Podcasting in Museums
James Yasko

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Contributions may be solicited by the Editor from museum professionals not affiliated with the MALS Museum Studies Program.

All submissions are reviewed by one or more members of the Editorial Board or by outside reviewers.

COVER ILLUSTRATION: The Mona Lisa, by Leonardo da Vinci, perhaps the most recognizable single painting in the world, is shown listening to a podcast on her iPod. Podcasting in museums is expected to spread widely and James Yasko's article provides not only a review of podcasting in museums, but instructions on how any museum can begin to utilize podcasting as part of its programming.
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Manuscripts submitted for the *Journal* and all correspondence concerning them should be addressed to Dr. Michael A Mares. Guidelines for contributors are given on the last page of this volume.

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Laid out by Catherine Kerley, on a format established by Dr. Michael A. Mares.
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MICHAEL A. MARES

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JAMES YASKO
In the 1970s and 1980s the College of Liberal Studies (CLS) of the University of Oklahoma offered a masters degree (MLS) with an emphasis in museum studies. The disciplinary emphasis in Liberal Studies was, for the most part, designed for adult
learners who were employed by a museum and who wished to further their education via correspondence. Assignments were handled through the mail, thus slowing communication, and a residency requirement caused practical difficulties for those who were living far from Oklahoma and who did not have the to attend the required intensive seminars that were part of the program. Gradually, the museum studies option faded away.

In the 1980s, the Stovall Museum of Science and History began a long struggle to develop as a major natural history museum. Much of the challenge of this huge project was to raise enough money for a new building. An equally daunting task was to inspire people to support not only the massive museum project involving a new physical plant, but to also support expanded programs and an enormous increase in staff size and operating budget. The details of that remarkable project have been published elsewhere, but let it suffice to say that the entire project took 17 years from its inception in 1983 to the dedication of the new building in 2000. That dramatic story has even been told in video form as a documentary.

The construction of the new natural history museum, which, in its final form, had a new name, The Sam Noble Oklahoma Museum of Natural History, led to a renaissance of cultural activity in Norman, Oklahoma and in the Oklahoma City Metroplex. Shortly after the new museum opened, state funds were allocated to provide a new building for the Oklahoma History Center in Oklahoma City (a division of the Oklahoma Historical Society). Additionally, the University of Oklahoma received major donations of paintings, as well as money, to expand and modernize the Fred Jones, Jr. Museum of Art. Norman then had two beautiful and important museums on the university campus. While the natural history museum was being constructed, President David Boren established the Charles Russell Center for the Study of Art of the American West. The University of Oklahoma, as part of its library, developed and maintained for many years what is arguably the finest History of Science Collection in the world. In addition to these elements, the university had also developed strong programs in Native American studies and languages. Culture, science and collections were flourishing at the University of Oklahoma.
When I examined the great changes that had occurred at the university with the building and expansion of museums, the renewed appreciation for culture, science and art, and the establishment of centers for the study of art and Native peoples, it seemed clear to me that a fresh attempt should be made to not only resurrect, but to expand, our previous museum studies curriculum into a masters in Museum Studies Program in the College of Liberal Studies. Working with staff members of the college, especially Sue Schofield, and with the strong support of the Associate Dean, Dr. Trent Gabert, and the Vice President if University Outreach and CLS Dean, Dr. James P. Pappas, we brought together the directors of the various museums and collections and developed a revitalized masters in Museum Studies degree program. Dr. Eric Lee, Director of the Fred Jones, Jr. Museum of Art, Dr. Marilyn Ogilvie, Curator of the History of Science Collection of Bizzell Library, Byron Price, Director of the Charles M. Russell Center for the Study of Art of the American West, Peter Tirrell, Associate Director of the Sam Noble Oklahoma Museum of Natural History, Sue Schofield, Coordinator of Graduate Programs for the College of Liberal Studies and I spent several months developing the new curriculum. We knew our program in Museum Studies would have to differ greatly from what had been offered before.

The world had changed enormously since museum studies had last been offered. The Internet had been invented, personal computers were ubiquitous, and high-speed Internet transmission made it possible to share large documents instantaneously. It was now possible to communicate rapidly with students throughout the world via e-mail or through instant messaging. Moreover, web pages available worldwide on the Internet offered enormous opportunities for students who might otherwise not be able to either attend classes on campus or visit a large variety of museums as part of their learning experience.

Our planning committee recommended eliminating the residency requirement for Museum Studies students. Thanks to the efforts of Dr. Pappas and Dr. Gabert, it was dropped. We believed that this was especially important, for it meant that students anywhere in the world could now enroll in the program in Museum Studies without
having to leave their homes and jobs. Depending on the amount of time that students had available to dedicate to their studies—since most were full-time employees of cultural institutions—they could in theory complete a masters degree in as little as two years. A student could complete this degree without ever setting foot on the university campus through their entire course of study, although they would now be expected to visit a great number of museums around the world through the World Wide Web.

After developing the curriculum, the web pages, and the individual classes, we initiated the program in 2004. We estimated at that time that we might have as many as 30 museum studies majors within three years. To our great surprise, as the third year comes to a close we now have 106 masters students enrolled in the program! This number means that 106 employees of museums throughout the world—people dedicated to working in the museum field and motivated to advance in that field—have taken a major step toward increasing their knowledge about museums, doing research in museology, making themselves better and more employable museum professionals, and receiving a graduate degree in museum studies. Our students have included soldiers fighting in Iraq, and students living in Korea, Africa, Spain and many states across the nation. In a single class I had a student in Spain, one in Hawai, one in Iraq, and others in Georgia and Florida. Our new program fit in perfectly with the globalization of the curriculum that was being promoted by University President David L. Boren, former governor and United States Senator.

Tom Friedman wrote a timely and influential book, *The World is Flat*. In it he argues that the world of the Internet and the computer no longer is bounded by geography or even, in a sense, time, because the activities of people connected through the World Wide Web proceed 24 hours per day. I had an opportunity to speak with him about our museum program and he was quite excited about how such a program was an ideal example of the flat world syndrome. Our museum studies program is bounded neither by geography nor time. Students in any one class typically live in places that are more than a dozen time zones apart. As I frequently tell my students, museums are time machines. They reach into the past as well as into
the future. Clearly our program in museum studies had entered that
electronic universe where time and space are one. We are now
teaching global concepts to a global community. It has been exciting
to see this program develop and flourish.

As the professor who teaches the primary required course in the
program—*The World of a Museum*—and as someone who works with
students who are completing either a thesis or an internship program
as part of their graduate degree, I found that we were enrolling
excellent and energetic students who had an enormous interest in and
affection for museums of all types. I decided that much of the work
that these students were doing as part of masters research or
internship programs was of sufficient quality to merit publication.
However, there did not appear to be many outlets for work of this
kind. Indeed, given the vast scale of museums in the world, there
were very few publications that were electronically based, free of
charge and readily available to graduate students.

Once again I approached Dr. Gabert and Dr. Pappas, this time
proposing the establishment of an online journal to publish articles in
the field of museum studies that could be shared with museum
professionals and students throughout the world. As our students
learned and contributed new knowledge and insights to the museum
discipline, this work could be shared across the Web with other
museum professionals or students in other museum studies
programs. The deans were enthusiastic about my idea. I asked our
museum studies faculty if they would consent to form an editorial
board for the new journal. They readily agreed. Working with
Catherine Kerley of the College of Liberal Studies on the journal and
the web site, and with the assistance of Sean Blanton on the Flash
movie, we developed the journal format and its web page. The goals
are for the journal to be attractive, of high quality, and free of charge,
as well as be a publication that will prove useful to museum
professionals and students of museum studies everywhere.

This issue marks the initial number of our new journal, *The CLS
Journal of Museum Studies*. James Yasko was one of our first graduates
in the new program. His thesis project, *Podcasting in Museums*, was
especially time sensitive, given the rate of change of hardware and
software in the world of computers. However, iPods (and MP3
players) and podcasting are clearly the wave of the future for museums large and small. Yasko examined what would be an arcane topic to anyone over 40. His review and report now make it possible for any museum anywhere to begin podcasting, whether or not there is a computer savvy staff member present. Anyone can podcast.

We are proud of our program and our students. I think the quality of this report is indicative of the types of papers that will be published in this new electronic CLS Journal of Museum Studies. I hope that everyone who receives this will check our website regularly for new articles. Send them to everyone who might have an interest, for they are meant to be shared. We hope you will find them stimulating, valuable and enjoyable.

References and Sources


*The Sam Noble Oklahoma Museum of Natural History*  
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Podcasting in Museums

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Podcasting has been circulated as a term for two years, but only since June 2004 in has it been used in reference to museums. The Burlingame Museum of Pez Memorabilia in Burlingame, California is credited as being the first museum to podcast, followed by the Frist Center for the Visual Arts in Nashville, Tennessee in mid-June 2005. The Grace Museum in Abilene, Texas – the museum in which I worked – followed just two weeks later with a podcasted interview with San Antonio photographer Michael Nye, whose work “Fine Line: Mental Health/Mental Illness” was on exhibit at The Grace.

Podcasting – a combination of the words “iPod” and “broadcast” – has become a buzzword in technology since 2005. Researchers from the Diffusion Group (a research group that focuses on digital media and the consumer’s response to media) predicted in July 2005 that the number of people downloading podcasts would climb from 846,000 in 2004 to 56 million by 2010\(^1\), and their projection was proved modest. In November 2005, eMarketer released a study by Bridge Ratings that projected the number of podcast users
would reach 62.8 million by the end of the decade. This report discusses the beginning wave of podcasting in museums, how museums are approaching the use of podcasting, and what I learned about podcasting with The Grace Museum. Four appendices are also provided: how to write the necessary code for podcast delivery (Appendix 1); how to use a blog to syndicate your podcasts (Appendix 2); a glossary of podcasting terminology (Appendix 3); and a list of museums that podcast, as well as information on museum podcast usage (Appendix 4).

In June 2005 Apple Computers released iTunes version 4.9 – the first version of iTunes to allow podcasters to upload their programs to the new iTunes podcast directory. It also permitted iTunes users to subscribe to podcasts and have the content automatically delivered to their computers. Within the first two days Apple reported over one million subscriptions to various podcasts in its directory. One of the more popular podcast directories is called Podcast Alley (http://www.podcastalley.com). As of March 15, 2006 Podcast Alley reported 16,263 different podcast providers (with 110 pending approval) and 454,688 episodes – or individual podcasts. The sale of hardware for podcasting remains a growth industry. In 2005, Fortune Magazine reported that Apple sold over five million iPods in the first quarter alone and that the number had escalated to 15 million iPods by June 2005. Apple’s first quarter sales in 2006 reached 14,043,000 iPods shipped.

Podcasting, though it shares a product name (in a manner analogous to “Xerox” being used in place of the word “copy”), is not limited to Apple’s portable mp3 player. One does not even need an mp3 player to listen to podcasts. It is possible to download from an aggregator – a platform that collects podcasts (or any other web content) to a computer where they can be played. The fact that mp3 players are so popular (and so portable) makes them an ideal tool for use by museums. The Albany Times-Union reported that more than 25% of 12-17 year olds and 20% of 18-34 year olds own some brand of mp3 player, and those percentages were determined before Apple’s 2006 1st quarter record earnings. Richard Menta on MP3Newswire.net predicted that by 2009, 132 million mp3 players will be sold to consumers.
These numbers are encouraging, specifically with the educational capabilities that listening to podcasts afford. Marjorie Schwarzer, in her article in Museum News, says that only 6% of museum audiences retain what they read about an object on a label, but that 30% remember what they hear about that same object.\footnote{9}

All indications are that podcasting is here to stay. Moreover, the technology is simple to use. Perhaps the most popular program to produce podcasts is Apple’s program GarageBand. This audio recording and editing software is easy to use and is included with many of the newer iBooks and PowerBooks. For those not Mac-friendly, Audacity offers free software available for download at its website (http://www.audacity.com) with similar audio recording and editing features. The user records the podcast, saves the audio file as an mp3 and publishes it on his/her website. That is the basic method of podcasting.

The idea for podcasting (regarding The Grace Museum) as an official educational tool came from an article published in the New York Times that appeared Memorial Day weekend 2005. It was about a group of students – called ArtMobs – from Marymount College who were going to the Museum of Modern Art in New York and recording commentary on the works on exhibition. The commentaries were risqué, edgy and fun – too risqué, edgy, and fun for traditional (a.k.a. Bible Belt-dwelling, middle-aged, and middle-class) visitors in Abilene, Texas. I decided to develop a podcast as an “official” educational tool for a new group of museum visitors. This would permit The Grace Museum to be recognized by a wider, younger audience – since younger people generally download mp3s and own iPods.

Once the first interview appeared on the museum’s website, planning began for the next series of podcasts to accompany future exhibits. Since that first podcast, the visibility of The Grace has grown. In the August/September 2005 of Museum News the museum was featured in an article in about museums that podcast. The museum also received quality coverage in the local media.

Most museums that have contacted me for information on how they can begin podcasting have little familiarity with the methods and
requirements of the necessary process. This paper will (a) show
others how to create the electronic files necessary for developing
podcasts relating to museum activities; (b) describe how others are
utilizing podcasting; and (c) appraise the value of the technique, as
well as its challenges, for The Grace Museum. In only nine months,
the museum produced over 50 podcasts, and had over 2000
downloads of podcasting.

How Museums are Utilizing Podcasting

Podcasting can be a revolutionary addition to a museum’s
programming and visitor experience. Museums have often been slow
to embrace new and emerging technology, but a number are
experimenting with this developing technology and are adding it to
their regular programming.

As of March 28, 2006, 34 museums worldwide are podcasting –
at least in English (Appendix 4). [Editor’s note: For updated list of
podcasts as of August 18, 2006, see http://www.globalmuseum.org/.
One of the attractions of podcasting is its low cost and ease of
production. Podcasting is not limited to large museums with major
funding and corporate sponsorship unlike their predecessors, the
audio tour. Larger museums such as the DeYoung Museum in San
Francisco and the Museum of Modern Art (MoMA) in New York
have corporate sponsorship for their podcasting programs
(AntennaAudio and Bloomberg, respectively), but significant
expenditures are unnecessary to produce quality podcasted
programming. At The Grace Museum for example, there is no cost
for podcasting beyond a long-distance phone bill.

Exhibition-specific podcasts. Perhaps the most popular
function of podcasting for museums is to enhance the visitor’s
experience in a specific exhibition or for a specific object either on
display or in the collection. The MoMA devotes a number of its
podcasts to this purpose. In their Special Exhibitions section of
“MoMAudio,” there are three exhibitions (Islamic artists, Vincent
Van Gogh, and Spanish architecture) available until May 2006, each
with a number of podcasts related to objects on display in the
galleries and offering historic and artistic background to these selected works.

In August 2005 the Santa Barbara Museum of Natural History offered a podcast to accompany its “Butterflies Alive” exhibition. The seven-minute podcast offered a “soundseeing guide” (a euphemism for “podcast” in some circles) that visitors could listen to as they walked through the exhibition. The podcast explained what the visitor would find as they explored and the rules and manners necessary to not only enjoy for themselves, but to allow others to enjoy “Butterflies Alive.”

Towneley Hall in Burnley, England offers podcasting in a slightly different vein to accompany the exhibition “Their Past Your Future,” consisting of oral histories of local citizens who experienced World War II. Each resident discusses, for about twenty minutes, what it was like to grow up in England during air attacks from the Luftwaffe and other facets of wartime life.

The Smoki Museum in Prescott, Arizona, developed another strategy for offering podcasts. Working in association with station KNAU in Flagstaff, the Smoki Museum produced a podcast of a report regarding the public reaction to the Smoki’s exhibition “And Then They Danced: Cross-Cultural Reflections on the Smoki People.” Other museums are offering multiple podcasts to accompany exhibitions.

The Tacoma Art Museum, for example, has produced a 12-part series regarding its exhibition “The Great American Thing: Modern Art & National Identity, 1915-1935.” The series focuses on eleven artists in the exhibition and specific works from the show by each featured artist.

Don’t overestimate the technical awareness of your audience. Despite the popularity of iPods and other mp3 players, museums must be cautious in not setting the bar too high for their visitors. The Davis Museum has developed a way to meet this challenge and has readjusted the expectations of the technical knowledge base of its audience. Despite its location on the campus of Wellesley College (where students are among those most likely to own a portable mp3 player), the Davis Museum offers their visitors
iPods at the front desk of the museum. Though this is not unique for museums, they are one of the few (if not the only one) to offer a tutorial on how to use an iPod in the gallery as part of the podcast.

Podcasts as promotion. Several museums use podcasting to promote events – and to promote the museum itself. Podcasting is still such a new technology that simply offering podcasts puts one in a select group of technologically savvy institutions. The DeYoung Museum in San Francisco’s Golden Gate Park had a February 2006 podcast featuring information about a “hip, dynamic crew of youth docents” called the Museum Ambassadors – a joint collaboration with local high school students who give tours to elementary school students. The DeYoung used a portion of their podcast space to highlight the program, recording sound bytes from Museum Ambassador tours, and from some of the elementary students who had participated in the tours.

While it is unlikely that anyone older than elementary age will be able to participate in the Museum Ambassadors program, the DeYoung highlighted a program any visitor can enjoy and discover in the podcast. The program, called “Saturday’s Doing and Viewing,” featured a synopsis by a museum educator, as well as interviews and responses from participating adults and children. Museums are finding that using podcasts to promote events, programming, and even products is catching on.

The Yakima Valley Museum in Yakima, Washington published a podcast to accompany “The Ultimate Apple Box Exhibition,” which opened February 10, 2006. One result of the exhibition is a book entitled “The Ultimate Fruit Label Book,” written by museum director John A. Baule. In addition, the Yakima Valley Museum recorded a three-minute podcast with the author/museum director discussing both the book and the exhibition.

One recurring problem of podcasting is tracking who is downloading podcasts. The San Francisco Museum of Modern Art overcame this problem with a very creative strategy. Towards the end of the SFMoMA’s podcast, the narrator tells listeners to come by the museum and show the admissions desk an mp3 player with the SFMoMA’s ArtCast loaded on the mp3 player, and receive $2 off
admission. With this strategy, the museum not only obtains the demographics of podcast users (including those who physically bring their mp3 player to the museum), but also the number of people that podcasts draw to the museum (such data that can be analyzed to determine a percentage of overall visitors compared to those who come in with an iPod).

**Museums using podcasting to discuss current events.** Some museums use podcasts to discuss current events. The Museum of Science in Boston may be the only museum to publish a podcast without directly referring to the museum. Instead the Museum of Science uses podcasting to discuss issues relevant to the fields of science and technology. A recent podcast featured an interview with a geologist from MIT regarding the age of the earth, and went on to address a relevant subject involving science, technology, and podcasting – “Can iPods cause you to go deaf?”

The Smithsonian Institution also offers a Spotlight on Science podcast regarding “the latest in Smithsonian science.” By recording staff members at the various Smithsonian museums (this podcast is limited to science and natural history), listeners hear museum employees discuss these topics on a bi-weekly basis. A February 2006 podcast examined the Permian extinction in history, events regarding global warming, and the possibility of an earth-like environment on Mars.

The United States Holocaust Memorial Museum in Washington D.C. publishes a series of podcasts called “Voices on Genocide Prevention,” where the USHMM not only examines the past, but tries to prevent future genocides. Hosted by Jerry Fowler, Director of the Committee on Conscience, one recent episode interviewed a physician at the International Rescue Committee and a senior analyst at the International Crisis Group to discuss the health situations as well as the political and historical background of the Eastern Congo. This was recorded in conjunction with actress Angelina Jolie’s podcasted travel log entitled “Ripples Through Genocide: Journey Through the Eastern Congo,” narrated by the actress herself. (Celebrities and museum podcasts are not limited to the Smithsonian
– the Metropolitan Museum of Art’s podcasts on Van Gogh’s drawings are narrated by actor Kevin Bacon.)

Some museums choose to comment on current issues in popular culture. The Eiteljorg Museum of American Indians and Western Art hosted a panel discussion – which was podcasted – of the controversial film *Brokeback Mountain*. The panel, put together by the Eiteljorg in Indianapolis, included members from a gay and lesbian film festival, scholars of the American West, and an art critic. As this program was held before a live audience, the Eiteljorg recorded the audience offering thoughts and adding to the discussion. Running one hour and fifty-three minutes, the podcast allowed the listener to experience what the audience experienced.

Recording podcasts in front of an audience is an increasingly common tactic by museums. The Frist Center for Visual Arts recorded live conversations between curators and visitors almost from the beginning of their podcasting program in summer 2005. The Hammer Museum, on the campus of UCLA, records a series of podcasts called “Hammer Conversations,” in which the museum sets up conversations with artists and records them in front of an audience. The March 2006 podcast was a conversation between author Jonathan Lethem and comic book artist Gary Panter.

These podcasts serve the purpose of helping the museum meet the public within topics and using a format that appeals to the public’s interest and enjoyment. Perhaps museums have not been as diligent in meeting those needs as they should have been, as museum attendance has suffered in recent years. Samuel Sachs of the Frick Center in Pittsburgh reports a uniform 20% decrease in museum attendance in the aftermath of September 11*. Podcasts are one way to take the museum directly to the public in a personal manner. By offering podcasted content and allowing interested members of the public to download content automatically via iTunes or some other podcasting aggregator, museums can remain on the visitor’s mind – and in the visitor’s ears – whether they’re at work, on the way to work, or sitting in their den.

**Use of students in museum podcasting.** The Bronx Museum of the Arts’ podcasting program entitled “MuseRadio,” is a well
produced podcast by local teens. Marketing the podcasts as “unique, out there, and in your face,” teens conduct the podcast (including hip hop-influenced background music) and a roundtable discussion of issues that affect teens. In Episode 001’s case, this discussion addressed school safety. These subjects prove the teens of MuseRadio’s declaration that they “have a voice and plan to use it.”

The Grace Museum involved local university students in their podcasting program. In January 2006 The Grace released “Works on Paper: A Creative Writing LitCast,” in which eleven students each wrote an original fiction chapter based on a painting from The Grace’s Permanent Art Collection. The students then recorded their chapter and The Grace released the chapter as both a podcast and a Microsoft Word document on their website. Podcasts were released weekly.

The Bronx Museum and The Grace Museum harness the power of students in their podcasting programs, and museums are increasingly looking to students to add to the strength and diversity of their broadcasts. The Panhandle-Plains Historical Museum in Canyon, Texas records students from local schools, the local university (West Texas A&M) or interns who work at the museum. One example is the podcast created for the “Sharp Horns, Soft Seat: The Art of Horned Furniture” exhibition in which a recorded conversation with Curator Dr. William Green and student worker Ryan Brantley is available for download. Student participation in museum podcasting can reap many benefits as far as visibility goes. Students, when featured or otherwise involved, generally spread the word to their friends more quickly. By utilizing podcasting, museums are generally able to reach a younger audience than traditionally comes through the doors.

MoMA’s non-traditional outreach. The Museum of Modern Art in New York makes a point of reaching out to audiences that American museums typically ignore. MoMA offers three programs for non-traditional visitors to download and bring into the museum: Modern Voices, Modern Kids, and Visual Descriptions. Modern Voices features commentary by artists, curators, and other experts relating to objects either on display or in collections storage and can be
downloaded from the website in English and Japanese. MoMA offers full programs as part of their audio rental system in English, Japanese, Spanish, Italian, German, and French.

*Modern Kids* is the MoMA’s audio tours produced specifically for children. A February 2006 podcast, for example, allowed children to choose from four programs associated with works in the MoMA collection: Movement & Dreams, Where Am I, Ordinary to Extraordinary, and Breaking the Rules. *Modern Kids* is available for download in English only. *Visual Descriptions* is a unique program that serves two very distinct audiences: the visually impaired and the novice art viewer. The narrator gives very detailed descriptions of the colors, placement, and subjects of each featured painting in especially vivid language so that visually impaired or neophyte visitors to the museum can better understand a painting.

How many times has a visitor in a gallery explained to another visitor (or often to no one in particular) that their toddler could paint a picture that is hanging on the wall? MoMA’s *Visual Descriptions* program is structured in such a way so as to explain to a fledgling art critics exactly what they are seeing. MoMA’s outreach to visitors who are often marginalized in today’s museum – non-English speaking, children, and less-than-knowledgeable visitors – is refreshing. By offering this content online, visitors are not even required to ride the subway to experience the programs and exhibits, which in itself is a refreshing addition to museum outreach.

**Podcasting and multi-media.** Museums such as the DeYoung Museum, the Bronx Museum of the Arts, Panhandle-Plains Historical Museum, the Victoria & Albert Museum, and the Smithsonian are going beyond the basic audio podcasts to integrate music, either as part of the interpretation or as background music to make their podcasts stand out even more. [Note: Podcast producers should exercise caution, however, in selecting background music so as to avoid copyright issues and the legal consequences of using music without permission, unless it is in the public domain.]

Suites of various types of background music can be purchased commercially, however. Another way around the copyright issues of using music is to do what the SFMoMA has done – ask an artist to
produce a piece of music specifically for the podcast. A San Francisco-based composer/performer produced a piece of music entitled “Too Close,” to accompany a Chuck Close exhibition for its February 2006 ArtCast. The musical piece was labeled as “an aural portrait of a visual exhibition.” Visitors enjoyed the work and were encouraged to visit the composer’s website.

On October 12, 2005 Apple unveiled the fifth-generation iPod. This iPod is 30% slimmer and comes with 50% more storage capability than the previous generation of iPod. Apple claims the new iPod can hold up to 15,000 songs, 25,000 photographs, or 150 hours of video. ITunes version 6.0 was designed to allow for the download of television shows, home movies, and yes, video podcasts. With the release of the new iPod, museums quickly adapted to the new technology.

Some recent advances in ITunes’ capability of receiving podcasts can benefit museums and, in turn, the visitor. The Victoria & Albert Museum offers still pictures of works from their “Ceramic Points of View” podcast series, in which six experts from the world of ceramics weigh in on the background and importance of key objects from the V&A’s ceramics collection. The SFMoMA and the Smithsonian also offer still pictures with some of their podcasts. The Museum of the African Diaspora, however, has gone the farthest in utilizing the capabilities offered by the new generation of iPod. Its recent podcasts incorporate music and a video map to help explain the museum to visitors.

**Future of podcasting.** So what else can podcasting achieve? The Chapter Tool feature is one that could prove invaluable for podcasting. Rather than recording an hour-long podcast and hoping that the visitor will be captivated for the whole sixty minutes, the Chapter Tool option allows the visitor to skip ahead to sections pre-entered by the museum. Perhaps a museum has recorded an interview with an artist and has a list of eight questions to ask, and the interview is 45 minutes long. The Chapter Tool option allows the time-pressed visitor to skip ahead to questions that capture their interest. The Peary-MacMillan Arctic Museum on the campus of Bowdoin College in Brunswick, Maine offers podcasts with an
introduction to the museum. This in itself is nothing new (relatively speaking), but what is new and exciting is the use of still images throughout the podcast that rotate as the chapters progress. One podcast accompanying the exhibition “This Extraordinary Paradise,” featured a virtual tour of the gallery complete with images accompanying the exhibit.

It is difficult to predict where the future of podcasting lies. Apple CEO Steve Jobs, at the press conference unveiling the 5th generation video-capable iPod explained that “iPod has been a huge hit for us, so it’s time to replace it.” This is the paradigm that museums should embrace. Because podcasting is popular now and more people are downloading podcasts everyday does not mean that museums can record anything and blithely toss it onto their website. With new content available from networks and corporations, museums must continue to produce quality programming (and good audio quality) to keep up with the market (and the competition).

Obviously iPods are headed toward video podcasting. With iTunes offering users the latest episode of “Desperate Housewives,” “Lost,” and “The Office,” museums are going to have to continue to compete with popular culture. The Museum of the African Diaspora appears to be the first museum to offer a podcast with a video feature, and other museums will no doubt follow. Although this technology is evolving rapidly, do not misunderstand: simple podcasts are still important and few museums are producing them. Museums must offer the best programming available and audio is the best place to start. That said museums are going to need to continue to push the envelope to stay competitive. Just because podcasting has been a huge hit for a museum, this exciting enhancement to the visitor experience will continue to change until it is eventually replaced by other technologies. In the immediate future, however, visitors will come to expect podcasts from museums in the same way they expect museums to offer websites today.

What the Grace Museum Learned about Podcasting

The Grace Museum has been podcasting since June 2005, mostly by trial and error, as the practice of podcasting was just beginning,
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and there were no guides to provide simple instructions as to how to develop podcasts. With the help of its Internet Service Provider, The Grace established a system to track podcast downloads. The only stats one can discern with modern web-tracking sites is which podcasts – and how many podcasts – are being downloaded. Unfortunately for now, one can only track which podcasts – and how many – are being downloaded, not by whom or from where.

Several things are evident from the numbers. First, podcasting has rapidly gained in popularity. The number of podcast downloads at The Grace reached 1,000 within six months, and double that number only ten weeks later.

**Lesson #1: Variation in programming is important.** The Grace Museum has produced podcasts for eleven exhibits. Exhibits that featured more than one podcast gained more interest from the public. In Summer 2005, The Grace exhibited a collection of photographs from Bhutan. We offered interviews with the Bhutanese Ambassador to the United Nations, a Canadian government official living in Bhutan, the director of a project initiated by a Canadian university working with Bhutan, a student from Bhutan studying at the same university, the Bhutan Desk Officer at the U.S. State Department, and of course, the photographer who took the pictures. For the three months this exhibition was open, the podcasts averaged 31.6 downloads per month. By contrast, an exhibition of photographs from Houston’s 3rd Ward neighborhood featured only one podcast and averaged 11 downloads per month.

Another example of the popularity of varied programming was in a Gallery B exhibition entitled “Friends, Flora, and Façades,” which featured the artwork of three local artists. One, Mary Motz Wills, published a book on the wildflowers of Texas, and we interviewed the author. Also offered for a podcast was an interview with a botanist at the Botanical Research Institute of Texas in Fort Worth who had spent his life studying what the pictures depicted.

**Lesson #2: Involving students in podcast production increases visibility and increases downloads.** For the Spring 2006 semester, we unveiled a joint collaboration with Abilene Christian University’s Advanced Creative Writing class called “Works on
Paper.” Eleven students each wrote a chapter of no more than 1500 words based on a particular painting from The Grace’s permanent collection. They then recorded each chapter as a podcast, which was released on the museum’s website. The painting is hanging in The Grace and the chapters are based not only on the painting, but are sequential, as chapters in a novel. By the end of the semester, eleven chapters will be available for download, with the goal of getting visitors hooked on both the painting and the story so that they will return each week to listen. Early results are promising. Prior to the “Works on Paper” project, the exhibit with the most downloads was “Bhutan: Land of Shangri-La” exhibit. As of March 14, 2006, there have been more than 275 downloads, since July 2005. “Works on Paper” had 307 downloads in the first five weeks.

Lesson #3: To have podcasts reach as wide an audience as possible, one cannot rely on word of mouth alone. Word of mouth worked well to get the program established, but to expand the podcasting program The Grace had to use other resources. For the first seven months we offered podcasts solely on our website. Now podcasts are listed with iTunes, GalleryCast, PodcastAlley, and Podcast.com. This would seem to require a good deal of time, but developing and promoting podcasting is neither difficult nor time consuming. All that is required is saving a file and sending that file to the different podcast directories (these are sometimes called “aggregators”). As with any marketing strategy, increasing visibility will increase the response.

Lesson #4: It’s hard to keep people’s attention. As podcasts are developed, the museum should be mindful of the attention spans of the average visitor. Podcasts that are too long or complicated will not prove popular. One museum offers a podcast of a panel discussion that is one hour and 43 minutes long. But it is hard enough to captivate a movie audience for two hours, never mind people who are listening on their iPod as they walk through the museum. Consider the data in Figure 1.

0:00-4:59 (22 podcasts)
5:00-9:59 (10)
10:00-14:59 (5)
15:00-19:59 (3)
20:00-24:59 (7)
25:00-29:59 (1)

Fig. 1: Breakdown of podcast downloads by length

The Grace has offered 22 podcasts of less than five minutes duration. They made up 13.4% of total downloads. Podcasts from 5:00 to 9:59 in length made up 35.9% of downloads. Those that ran from 10:00-14:59 minutes made up 20% of the podcasts downloads. Thus 69.3% of total downloads are podcasts of less than fifteen minutes duration. Although there was a substantial percentage of downloads from podcasts of 20:00-24:59 in length, the numbers are skewed by the fact that seven podcasts were this long.

Lesson #5: To get quality programming, you have to start early. As with any type of programming, ample lead-time is advisable. Start early to ensure the best programming possible for your visitors. At the end of April, The Grace unveiled a Main Gallery exhibit called “Rollin’ Thunder: The Harley-Davidson Tradition.” Besides recording interviews with members of the local H.O.G. chapter, I e-mailed the Communications Director of Harley-Davidson to arrange an interview with Jeff Ziemer, CEO of Harley-Davidson. This was in January 2006. No date for the interview has yet been confirmed, even after two and a half months. Less than two weeks before the exhibit opened I received an e-mail acknowledging that, unfortunately, Mr. Ziemer would be unable to participate in any
publicity outside of local media. Of course I was disappointed in the response, but had other arrangements not been made for additional podcast recordings, The Grace would not have been able to meet one of our basic goals: Always have at least one podcast ready for an exhibit opening.

Lesson #6: The quality of podcast audio is directly proportional to how many people return. For the “Works on Paper” project the first chapter was recorded in the quiet of The Grace’s boardroom with the door shut, the air conditioner turned off and the phone disconnected. The second chapter was different. For logistic reasons it was recorded in the basement of the Student Center, where background noise proliferated. To date, Chapter 1 has had 84 downloads. Probably as a testament to the popularity of Chapter 1, Chapter 2 has had 91 downloads. Chapters 3, 4, and 5 have had 73 downloads total, perhaps as a result of the poor quality of Chapter 2. Chapter 2 was eventually re-recorded. Publishing podcasts simply to have them available is not the proper way to utilize podcasting and churning out content does not respect your visitors. Podcasting is not an abstract painting. Focus on quality programs and quality audio, and you will be rewarded for your efforts.

Appendix 1

Developing Your Own Podcast

So you wanna be an iTunes star? Ensuring that your podcasts make it on to a number of different podcasting aggregators can be a tricky process, involving writing in a computer language known as “XML.” It can be daunting to see a file of XML code strung together. This tutorial will take you line-by-line through the code giving you what you need, when you need it. You will need to open your “Notepad” program, or a simple text-writing program that will allow you to write this code. When you save, name the file and then add “.xml” to the filename to ensure its compatibility.

Line 1  <?xml version="1.0" encoding="UTF-8"?>
This is the first line of code necessary for inclusion on the iTunes podcast directory. “XML” is an acronym for “extensible markup language” – meaning that XML is actually a meta-language, or really a set of rules that a
code has to follow in order to be considered “XML compliant.” If you do not understand this, do not worry about it. Just type in that line of code and it will work.

Line 2  <rss xmlns:itunes="http://www.itunes.com/dtds/podcast-1.0.dtd" version="2.0">
“RSS” is an acronym for “really simple syndication,” and is a form of XML. This line complies, again, specifically with iTunes, making your feed easier to read by iTunes for inclusion in the podcast directory. This just explains that we are using RSS version 2.0, as the previous line explains that we are using XML version 1.0. Still don’t get it? Do not worry. Type in the line of code, although be careful when you do because like any other computer code, extra spaces can invalidate your entire feed – all because of one wrong character.

Line 3  <channel>
The “channel” tag (and items in “< >” format are called “tags”), is your channel name. The same way that we know channels such as NBC, ABC, or CBS is the same way that iTunes will know that this is a different channel.

Line 4  <title>The Grace Museum</title>
This is the first time you can see the beginning and the end of a tag in the same line. All information must be marked with a beginning and an ending. The first “title” tag is simply in the “less than/greater than” signs [< and >] – this marks the beginning. The end tag must have the slash before the “title” to conform to the XML. In your XML code the title generally the same as the name of your museum.

Line 5  <description>MuseCasting from The Grace Museum</description>
This is where you put the general information for what your podcasts might cover. Specific information regarding individual podcasts will be included later.

Line 6  <link>http://www.thegracemuseum.org</link>
The link is the general website for your museum, not the link to the actual published podcast.

Line 7  <language>en-us</language>
This line just tells the aggregators – aggregators take information in similar formats (podcasts, for example) and groups them together into a searchable subject – that your podcast is in English. The “US” means that you're in the United States. “en-ca” would indicate that you're in Canada publishing in English.
Line 8  <copyright>Copyright 2006</copyright>
This is the year in which your podcast is created. Adjust it accordingly.

Line 9
<lastBuildDate>Fri, 10 Feb 2006 13:00:00 -0600</lastBuildDate>
The “last build date” indicates the last time that you updated your podcasts. You’ll need to use “Mon,” “Tue,” “Wed,” “Thu,” “Fri,” “Sat,” or “Sun” as the format for the days of the week, followed by the date, month (“Jan,” “Feb,” “Mar,” and so on), and year. The time should be in military format, and the “-0600” accommodates the GMT. Abilene is on Central Time, which is six hours behind Greenwich Mean Time right now. If you’re on Eastern Time, adjust it to “-0500,” and so on for other time zones.

Line 10 <pubDate>Fri, 10 Feb 2006 13:00:00 -0600</pubDate>
This is the Publish Date; if this is your first podcast, just use the same as the Last Build Date. If you are adding other podcasts to this file, leave this as the first date and time of your first podcast. This lets visitors (and iTunes) know how long you’ve been publishing your podcasts.

Line 11 <docs>http://blogs.law.harvard.edu/tech/rss</docs>
Podcast 411 says that this line is a link to a file that shows the documentation for the rss file, and then go on to say that this line is not necessary, but that it’s nice to have in there. The document comes from the Harvard Law Department and really is a nice little introduction to RSS and XML.

Line 12 <webMaster>jamesy@thegracemuseum.org</webMaster>
This is the line in which you insert the e-mail address of whomever can answer the technical questions about the uploaded podcast.

Line 13 <itunes:author>The Grace Museum</itunes:author>
This will be the Artist title for the iTunes directory. Much in the way that “U2” and “Wilco” are artists, so will be your museum. The first time I uploaded a podcast to iTunes, I put in my e-mail address because I was confused. So by mistake (and for the first time in my life) I became an artist. You will probably want to put your institution’s name here.

Line 14 <itunes:subtitle>Artist interviews, listener responses, and other fun ways to go beyond the label from The Grace Museum in Abilene, Texas</itunes:subtitle>
The “itunes:subtitle” is the description of your podcasting program. Again, this is not where you put the description of your individual podcasts, but a description of your program.
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Line 15 <itunes:summary>
The Grace Museum has been podcasting since June 2005. The podcasts might include interviews with subject experts, artists, curators, or others close to the exhibition. Subscribe to the feed. iTunes has what is called a “circled I” – where you would click to get the information about a particular podcast. That’s where this information is listed. You have a 4000 character (remember, characters include spaces) limit here. If you do not want to submit anything here, iTunes will automatically use the description you entered.

Line 16 <itunes:owner>
This is the beginning of the section where you put the information where iTunes can reach you if they have questions about your feed or your podcast. This information will not be listed anywhere, but is only for iTunes’ reference. This section ends at Line 19 (see the slash?).

Line 17 <itunes:name>James Yasko</itunes:name>
Line 18 itunes:email>jamesy@thegracemuseum.org</itunes:email>
Line 19 </itunes:owner>

Line 20 <itunes:explicit>No</itunes:explicit>
This line is important. If your museum’s podcast is explicit – and it’s up to you to decide – then you will want to replace the “No” with “Yes.” In doing so, you will receive a parental advisory warning next to your museum, and a little red “explicit” box next to the title of your podcasts. It helps marketability with rappers and death-metal artists, but there is no conclusive research about people who download museum podcasts going straight for explicit material. You can get into a little bit of trouble if you say that your podcast is not explicit when it is (and “explicit” can be sex, bad language, whatever – you just have to use your best judgment).

Line 21 is for adding a logo to be placed next to your museum’s name in the iTunes header. This is where album art would be placed if you had an album on iTunes. If you can make your own museum’s Sgt. Pepper’s cover – have at it – but there are some limitations. All images must be square, and at least 300x300 pixels.

Line 22 <itunes:category text="Arts &amp; Entertainment">
The first category listing where your podcast will be filed comes here. As of February 13, 2006 there are 21 categories and 57 sub-categories. There isn’t one specifically for museums – yet – and not all categories have sub-
categories. The “&amp;” is iTunes’ way of recognizing that there should be an ampersand there. Due to their coding instructions, you can’t simply list an ampersand – this formula should be there in place of the “&” and it will show up as “&” on iTunes.

Line 23 <itunes:category text="Entertainment"/>
This is the sub-category mentioned in Line 22.

Line 24 </itunes:category>
And the end of the category section…

Line 25 <item>
Line 25 is where you actually begin entering information about your podcasts. The <item> is the beginning of the podcast. Whenever you begin a new item, it marks the start of a new podcast. Adding podcasts to your feed will be discussed in Line 37.

Line 26 <title>So You Wanna Be An iTunes Star</title>
This is, naturally, the title of your podcast.

Line 27 <link>http://thegracemuseum.org/musecast/itunes.mp3</link>
The link is the actual web address of the podcast. If you don’t know this, you can go to the site where your podcast is published, right-click on the link, go to Properties, and copy and paste the mp3 URL here.

Line 28 <description>Howdy folks, this podcast teaches museum professionals (and anyone else who stumbles across this article) how to get their podcasts to the widest possible audience</description>

Line 29 <enclosure url="http://thegracemuseum.org/musecast/itunes.mp3" length="8421100" type="audio/mpeg"/>
Line 29 is perhaps the most technical line in the XML file. Don’t be scared. The enclosure url is simply the link from Line 27 surrounded by quotation marks. The length is the actual number of bytes in your podcast. This can be found by opening your iTunes library files (not in iTunes – on your desktop), right-clicking on the podcast file, double-clicking on Properties, and listing the size, in bytes, of your podcast without the commas. Rather than 8.42 MB, put 8,421,100 bytes. This shows that your podcast has 8,421,100 bytes. And for the type – if it’s an mp3 – will simply be “audio/mpeg.” All three of these sections must be in quotations.

Line 30 <category>Podcasts</category>
Line 30 simply shows iTunes that this is a podcast – so just put Podcast. See? This is pretty simple.
Line 31  <pubDate> Fri, 10 Feb 2006 13:00:00 -0600</pubDate>
This line is the publish date of the actual podcast. This will be the same as
the dates & times listed in lines 9 & 10.

Line 32  <itunes:explicit>No</itunes:explicit>
Again, this refers to the explicitness of your podcast. It is possible that your
podcasting program as a whole is not explicit – but one podcast is just lewd.
You can have a lewd podcast without having your whole museum listed as a
“lewd” museum. Don't you wish the public could differentiate like iTunes
can?

Line 33  <itunes:subtitle>Publishing
Your Podcast on iTunes</itunes:subtitle>
This is exactly what it looks like: a subtitle. So our podcast would be
entitled “So You Wanna Be An iTunes Star?: Publishing Your Podcast in
iTunes.”

Line 34  <itunes:summary>This podcast shows you how to get your
podcast on iTunes, all pretty and filled out correctly.
</itunes:summary>
When visitors want to find out more about the individual podcast, they can
click on that “circled i” and see this information. It’s just a further
description of your podcast.

Line 35  <itunes:duration>00:08:12</itunes:duration>
This line tells iTunes – and your visitors – the length of your podcast in
hours:minutes:seconds. Keep the HH:MM:SS format for your length.

Line 36  <itunes:keywords>podcast,Grace
Museum,Abilene,iTunes,tutorial,museum </itunes:keywords>
Here is the line in which you put the keywords where people can search
terms and come up with your podcast. Separate all keywords by a comma,
but no spaces between terms.

Line 37  </item>
The end of your podcast is marked by the </item>, with the slash. You can
begin another podcast with another <item> tag, but just do not forget to
omit the slash for the beginning, and keep a running podcast XML file, so
that you don’t have to keep building new XML files. The channel
information from lines 1-24 can remain the same, except for the “Last
Build Date.” Remember, by adding “items,” you are actually adding
podcasts. iTunes checks and updates your feed (if necessary) once every 24
hours. To remove a podcast, go into your file and delete everything in the
code from “<item>” to “</item>”.

21
Line 38  </channel>
This line goes at the line following your last </item> tag, it marks the end of your channel.

Line 39  </rss>
And this, the last line of the file, marks the end of the RSS file. Now you are ready to upload your podcast on iTunes. One of the main drawbacks of having your podcasts on iTunes is that – as of now – there is no way for iTunes to track downloads or subscribers. So you really do not know how many people are listening to your podcasts, much in the way that you may be talking to your docents, but there is no way of knowing how many are actually listening.

Save this file as a title that you can recognize and follow the title with “.xml” – this will ensure that iTunes (and any other aggregator to whom you send the file) can read the file. If it is saved as a “.doc” then it will not be valid. Feed validators will only validate XML and RSS. After it is saved, publish the file somewhere on your website. Then open iTunes and go to the Music Store. On the left side of the Music Store is a link to the Podcast section. Click on it and in the middle of the following screen will be an icon entitled “Submit Your Podcast.” After you click on it, you will be prompted to submit the feed to the directory. The feed you submit is a link to the file that you just saved and published. Remember, the feed must be on the website, so the feed is the link to the file, not just the file itself. Good luck, and good coding!

Appendix 2
Developing Your Own Blog
Going through the back door – Using a blog to publish podcasts on iTunes. Computer code need not terrify you. There’s an easier way and this one is also free. You can use a blog to publish your podcasts – and not even have to think about XML. The blog (short for “weblog”) is a tool that is occasionally used by museums. The Grace Museum has two blogs (one that is used for press releases and general museum news at http://www.thegracemuseum.blogspot.com and one strictly for publishing podcasts on iTunes at http://gracemusecast.blogspot.com). The Walker Art Center in Minneapolis also uses a blog. A free blogging program (Blogger – www.blogger.com) and FeedBurner (www.feedburner.com) permit a museum’s podcasts to be heard around the world.

The invaluable website Podcasting News (www.podcastingnews.com) claims that using Blogger is not their “first choice for weblog-based
podcasting,” but in my experience Blogger meets the needs of most museums. Blogger and FeedBurner can only be used if you already have recorded a podcast and published it on your website. In order to get your podcasts on iTunes, the podcasts must already be recorded and have a web address (e.g., www.yourmuseum/podcast1.mp3). So before utilizing iTunes, podcasts must be published on the museum’s website.

**Setting up your blog.** Go to Blogger’s website. Provided you do not already have a blog, create your own account. You will have to go through the normal steps of creating a username and password, with display name (It is best to use your institution’s name as your username. A username such as “Jazz262” or “NBAFan” does not project a professional image. Blogger will then ask you to create a title for your blog. This can be “Podcasting at Your Museum,” or something along those lines. Then you will be asked to enter the URL of your blog. This is something you choose yourself. The "http://" and "blogspot.com" are locked elements of the address. If you want a “www” tag at the beginning, you have to physically enter it. The Grace’s general blog is [http://www.thegracemuseum.blogspot.com](http://www.thegracemuseum.blogspot.com) and I put in [www.thegracemuseum](http://www.thegracemuseum) as the Blog Address. If you do not put in “www,” then your address will not show it. Of course, you may not want the “www” in your address. It is a matter of preference.

There are a number of templates that can be used as the format for your blog, and this is important because it is the image that your blog will show to the world. You can change the template later, but it is a better idea to go ahead and take some time and get some feedback from your staff to select a template that everyone likes. After you select “Create Blog” you can get your podcasts on iTunes. Go to the Dashboard section of Blogger and select “New Post.” This will be where the information that will be put in the categories iTunes lists can be edited.

**Categories.** There are three categories that iTunes takes from the information you put on your blog. They have the podcast program title, the name of the podcast, and the description of the podcast. It is important to get this information correct. The name of your blog is what iTunes will use for your podcasting program title. When you select the option to Create A New Post, the title of the blog will be the title of the podcast listed in iTunes, and whatever text you put in the body of the blogging post will be the podcasting description. This needs to be detailed enough for visitors and possible subscribers to know exactly what the podcast is about, but not necessarily a transcript of the podcast.

Although we have established the general sources of your podcasting program, specificity is important. For example, if the title of the post is
merely “An interview with the artist,” your visitors will not know which artist, unless you put the artist’s name in the body of the post. It would be clearer if you put “An interview with Bill Smith (the artist’s name),” and then described who Mr. Smith is in the body of your post.

**Publishing.** This next step is critical: getting the podcast on your blog, so that iTunes can get your podcast on their directory. You can do this in two ways. First, and most straightforward, is to get the URL of the pertinent podcast from your website. This can be done by navigating to your website, right-clicking on the link to the podcast and selecting “Properties.” At the bottom you will get the URL of your podcast. Copy this URL and go back to your blog post, and copy the URL into the body of the post. This will ensure that your podcast link gets into iTunes and it allows viewers to see the exact link to the mp3.

You can also highlight the text of part of the description. After highlighting the necessary text, there is a link button (it’s the icon that looks like two chain links in front of a globe) that will prompt you for a URL. Here you can put the URL from the mp3, and theoretically it will achieve the same goal. At The Grace we prefer to go the “enter the actual URL into the body” route, for ease and it works 100% of the time.

At the bottom there is an orange “Publish Post” Button. Once you have arranged the body of the blog post to your satisfaction, publish the post, and a screen will pop up telling you that your blog is publishing. This will take a few seconds (it takes longer if you have more posts on your blog) and your blog will be published. Now there’s another step you need to take while in Blogger – getting the feed.

Once your blog has published its first post (with an .mp3 attached – your podcast), go to the Settings tab and hit the Basic tab in Settings. Take this time to give your blog a description. Here I refer to the description of your blog. Blogger sets up a feed, but it’s not the feed that iTunes can read. Your feed name will be your web address plus “/atom.xml.” For example, your feed’s address would look like this: [http://www.jamesvaskomuseum.blogspot.com/atom.xml](http://www.jamesvaskomuseum.blogspot.com/atom.xml). There is another important step remaining – getting iTunes to recognize your podcasts. Just because you have a podcast doesn’t mean iTunes knows about it. You need FeedBurner ([http://www.feedburner.com](http://www.feedburner.com)).

**Using FeedBurner to finish the process.** FeedBurner is what translates the feed that Blogger gives you into something that iTunes can read. Go to the FeedBurner website and register for a username and password (this is free). Once you have your registration information and
you are logged in, put your feed’s address (the “/atom.xml” one – not your blog’s address) in the prompt. FeedBurner can retrieve your Blogger feed (it will be referred to as “burning a new feed”) and burn it. They have a basic package that gives you some tracking tools, but the Total Stats Pro costs about $5/month, and it measures total content circulation, and which of your podcasts are heavily read. The basic package will tell you how many subscribers you have to your feed and how many times visitors click on your feed information (“hits”), but Total Stats Pro goes a little bit more in depth.

You will be prompted for your username and password again and be given a chance to review what FeedBurner is about to do. If you are satisfied, click “Activate My Feed.” FeedBurner will give you your burned URL – and most likely it will look very much like the following—http://feeds.feedburner.com/jamesyaskomuseum (or something to that effect).

Now you only need to get your feed validated. This is something that simply makes sure that your feed is valid. There are a number of free validation websites, but an easy one is Feed Validator (http://www.feedvalidator.org). Navigate to that website and enter your burned URL. A screen will pop up and tell you “Congratulations! This is a valid RSS feed!” And you can download a small .gif image to put next to your feed on your website to tell the world that it is a valid feed.

**Submitting your podcast on iTunes.** Now you can open iTunes and go to the Music Store (you will need an iTunes account – this is free – and you download iTunes at the Apple Store – http://www.apple.com). About one-third of the way down on the left toolbar in the iTunes Music Store is the Podcasts section – click on this. There will be an icon in the middle of the Podcasting page that will tell you to “Submit Your Podcast” – click on this. You will be prompted to enter your feed, and you should enter the feed address that was just validated. You will get an e-mail from the Apple Store saying your podcast has been accepted for submission and inclusion in the directory. It may take a few days – I have heard of it taking up to eight days – but it will eventually show up.

To add podcasts, you simply create new posts with a link to your podcast file and publish them. Blogger will publish the posts immediately, and FeedBurner reads feeds every 30 minutes. iTunes is then updated approximately every night. Now you are a podstar!
Appendix 3
Glossary of Podcasting Terminology

Aggregator – A type of software (that you have to download) that retrieves the feeds you have identified as worthy enough to automatically refresh on your computer.

Blog – A combination of “web” and “log.” Blogs are used in myriad ways, including friendly updates, rants and raves, commentary of any kind, or they can be used to publish your podcasts on iTunes.

Blogger – A free web-based program (you do not have to download any software, but you do have to register) that can be used to publish blogs. There are a number of these websites available; Blogger is just one, and just one that The Grace Museum uses. (http://www.blogger.com)

Burn – A slang term used for the action of aligning your podcast’s language to a type of code like XML or RSS.

Feed – A series of web content (for our purposes, podcasts) that is sent to aggregators.

FeedBurner – A website used to translate the code of your podcast to a language that iTunes can read. It is also free to use, with registration. (http://www.feedburner.com)

iTunes – The most popular of online music stores, iTunes is also a media player. A free download from Apple’s website (http://www.apple.com/itunes), iTunes can be used with both Apple and PC hardware. iTunes also hosts the most popular podcast directory online.

Mp3 – A file format short for “MPEG-1 Audio Layer-3.” It is a type of compression used to make large audio files small enough (while keeping some semblance of audio quality intact) to store on hard drives, compact discs, and portable media players.

Ping – An acronym for “Packet Internet Groper,” which sounds vaguely criminal. iTunes checks for updates from your feed every twenty-four hours, but if you want them to recognize that you have updated content before that twenty-four hours, you “ping” iTunes.

Podcast – A combination of “iPod” and “Broadcast.” The term is a little misleading because you do not need an iPod to record or listen to a podcast. A podcast can be described as any audio file available for download on the Internet.

Publish – The process of ensuring any content is accessible on the Internet. You can publish a webpage, an audio file – much like you can publish a book or magazine.
RSS - An acronym for “Really Simple Syndication.” For people like us, it is not really that simple. RSS is a format for web content syndication, or a format to get whatever web content out to the world. You will see RSS on news websites, and it is responsible for the automatic updates your computer receives from subscribed feeds.

Subscription – An action used to describe how to automatically receive updates from a website on your aggregator.

URL – An acronym for “uniform resource locator,” this is the address of an Internet resource. (http://www.valpo.edu/library/jargon.html).

Validation – The process of ensuring that your feed can be read by aggregators. An easy feed validation website is available at http://www.feedvalidator.org

XML – An acronym for “Extensible Markup Language.” It is basically a text-based format designed for electronic publishing. XML is a format necessary for publishing podcasts.

Appendix 4
Podcasting Museums

This is a list of museums around the world that offer podcasting on some level. Listed is the museum, its location, webpage, and where their podcasts are found. I researched four popular aggregators – iTunes, Podcast Alley, Podcast.net, and Gallery Cast. Gallery Cast is not among the most popular aggregators, but it is the only one devoted solely to the collection of museum podcasts. Each institution’s podcast is most likely also found on their website. In rare cases it is not. This list is valid as of March 28, 2006.

1) Australian War Memorial – Canberra, Australia; http://www.awm.gov.au/ Podcasts on iTunes
2) Bishop Museum & Planetarium – Honolulu, Hawaii; http://www.bishopmuseum.org/ Podcasts on iTunes
3) Bronx Museum of the Arts – Bronx, New York; http://bronxmuseum.org/ Podcasts on iTunes
4) Colonial Williamsburg – Williamsburg, Virginia; http://www.history.org/ Podcasts on Podcast Alley
5) Contemporary Art Museum – St. Louis, Missouri;  
http://www.contemporarystl.org/ Podcasts on iTunes, Podcast.net, Gallery Cast

6) Davis Museum at Wellesley College – Wellesley, Massachusetts;  
http://www.davismuseum.wellesley.edu/ Podcasts on iTunes

7) The DeYoung Museum – San Francisco, California;  
http://www.thinker.org/devyoung/index.asp/ Podcasts found on iTunes, GalleryCast, Podcast.net

8) Eiteljorg Museum of American Indians and Western Art – Indianapolis, Indiana;  
http://www.eiteljorg.org/ Podcasts found on iTunes

http://www.asia.si.edu/ Podcasts found on iTunes

10) Frist Center for Visual Arts – Nashville, Tennessee;  
http://www.fristcenter.org/ Podcasts on Gallery Cast

11) The Grace Museum – Abilene, Texas;  
http://www.thegracemuseum.org/ Podcasts on iTunes, GalleryCast, Podcast Alley, Podcast.net

12) Hammer Museum – Los Angeles, California;  
http://www.hammer.ucla.edu/ Podcasts on iTunes

http://hirshhorn.si.edu/ Podcasts on iTunes, Podcast Alley, Podcast.net

14) Metropolitan Museum of Art – New York, New York;  
http://www.metmuseum.org/ Podcasts found on iTunes

15) Miami Museum of Science & Planetarium – Miami, Florida;  
http://www.miamisci.org/ Podcasts found on iTunes

16) Museum of the African Diaspora – San Francisco, California;  
http://www.moadsf.org/about/index.html/ Podcasts found on iTunes

17) Museum of Modern Art – New York, New York; www.moma.org/ Podcasts on iTunes

18) Museum of Science – Boston, Massachusetts;  
http://www.mos.org/ Podcasts on iTunes, Podcast Alley, Podcast.net
19) Panhandle-Plains Historical Museum – Canyon, Texas; 
http://www.panhandleplains.org/ Podcasts found on iTunes, 
GalleryCast, Podcast Alley, Podcast.net

20) Paul W. Bryant Museum – Tuscaloosa, Alabama; 
http://www.bryantmuseum.ua.edu/ Podcasts found on iTunes

21) Peary-MacMillan Arctic Museum – Brunswick, Maine; 
http://academic.bowdoin.edu/arcticmuseum/ Podcasts found on iTunes

22) San Francisco Museum of Modern Art – San Francisco, California; 
http://www.sfmoma.org/ Podcasts found on iTunes, GalleryCast, 
Podcast Alley, Podcast.net

23) Santa Barbara Museum of Art – Santa Barbara, California; 
http://www.sbmuseart.org/ Podcasts on iTunes

24) Santa Barbara Museum of Natural History – Santa Barbara, 
California; http://www.sbnature.org/ Podcasts found on iTunes

25) Smoki Museum – Prescott, Arizona; 
http://www.smokimuseum.org/ Podcasts on iTunes

26) Tacoma Art Museum – Tacoma, Washington; 
http://www.tacomaartmuseum.org/ Podcasts on iTunes

27) Tech Museum of Innovation – San Jose, California; 
http://www.thetech.org/ Podcasts on iTunes

28) Towneley Hall Art Gallery & Museums – Burnley, England; 
http://www.burnley.gov.uk/towneley/ Podcasts found on iTunes, 
Podcast Alley, Podcast.net

http://www.ushmm.org/ Podcasts found on iTunes, Podcast 
Alley, Podcast.net

30) Victoria & Albert Museum – South Kensington, England; 
http://www.vam.ac.uk/ Podcasts found on iTunes, Podcast Alley, 
Podcast.net,

31) Walker Art Center – Minneapolis, Minnesota; 
http://www.walkerart.org/index.wac/ Podcasts found on Podcast 
Alley

32) Yakima Valley Museum – Yakima, Washington; 
http://yakimavalleymuseum.org/ Podcasts on iTunes
Table 1. Key Elements of Museum Podcasts (March 14, 2006).

<table>
<thead>
<tr>
<th>Background Music</th>
<th>Advanced Use of Podcasting</th>
<th>Visitor Feedback</th>
<th>Current Events</th>
<th>Podcasts w/Promotion</th>
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</thead>
<tbody>
<tr>
<td>DeYoung Museum</td>
<td>Museum of the African Diaspora</td>
<td>DeYoung Museum</td>
<td>Bronx Museum</td>
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<td>MoMA</td>
<td>SFMoMA</td>
<td>Bishop Museum &amp; Planetarium</td>
<td>Museum of Science Boston</td>
<td>Bishop Museum &amp; Planetarium</td>
</tr>
<tr>
<td>Bronx Museum of Art</td>
<td>Victoria &amp; Albert Museum</td>
<td>Frist Center</td>
<td>Smithsonian Institution</td>
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<td>Museum of the African Diaspora</td>
<td>Bowdoin College</td>
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<td>Bishop Museum &amp; Planetarium</td>
<td>Yakima Valley Museum</td>
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<td>SFMoMA</td>
<td>Tacoma Art Museum</td>
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<td>U.S Holocaust Memorial Museum</td>
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<td>Panhandle-Plains Historical Museum</td>
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<td>Eiteljorg Museum of American Indians &amp; Western Art</td>
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<td>Victoria &amp; Albert Museum</td>
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<td>Hammer Museum</td>
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33) Yale Peabody Museum – New Haven, Connecticut;
http://www.yale.edu/peabody/ Podcasts on iTunes
Table 2. Museums that Offer Podcasting, by Discipline (March 14, 2006).

<table>
<thead>
<tr>
<th>Art Museums</th>
<th>History Museums</th>
<th>Science Museums</th>
<th>University Museums</th>
<th>Multi-Disciplinary Museums</th>
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<td>Bronx Museum of the Arts</td>
<td>Australian War Memorial</td>
<td>Miami Mus. of Science &amp; Planetarium</td>
<td>Davis Museum</td>
<td>Bishop Museum &amp; Planetarium</td>
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<td>DeYoung Museum</td>
<td>Panhandle-Plains Historical Museum</td>
<td>Santa Barbara Mus. of Natural History</td>
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<td>The Grace Museum</td>
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<td>Freer-Sackler Art Galleries</td>
<td>Smoki Museum</td>
<td>Tech Museum of Innovation</td>
<td>Paul W. Bryant Museum</td>
<td>Townley Hall</td>
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<td>Frist Center for the Visual Arts</td>
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<td>Metropolitan Museum of Art</td>
<td>Yakima Valley Museum</td>
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<td>Hirshhorn Mus. &amp; Sculpture Garden</td>
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<td>Museum of the African Diaspora</td>
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Table 2 (Continued)
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<td>Victoria &amp; Albert Museum</td>
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<tr>
<td>Walker Art Center</td>
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Acknowledgments

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http://museumpods.com/id25.html
E1, 3.
http://museumpods.com/id20.html