and published episode

Participants: max. 10-12 participants per trainer¹⁵

Time frame: 30-35 hours in total

Further advice: Depending on the pre-knowledge and experience of the participants, you need to adapt the specific steps and time frames for the different blocks to them. Try to be as specific as possible in the advertisement and the necessary skills contained therein in order to attract mostly people with similar pre-experience. This makes the specific workshop design much easier.

¹⁵ It is recommendable to work on podcasting with teenagers at the age of thirteen or thirteen years or older. Video podcasting is often more known than audio podcasting among young people thanks to Tik Tok, YouTube or Snapchat.



Block 1: Concept writing and Producing a Teaser

Time: approximately 1 workshop day (7 hours)

Material: smartphones, earphones

- Icebreakers and getting-to-know-each-other-games, in order that the group dynamic can evolve;
- Check the prior knowledge of the participants, if not done so beforehand, and discuss their existing knowledge;
- Check expectations and collect topics the participants are interested in (depending of course on your topic frame). Do not push your ideas, but work on the ideas mentioned in the discussion by the participants. If people are motivated, do not stop them;
- Start fast in the first recording phase with the teaser: Who are you? And what do you want to talk about? (In doing so you may need to alter the structure of the workshop);
- Develop your episode's concept ([Key points of a podcast episode concept](#)); think about people you need to invite and inform;
- Practice feedback techniques to improve their work (this is always a good exercise in between sessions).

Block 2: Recording Techniques

Time: approximately 1.25 – 1,5 workshop days (9 hours)

Material: Smartphones, other recording tools, earphones

- Start from where the students are by getting them to record themselves with their phones, e.g. let them introduce themselves. Check the sound quality. Stress the importance of earphones while recording;
- Try out some small changes in the sound quality ([Production & Recording Phase](#)). The possibility of trying another microphone may arise at this moment as well;
- Practice some interview techniques by at first answering fun questions and later attempting to work with the specific interview guidelines.



Block extra: Production Phase – free/flexible

Time: approximately 1 workshop day (6 hours)

Material: recording tool of their choice and earphones

- Time for individual work on the recording and production;
- Carrying out various tasks such as collecting atmospheric soundbites, meeting your interview-partners etc.;
- A flexible schedule should be made according to the project's needs.

Block 3: Editing and Post-production

Time: approximately 1.25 – 1,5 workshop days (9 hours)

Material: Laptops/computers with Audacity and internet access, earphones

- Start with some reflection on the recording phase;
- Show and practice how to edit and post-produce the files via projectors, an adequate amount of computers or laptops; put the knowledge into practice directly ([Editing Checklist \(Audacity\)](#));
- Leave some free time for the students to work on their projects, depending on how long the episode should be. At the beginning, working on it takes a minimum of approximately four times the episode length;
- Stay available to answer questions;
- To finalise the episodes, introduce Auphonic ([Postproduction Checklist \(Auphonic\)](#)).



Block 4: Publishing & Presentation

Time: approximately 0,5 workshop day (4 hours)

Material: Laptops/computers with internet access

- Ask your participants to do some research on podcast-promotion in advance and check their favourite social media tools. Think about the following: who do they follow; why, what do they like about them etc.;
- Design texts and collect images and/or videos for promotion ([Tools for podcasting](#));
- Upload your podcasts collaboratively – decide together where to publish and to promote them;
- Present the finished episodes and give and receive some feedback;
- Celebrate your finished episodes!

Basic and essential tips for your workshops:

- Plan enough breaks & some fun icebreakers in between.
- Give as much practicable advice as possible and stay with practical exercises.
- Base your work on the living realities of young people – talk as much about technical issues as about the topics they want to work on
- You can start your workshop with students giving small presentations of their favourite podcasts – by doing so you can learn by observing and listening to other podcasters.

Some inspiration and examples of podcasts and audio guides in the context of civic education

- ▶ You can find a broad range of [podcasts in the media library](#) of the Federal Agency for Civic Education
- ▶ Bildungsstätte Anne Frank offer their [podcasts](#) on Spotify.
- ▶ [Irresistible](#) is a repurposed content podcast format (Interview-Podcast)
- ▶ [Global gedacht](#) (Podcast concerning development work and antiracist practice)
- ▶ Students embark on a journey through time and explore the history and stories of their hometowns: [Stadtgeschichten](#)
- ▶ A list of podcasts on Judaism can be found [here](#) at Podwatch
- ▶ A podcast series on Jewish history: [Jüdische Geschichte kompakt](#)
- ▶ Podcasts and audiowalks of the German Resistances Memorial Center on [Rote Kapelle](#) (in Ger, Engl. Span.) and [Albrecht Haushofer](#)
- ▶ [Storytude](#) offers historical and political audiowalks for different German cities
- ▶ An audioguide by children on “Juden im Bayerischen Viertel” and one by teenagers on a cemetery “Underground Stories” is provided by the [Jugend Museum](#) Berlin

Editing

- ✎ Audacity: <https://www.audacity.de>
- ✎ Garage Band (Mac): <https://garagebandonpc.com>

Postproduction

- ✎ Auphonic: <https://auphonic.com>

Jingle Production

- ✎ Groove Pad: <https://apkfab.com/de/groovepad-music-beat-maker/com.easybrain.make.music>
- ✎ Music Maker: <https://www.magix.com/us/music/music-maker>

Promotion-tools for Instagram

- ✎ Design: <https://www.canva.com> (NGOs can get a free pro-account)
- ✎ Soundbites on Twitter: <https://soundcloud.com> – small soundbites are easy to share via Twitter where people can directly listen to them. Soundbites should not be longer than fifteen seconds.

Soundbites on Instagram

- ✎ Storybeat app
- ✎ Inshot
- ✎ Soundbite
- ✎ SnapMusical

Links: Podcasting and its possibilities

<https://podcastwonder.com/podcast-formate>

<https://convertkit.com/podcast-formats>

<https://www.podcast.co/create/podcast-storytelling-101>

Platforms for Publishing

<http://www.anchor.com>

<https://www.mixcloud.com>

<https://soundcloud.com>

<https://www.spotify.com/de>

<https://www.podigee.com/en>

<https://www.deezer.com/de>



Checklists for Production and Workshops: Key Points for a Podcast Episode Concept

Setting/format/length

- ✓ What is the actual fictional setting for an audio drama?
- ✓ What is the background story preparing the listeners for an interview?
- ✓ Are there any soundbites about the place you are going to talk about?

Characters – Who is/are:

- ✓ The host?
- ✓ The guests?
- ✓ The actual or fictional characters?

Plot

- ✓ What is the overall goal or point of the entire episode, the main arguments and raised questions?

Conflict

- ✓ Is there a clash and/or some controversial parts where questions are raised?
- ✓ What alternative points of view are presented as part of the plot?

Theme

- ✓ What are the overarching ideas, ethos, and the overall message of the podcast?

Workshop Checklist “How to podcast”

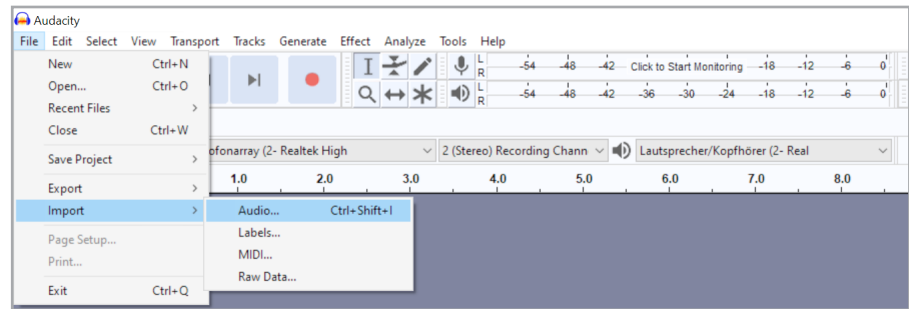
- ✓ Find a topic for the podcast: What are you interested in?
- ✓ Make a concept: What should the podcast episodes look like?
 - Listen to some other podcasts.
- ✓ If you want to do an interview: Who could you invite?
- ✓ Send out an invitation.
 - Make clear that you want to publish the interview!
- ✓ Set the recording location.
 - Quiet – there should be as little other noise as possible
 - In a small room with carpet and lots of furniture
- ✓ Make a test recording on location and listen to it.
- ✓ Make notes for the recording, e.g. note down interview questions.
- ✓ Podcast recording
 - Always check whether the recording tool is really recording.
- ✓ Listen to and edit material.
 - This is possible, such as via Audacity.
- ✓ Listen to the finished episode yourself or let someone else have a listen.
- ✓ Publish!



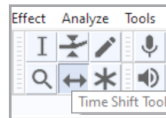
Editing Checklist (Audacity)

File import

- ✓ Mp3 / wav

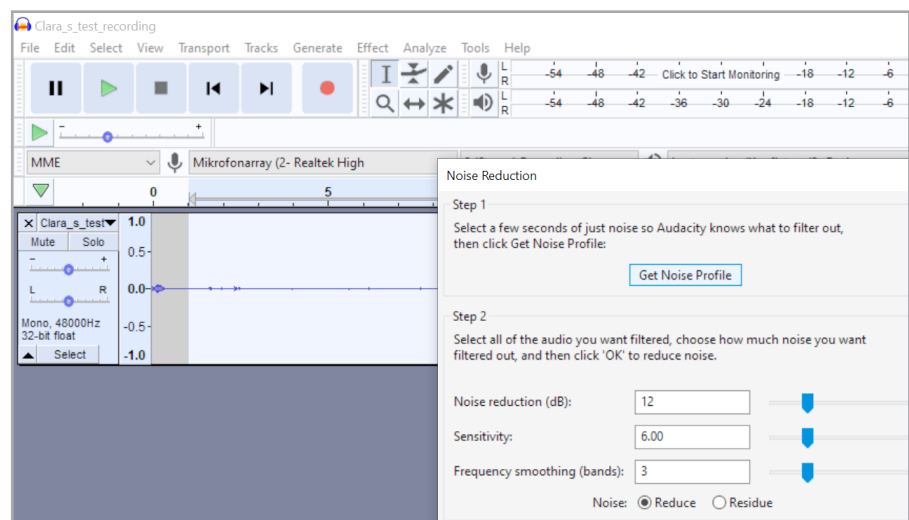


- ✓ Every speaker should have their own track time. The shift tool can be used to move the track in the right position.



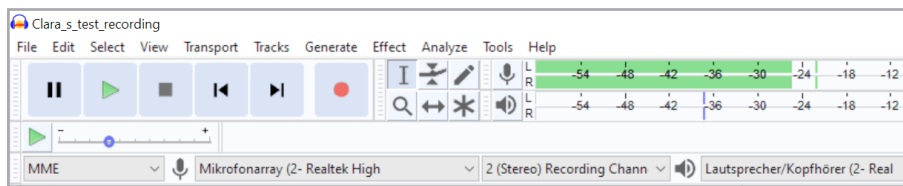
Noise reduction

- ✓ Mark a sequence of five seconds “silence”
- ✓ Click on *effect – noise reduction – step 1*
- ✓ Mark the whole track – click on *effect – noise reduction – step 2*



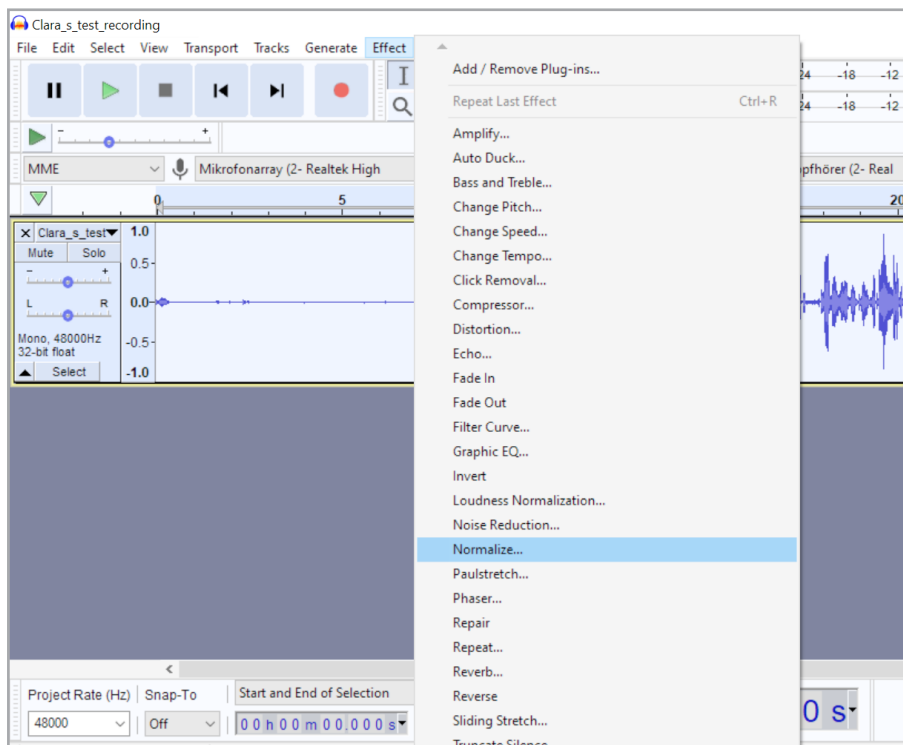
How loud is loud enough?

Check it here – recommended between -9 and -12.



Normalise loudness

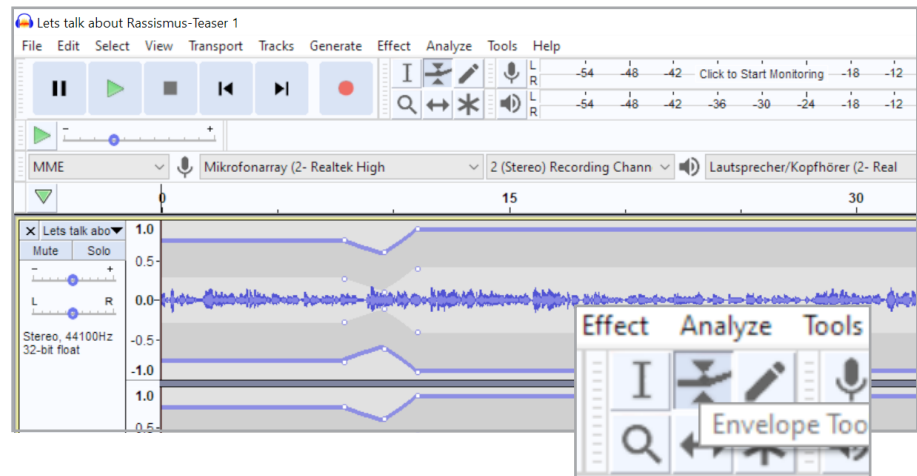
- Mark everything
- Click on effect – normalise
- Reduces swings





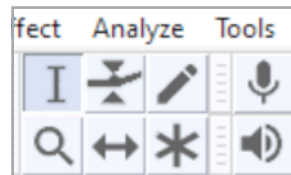
Lower the loudness in specific moments

If you want to change the noise at specific moments, use the Envelope tool.



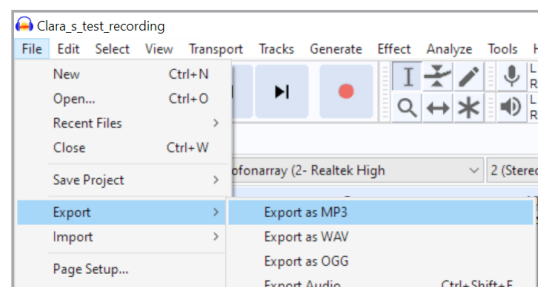
Cut your tracks

- Ctrl + I – to put in things like soundbites
- To cut out parts of your tracks, select them with the selection tool and press Delete



Export your episode

- Always in MP3, or WAV



Postproduction Checklist (Auphonic)

A recommendable post-production software is Auphonic. It is easy to use and comes with two hours of free audio files for free per month - you need to make an account via [Auphonic](#).

Recommendable settings are:

- ✓ Output Files
- ✓ Format: WAV or MP3
- ✓ Select “Mono”
- ✓ Audio Algorithms
- ✓ Select “Adaptive Leveller”
- ✓ Select “Filtering”
- ✓ Select “Loudness Normalisation”
- ✓ Set Loudness Target to “-16 LUFS”
- ✓ If you have background noise, select “Noise and Hum Reduction” and set Reduction Amount to “Auto”

Project managers / Authors



Tanja Lenuweit – research associate at Minor – Projektkontor für Bildung und Forschung (Minor-Project office for education and research). She holds a Master of Arts in Cultural Studies and Cultural Communications at Humboldt University of Berlin. The focus of Tanja's work is on migration-related topics as well as cultures of remembering, Jewish contemporary history and entangled history. At Minor she co-ordinates two projects, [Der Gang der Geschichte\(n\)](#) and [Geschichte\(n\) und Perspektiven](#), in which she combines her research interests with educational work against antisemitism.



Carolin Wenzel – program manager at the Contemporary History and Human Rights Department of Kreisau-Initiative e.V. She holds a Master Degree in the Cultural History of Central and Eastern Europe at the European University Viadrina in Frankfurt (Oder). As a programme manager Carolin implements international youth exchanges and trainings for youth work professionals. Her main interests are cultures of remembering, Jewish and Polish contemporary history as well, as gender related topics. She mainly co-ordinates the following projects at Kreisau-Initiative: [Once upon today... in Europe](#), [Entangled History](#) and [HER-Story](#).

The project

The Course of (Hi)Stories – online-seminar on narratives about Judaism in Poland and Germany was developed and carried out as a cooperation project between [Kreisau-Initiative e.V.](#) and [Minor-Projektkontor für Bildung und Forschung](#).

Project team:

Carolin Wenzel (Kreisau – Initiative e.V.), Hanna Janatka und Tanja Lenuweit (Minor-Projektkontor für Bildung und Forschung)



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Carlotta Hack holds a Master in Sociology, Politics and History of West Asia and North Africa as well as a Bachelor's in Urban Studies. She is active in citizenship education for various organizations on topics such as migration, urban participation, housing policy, as well as gender issues. Carlotta is part of a podcast collective who produces a podcast named [nahostcast](#) on history, politics, and civil society in the WANA-region and in encounter with Europe. Nahostcast also became a platform for an Arabic-feminist podcasting school, various podcasting workshop formats for different target groups, as well as transnational encounters.



Stefan Mehrens studied history and political science in Kiel and Rzeszów and has been the cultural manager at ifa (Institut für Auslandsbeziehungen) in the House of German-Polish Co-operation in Gliwice (Poland) since 2019. His main interests lie in the multicultural history of Upper Silesia and beyond, ecological projects and international youth exchange.



Joanna Sobesto – translator, educator in the MOCAM Museum of Contemporary Art, Kraków and Ph.D. student in the Polish Department at Jagiellonian University. She graduated in Cultural Studies as well as Translation Studies. Her areas of academic interest are mainly Translator Studies, audiovisual translation, and oral history. Joanna is currently working on her doctoral project concerning politics of translation in interwar Poland. She is author of a solo podcast about literary translation (in Polish): [Podcasty o przekładzie](#).

