



AURICLE PRODUCTIONS 2022

Annual Report

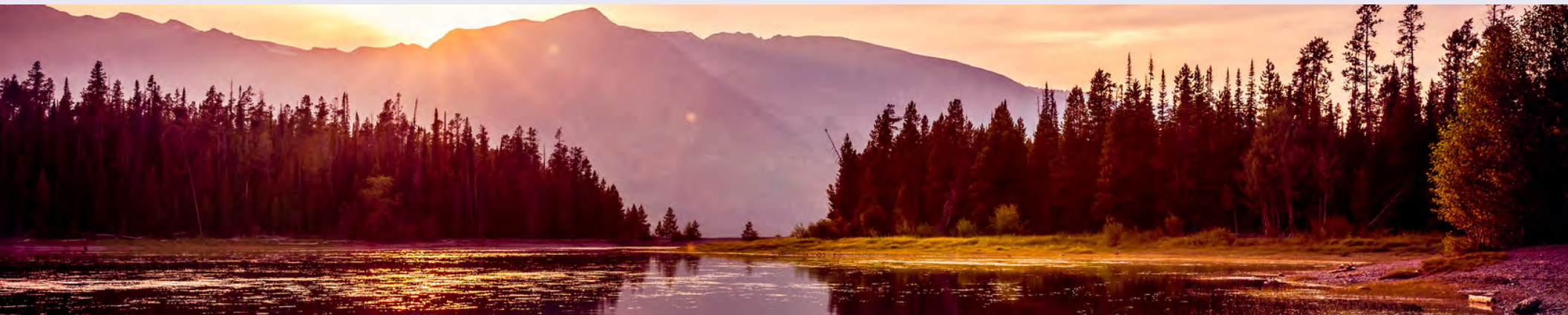
Introduction

Since our first season was released in 2017, Threshold has explored how our relationships with nature are fundamental to our individual, collective, and planetary well-being. We examine the complexities that are inherently part of that exploration: the intersections of environmental change, scientific discovery, history, cultural heritage, and social justice.

Nearly six years and four seasons later, Threshold's style and approach to creating audio content remain unique, even in a world with more than 2.4 million podcasts (and counting). Our aspiration is much larger than producing a successful podcast. With everything we do, we're inviting people into an experience of deep listening, reflection, and thoughtful dialogue about our shared home.

It's an ambitious undertaking, and we know it. But with each season that has emerged, we've fortified that ambition, and clarified our vision. We've built a community of listeners and supporters who believe Threshold has value—and they keep showing up.

Our 2022 Annual Report is a celebration of that ambition, and of the listeners, show guests, collaborators, advisors, and donors who believe in it. It's also a celebration of the kind of stories we share—stories that build connection. Thank you for joining us as we reflect on a tremendous year and step confidently into the one ahead.



Guiding Principles

Mission

To deepen understanding
of human relationships
with each other and the
natural world.

Vision

A more informed,
attentive, and
compassionate world.

Listening

We believe the quality of our listening determines the quality of our stories. We listen with empathy, curiosity, and a willingness to learn and change.

Connection

We start with the understanding that humans are part of the natural world, not separate from it, and that our relationships to the places and non-human lives around us are as rich and meaningful as our connections with each other.

Integrity

We're committed to rigorous reporting, vigilant fact-checking, independence from any outside group or individual, and admitting when we get something wrong.

Complexity

True stories are inherently complex stories. We reveal unexpected throughlines and undercurrents, explore nuance, and illuminate shades of gray.

Justice

We believe our journalism can and should strengthen democracy. We amplify a multitude of voices, call attention to overlooked stories, interrogate our own biases, and encourage thoughtful analysis.

Our Commitment to Diversity, Equity, and Inclusion

At Threshold, our mission is to deepen understanding of human relationships with each other and the natural world. We cannot explore this interconnectedness without acknowledging the diversity of human experiences and the systems of oppression that impact these experiences.

Therefore, diversity, equity, and inclusion (DEI) are key to our mission, and it is essential that we operate with DEI embedded into the core of our work.

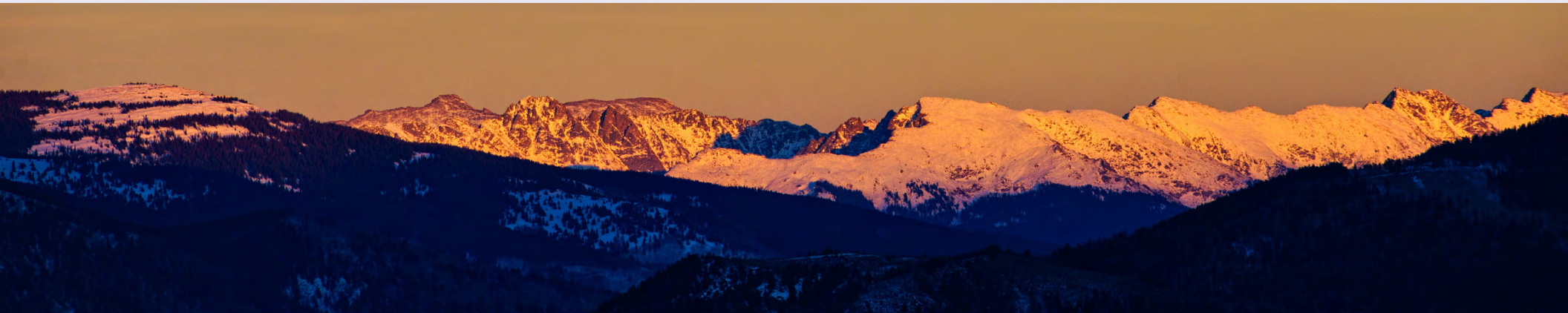
In our storytelling, this means:

- Interrogating our role and the power we hold as storytellers

- Paying keen attention to whose voices are being heard and why
- Thinking critically about the dominant narratives about the issues we cover

In our organization, this means:

- Creating a culture that acknowledges, welcomes, and meets the needs of team members with different identities
- Codifying our diversity, equity, and inclusion values in our organization practices and policies
- Regularly dedicating time together to examine our own biases and expand our understanding of diversity, equity, and inclusion



JULY 1, 2021 - JUNE 30, 2022

The Year in Review

Looking back, it feels like 2022 was a year when a lot of things came together at Threshold. We went to the UN climate conference, we released a season, we finalized a five-year strategic plan, we expanded our team. We got stuff done. We made things happen.

The capstone of the year was the completion and release of Threshold Season 4: "Time to 1.5," which brought with it many firsts:

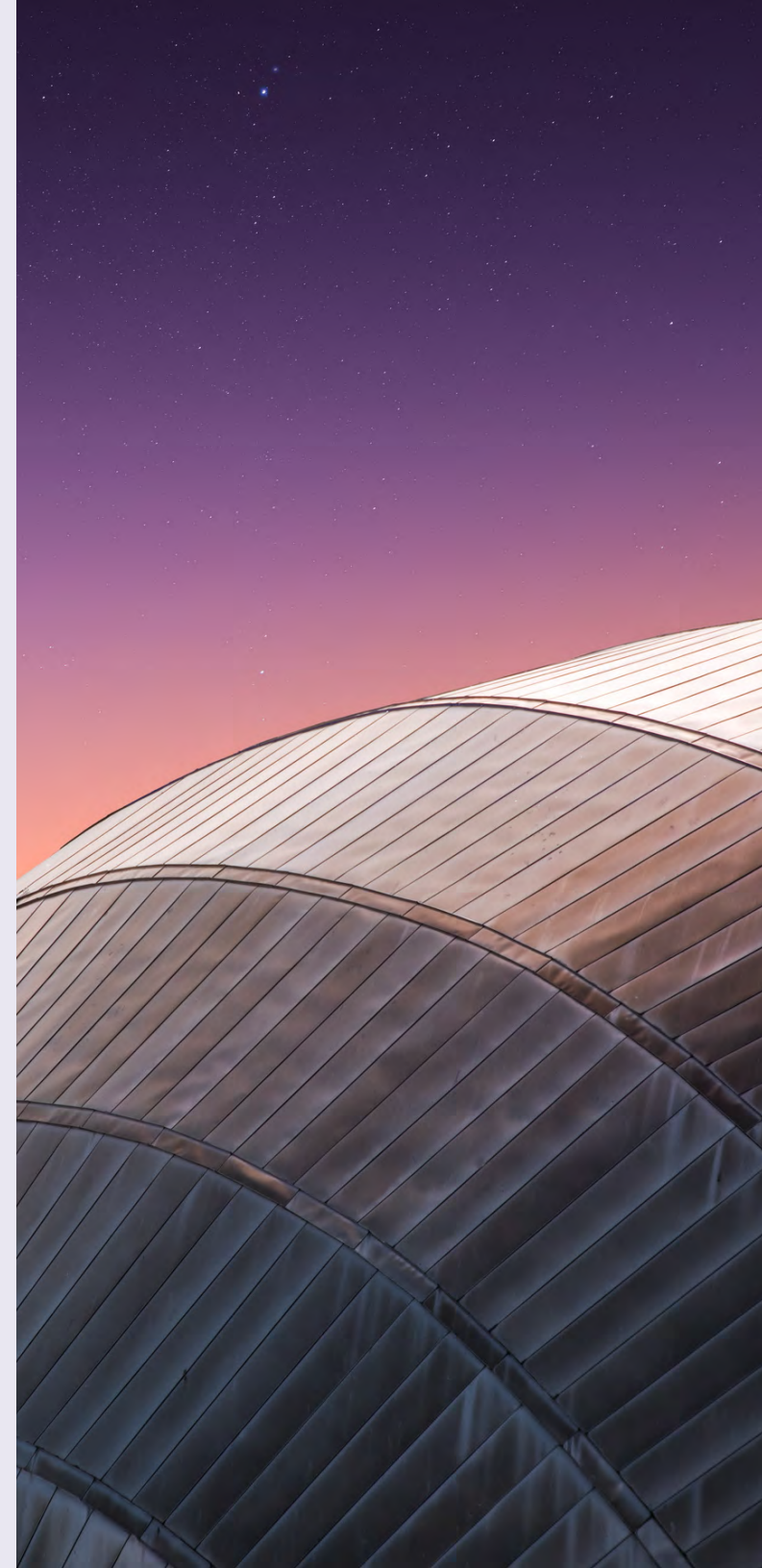
- Our first reporting trips since the beginning of the Covid-19 pandemic
- Our first managing editor, the multi-talented Erika Janik, who continues to provide essential leadership on production
- Our first in-person team gathering at COP26 in Glasgow, Scotland (and our first UN climate conference)
- Our first time collaborating with Todd Sickafoose, a Tony and Grammy Award-winning composer



- Our first time collaborating with a visual artist, Sally Deng, who created stunning companion art pieces to our season
- Our first time launching a season with a dedicated marketing budget

In the pages ahead, we invite you to look back with us to see how our year unfolded. We also take you behind the scenes to see how our nonprofit operates and how it supports the creation of the show that lands in your podcast feed. We close by celebrating, honoring, and acknowledging the growing list of donors who make our work possible.

It was rewarding and affirming for our team to put this annual report together for you. We hope you enjoy it.



Season 4: "Time to 1.5"

At the signing of the Paris Agreement in 2015, world leaders agreed that we must strive to limit global heating to 1.5°C over pre-industrial levels. But the chances of holding warming to 1.5°C are increasingly slim. Without major emissions reductions, we will likely hit that limit in 2029, or sooner. That means we are all living through the remaining "time to 1.5"—but do we understand the importance of these years?

For season four of Threshold, we wanted to examine the disconnect between what scientists have said we must do, what our leaders have agreed we will do, and what we are actually doing. As with all of our seasons, we also asked—and tried to answer—the question: why should anyone care about this topic? What does "1.5°C over pre-industrial levels" actually mean? How could a number that sounds so small matter so much? How did we end up in a situation that is both so terribly urgent and so frustratingly

slow to change? How can we envision and enact a way out of the climate quagmire?

Our year-and-a-half of research and reporting for "Time to 1.5" led us to many surprising places: a crumbling blast furnace in rural England, a floating city off the coast of Nigeria, the spider-filled basement of producer Nick Mott's home. With three charismatic scientists as our guides, we toured the atmosphere, took a crash course in the basics of the greenhouse effect, and paused to appreciate the wonder of how our planet breathes. We told the origin story of the Industrial Revolution, and then honed in on one of the most important (and carbon-intensive) processes to come out of it: the mass production of steel. Throughout the season, **we explored the many ways climate issues and social justice issues intersect**: in Gary Indiana, where the community is fighting to recover from a long history of environmental racism; in Lagos, Nigeria, where a very rich and a very poor



community are adapting to rising seas in dramatically different ways; and in Glasgow, Scotland, at the UN climate conference, where people from the world's most climate-vulnerable nations continued their push to get the wealthy, high-emitting countries to rein in their emissions and take responsibility for their impact.

This season of Threshold differed from previous seasons in some ways: it was the first time we put climate issues directly at the center, the first time we employed a producer from outside the U.S. (Nigerian reporter Shola Lawal), and our first collaboration with composer Todd Sickafoose. Perhaps the biggest departure from our first three seasons, however, was our conceptual framework. Instead of defining the series by a creature (bison) or a place (the Arctic, and then the Arctic National Wildlife Refuge), season four was defined by a period of time—the short number of years we have left before crossing a very dangerous boundary in our climate system. Executive producer Amy Martin chose this frame because she wanted to emphasize that what we do and don't do in this

decade will have an outsized impact on the future of our species and the planet overall.

“I don't know if people grasp just how crucial the time to 1.5°C really is,” she says. “On the one hand, it's terrifying to contemplate it, because the stakes are so high and our track record so far is so poor. But from another angle, **this is a moment of incredible possibility**, when humans around the globe are being called to build new systems of cooperation and work toward a common goal in new ways. If we can seize this moment and get ourselves through this bottleneck, we might end up with a much cleaner, safer, and more fair world on the other side. But we have to be able to imagine that possibility first. I hope that this season of Threshold can contribute to that process.”



Season 4 Production Team



Amy Martin
Founder & Executive Producer



Erika Janik
Managing Editor



Nick Mott
Producer



Shola Lawal
Reporter



Todd Sickafoose
Composer

Production Team Roles

The making of any Threshold season is a team effort. For season four, executive producer Amy Martin took the lead on visioning, reporting, and writing. Erika Janik joined the production team in August 2021. As Threshold's first managing editor, she worked closely with Amy and the rest of the production team on edits, outreach, and creating and managing production processes.

Producer Nick Mott took the themes of the season close to home—literally—to look at what he could do to decarbonize his own home in episode 6, "Extreme Home Makeover: Threshold Edition." An ocean away, in Lagos, Nigeria, reporter Shola Lawal looked at how two very different communities are responding to climate change in episode 7, "Makoko and Eko."



BY THE NUMBERS

Season 4: "Time to 1.5"

EPISODES

14

Release dates: Feb 1, 2022 - Jun 28, 2022

LISTENING TIME

11 hours, 48 minutes

GUESTS

40+ guests interviewed

From North America, South America, Asia, Africa, Europe, and Australia

ON-THE-GROUND REPORTING

From 10 locations

In the United States, Nigeria, Sweden, and the UK

MUSIC

113 pieces of original music

Composed by Todd Sickafoose





"One of the most heartening things about making Threshold is being part of a team that **embraces nuance and complexity**, not only in terms of the content of the show, but also the process of making it. In a world that encourages us to take extreme positions and defensive postures, I'm so happy to be among people who value opening, listening, and questioning—including questioning ourselves."

Amy Martin

FOUNDER & EXECUTIVE PRODUCER



"There's a **real creative freedom** on this team that comes in large measure from being an independent media organization. That means we can do what is best for the story and what's best for the team—that's not something I can take for granted in a competitive media landscape."

Erika Janik

MANAGING EDITOR



"What I want listeners to take away from "Time to 1.5" is a message of hope. Perhaps we can all, by playing our part—me as a journalist, someone else as an activist or policymaker—get to that 1.5°C goal we want to reach. We can work at it, and **we can hope for it.**"

Shola Lawal

REPORTER

“

QUOTES FROM "TIME TO 1.5"

"I don't want to live in a society in which the climate crisis is solved but the injustices are prominent."

Bruno Rodríguez

CLIMATE ACTIVIST, FOUNDER AND LEADER OF
YOUTH FOR CLIMATE ARGENTINA

”

“

QUOTES FROM "TIME TO 1.5"

"What you realize is that what we've called these tipping points and extremes are not that far away. In fact, I would say **the future is closer than we think** and we are unprepared."

Sherri Goodman

SECRETARY GENERAL OF THE INTERNATIONAL
MILITARY COUNCIL ON CLIMATE & SECURITY

”

“

QUOTES FROM "TIME TO 1.5"

"For low-lying places like The Bahamas, the difference between 1.5°C and 2°C is the existence of an island."

Adelle Thomas

REGIONAL LEAD, CARIBBEAN SCIENCE AT
CLIMATE ANALYTICS AND SENIOR FELLOW AT
UNIVERSITY OF THE BAHAMAS

”

Outreach & Engagement

To date, Threshold has been downloaded nearly 1.2 million times. For season four, our per-episode downloads placed us in the top 1% of podcasts.

Threshold's outreach team took a multi-pronged approach to growing and engaging our audience with "Time to 1.5." We leveraged our owned media channels, paid promotions, and our existing network of listeners and supporters to spread the word about the new season. We also sought out partnerships with other organizations and podcasts, as well as earned features on podcast platforms and other media outlets to help significantly expand our reach beyond our existing audience.

Some notable successes of our season four outreach and promotions strategy:

Promo swaps are a powerful marketing tool that typically entail two podcasts trading 30-second promotional spots.

This allows each show to directly reach the listeners of another show with similar target audiences.

For "Time to 1.5," we secured promo swaps with 12 different podcasts and other aligned organizations, which helped us bring new podcast recommendations to our listeners, and brought Threshold to the audiences of several shows, including ones with significantly larger audiences than ours, among them: The Moth, The Wild, and Outside/In.

In our 2022 audience survey, 21% of our respondents said that they had found out about Threshold through another podcast, underscoring the effectiveness of promo swaps as an audience growth strategy.

Our **press outreach strategy** included sending out press releases at key points during the season, including for the launch of the season, for Earth Day, and for the



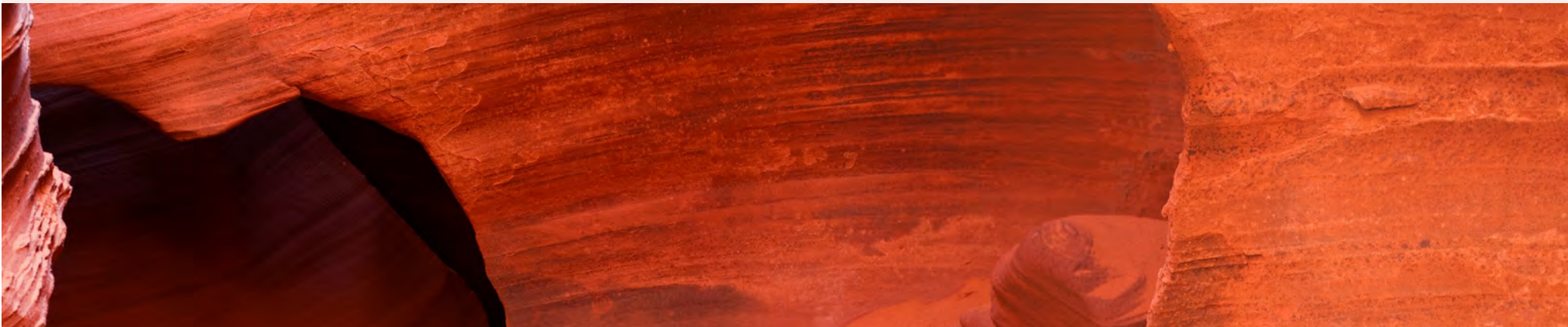
soundtrack album release. In addition to press releases, we also did targeted, episode-specific outreach to journalists and organizations with interest in each episode's topics and/or guests. Our press outreach resulted in multiple press mentions for "Time to 1.5," including in *The Guardian*, *Inside Climate News*, and podcast industry publications.

"Time to 1.5" earned features on several **podcast apps**, including on Apple Podcasts (one of the most coveted spots available for podcasters), and NPROne. Our feature on NPROne was particularly effective for us: our average daily downloads increased 10x during the feature.

We carefully selected opportunities for **paid features** (ie, paid ads in podcast apps) based on extensive research and recommendations from industry peers. We ran a particularly successful campaign with Castbox, during which we gained over 19k subscribers, beating Castbox's initial estimates for our campaign by 84%.

Through our outreach, partnerships, and organically earned mentions, "Time to 1.5" received social media mentions on several influential accounts, including The Wilson Center (70k followers on Twitter), Standing Rock Dakota Access Pipeline Opposition (127k followers on Facebook), and Intersectional Environmentalist (430k followers on Instagram). These mentions helped build awareness of Threshold and "Time to 1.5," and grow our own social media audience.

During this season, we welcomed Sam Moore to our outreach team as our Social Media Storyteller. Sam brought his environmental storytelling skills and passion for visual storytelling to create unique and engaging content for our social media channels. Throughout the season, we found that Instagram reels were a powerful tool to reach and engage new and existing audiences. One of our most successful reels was one we created to announce season four: it reached over 4k accounts, including over 3,300 who were not yet followers of Threshold's Instagram account.



BY THE NUMBERS

Audience & Downloads

TOTAL DOWNLOADS

1.17M

TOTAL DOWNLOADS IN FY2022

367k+

SEASON 4 DOWNLOADS

298k+

AVERAGE DOWNLOADS PER SEASON 4 EPISODE

19,789

placing Threshold in the top 1% of podcasts by downloads



Our Listener Base

Most of our listeners are based in the United States.

States with the most listeners include:

CALIFORNIA

14%

MONTANA

7%

WASHINGTON

6%

NEW YORK

6%

TEXAS

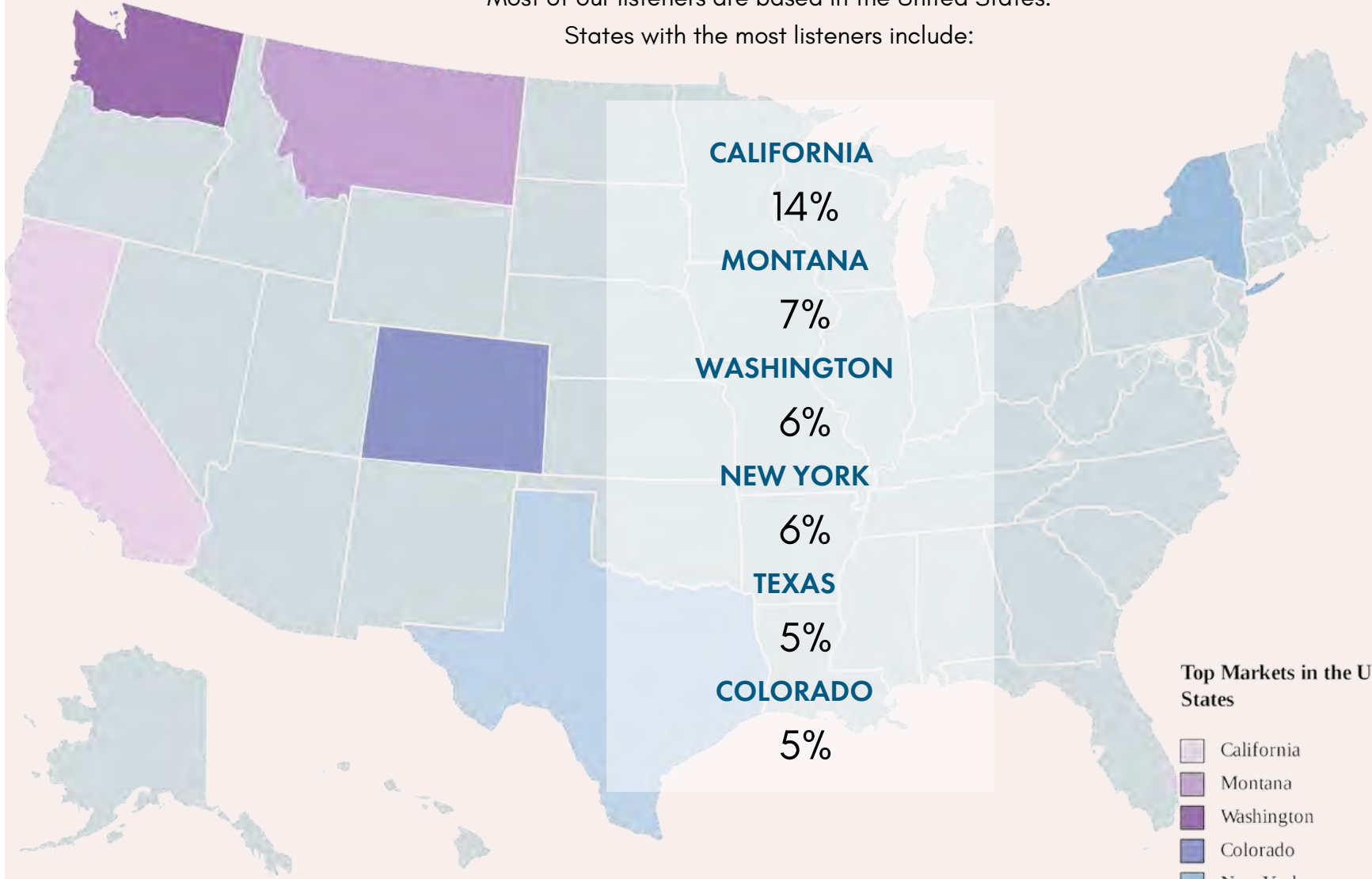
5%

COLORADO

5%

Top Markets in the United States

- California
- Montana
- Washington
- Colorado
- New York
- Texas



BY THE NUMBERS

Our Digital Channels

WEBSITE VISITORS IN FY22

26k unique visitors

59k pageviews

Mailing List

SUBSCRIBERS

1584 subscribers

OPEN RATE

36%

vs. average 24% open rate in media industry

CLICK-THROUGH RATE

3.3% click-through rate

vs. 2.9% click-through rate in media industry



BY THE NUMBERS

Social Media

INSTAGRAM

2660 followers

966 average daily impressions

Top audiences: Missoula, New York, Denver

TWITTER

1511 followers

572 average daily impressions

FACEBOOK

1321 followers

76 average daily impressions

Top audiences: Missoula, Denver, New York





"There were so many unique and thought-provoking insights, moments, and quotes from the season that made me genuinely excited to share the show with as many listeners as we could. I hope that listeners come away from the show with a more nuanced understanding of climate change, and **a new way of connecting with hope** that we can solve the climate crisis."

Eva Kalea

HEAD OF BRAND & CULTURE

“

FROM OUR LISTENERS

A master class in thoughtful, humane reporting

"I only recently discovered this podcast and could dedicate whole days just to listening. It's rare to have this kind of rigor paired with such warmth, generosity of spirit, and crucially, hopefulness."



5-STAR REVIEW ON APPLE PODCASTS
BY DEVOUREROFWORDS

”

“

FROM OUR LISTENERS

In-depth reporting on tough enviro issues

"Rarely are there cut & dry answers to difficult problems - Threshold is not out to sugar coat anything. But the diversity of people that are interviewed & questions asked show the commitment to telling as much of the whole story as possible. The podcast has prompted me to research topics further on my own. It also fills me with hope as I hear about people & communities developing real working solutions. Thank you Threshold."



5-STAR REVIEW ON APPLE PODCASTS
BY FLY FISHING GAL

”

Our Organization

In late 2020, Auricle Productions became an independent 501(c)(3) nonprofit organization. Since then, we've been fortifying a foundation for sustainable, long-term success and growth. We've adopted policies, practices, and processes to help us streamline our operations and hired leadership with deep nonprofit management, fundraising, and marketing experience. We've strengthened our governance, ensuring our board of directors has the information, tools, and support to guide the organization and propel it forward.

In 2022, we continued to strengthen our infrastructure. We engaged with an outside accounting firm to help us prepare audit-ready financial statements and shifted our fiscal year to align with fundraising and budgeting timelines. We adopted a compensation philosophy, completed an extensive salary benchmarking process, and developed an incremental plan to make our compensation more fair, equitable, and competitive. We also planned our first-ever in-person staff and board retreat, something that was long overdue for our fully remote team. We submitted Threshold as a registered



trademark and developed a content licensing agreement to help us share our content with third-party partners, like educational organizations.

The organizational highlight of 2022 was the completion of a comprehensive five-year strategic plan and financial forecast. This was a collaborative effort of our board and staff, significantly expanding on a three-year plan that was drafted in 2019. The five-year (2022-2027) strategic plan creates a roadmap for purposeful growth and meaningful impact. The accompanying five-year financial forecast provides clear fundraising goals and an expense budget that will support our ambitious plans.

As we realize the actions, milestones, and goals that we've laid out in our strategic plan, we look forward to the listening, learning, and growing that will be part of the process.



Our Funding

Our funding model is driven by philanthropy—individual and foundation giving—with modest annual projections for earned revenue, like distribution partnerships on public radio.

Since the first season of Threshold, we have been committed to making our content available to listeners for free. We believe that quality journalism should be accessible to everyone, so we don't put our content behind a paywall or make exclusive content that's only available to paid subscribers.

Producing an in-depth narrative show like ours is expensive: the research, reporting, scripting, editing, and sound mixing are extremely time-intensive. This is one of the reasons the typical podcast funding model—driven by advertising revenue—isn't a realistic one for us.

Advertisers value content that is produced with a quick turnaround, released on a weekly or even daily schedule. This runs completely counter to the ethos that powers Threshold: our approach prioritizes quality over quantity, and we invest significant time and energy producing content that remains relevant long after its release date.

Not having corporate sponsors or paid ads on our shows removes a source of revenue, but it also allows us to be completely independent: we aren't beholden to advertising contracts and we have the freedom to produce our show how and when we think is best. It also means that we're able to create an ad-free listening experience. In short, we think it makes Threshold a better show.

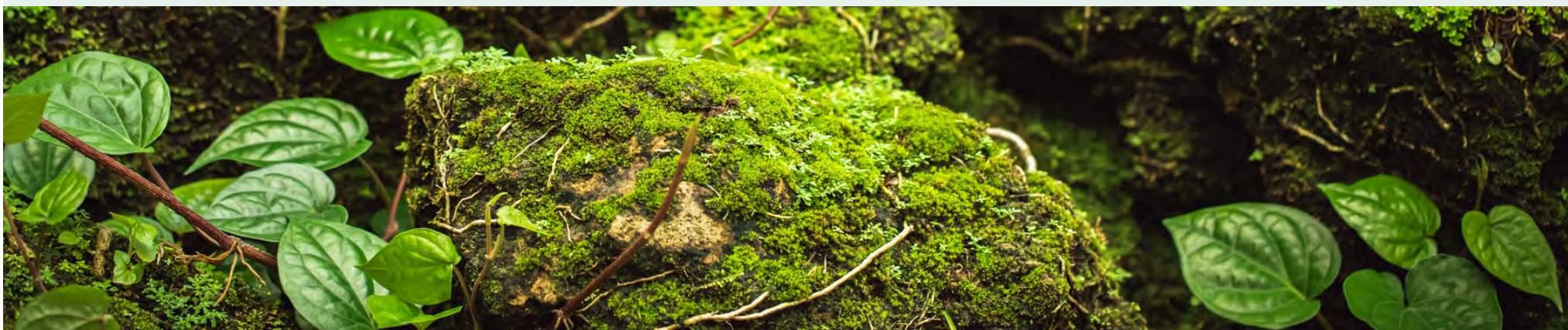


Because we are dependent on long-term philanthropic support, we've used our first five years to develop relationships with individual donors and to demonstrate organizational stability that will help us secure significant multi-year support. This relationship-building is central to our mission-driven approach, and has proven successful: in FY2022, we had 377 individual donors contributing \$717,279. We received two foundation grants, partnered with Montana Public Radio, and received speaking engagement honoraria for the remainder of our revenue.

On the expense side, we continue to operate on a lean and carefully managed budget. FY2022 expenses totaled \$486,405. Our team is fully remote team, so overhead expenses are minimal. Our most significant investment was—and will continue to be—our people. In FY2022 our team had six members: five full-time and one part-time.

Administrative expenses primarily consisted of accounting fees and technology/online tools for our team to communicate and collaborate. Travel expenses were low,

especially for an active reporting period, since Covid-19 travel restrictions and safety guidelines still limited on-location reporting. We launched season four with a promotions budget of \$30,000, our most significant—yet still modest—investment to date in marketing, advertising, and promotions.





2022 BY THE NUMBERS

Revenue

TOTAL REVENUE

\$786,303

INDIVIDUAL DONORS

377

GIFTS FROM INDIVIDUAL DONORS

1686

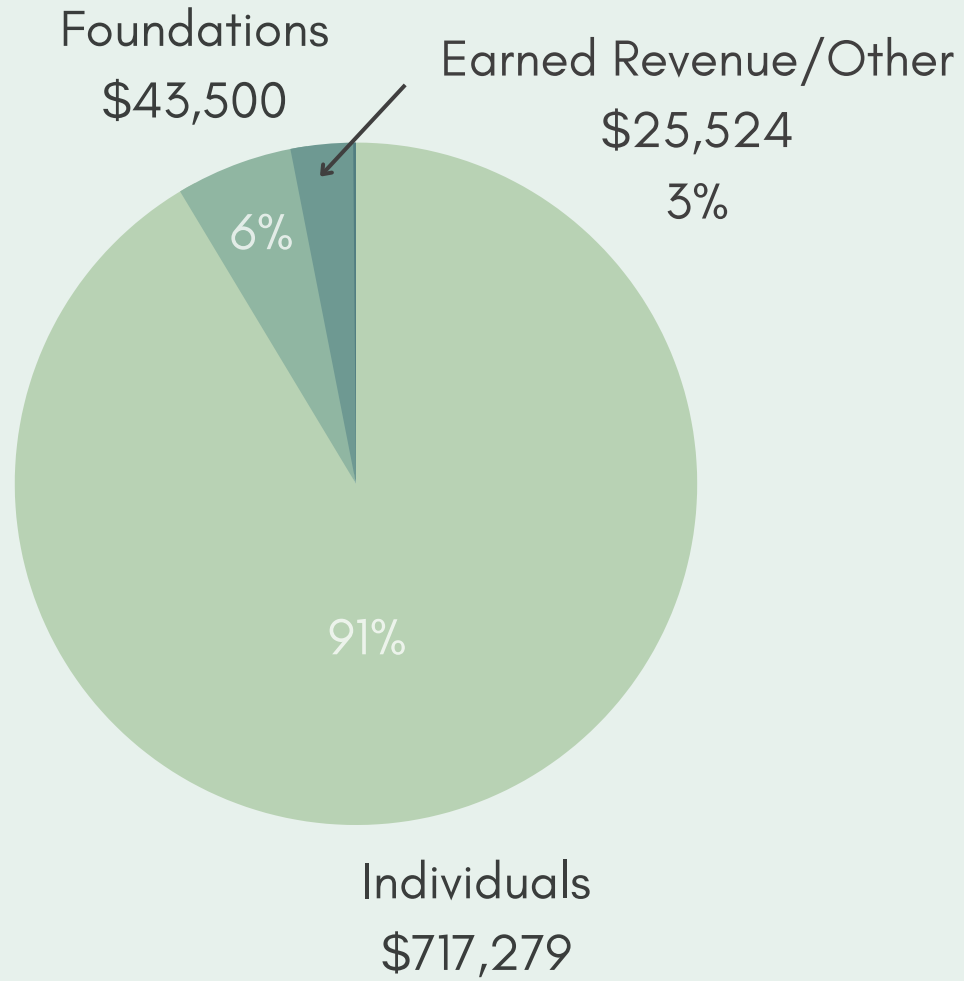
TOTAL RAISED

\$717,279

Revenue

FY2022 REVENUE BY SOURCE

TOTAL = \$786,303



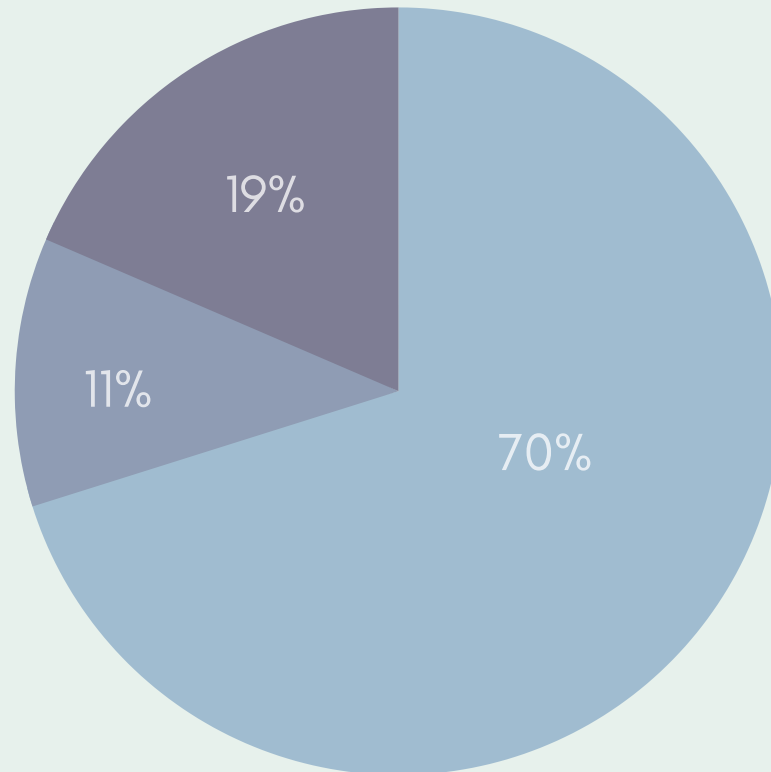
Expenses

FY2022 EXPENSES BY FUNCTIONAL AREA

TOTAL = \$486,405

General/Management
\$90,125

Fundraising
\$55,096



Programs & Services
\$341,184

*Programs & services include reporting, production, marketing and outreach



"I think one of our greatest strengths is that we are an independent nonprofit organization. Since we aren't under the umbrella of a large media company or tied to an advertising or sponsorship schedule, **we have tremendous freedom in how we create and how we operate.** And there is something especially meaningful to have our team and our work grounded in a mission-driven enterprise."

Deneen Wiske

EXECUTIVE DIRECTOR

“

FROM OUR DONORS

"What we truly appreciate about Threshold is that Amy is able to explore the complexity and urgency of each environmental issue, this year climate change, while engaging those most closely involved, gaining their trust with deep listening."

Brian & Kathy Derry

MISSOULA, MT

”

The Year Ahead

Planning the next seasons of Threshold will be the primary production focus in 2023. Our founder, Amy Martin, will be researching and reporting a new season, and we'll also be hiring an additional producer. We've laid the groundwork to invite a second voice to plan, report, and produce their own season of Threshold. In this interseason phase of work, our production team will be in full discovery mode: doing extensive research, conducting interviews, reporting in the field, and drafting and revising episodes.

Another important effort in the next year is leveraging our existing content to reach different audiences. With four seasons completed, we now have a rich archive of high quality material that continues to have relevance. Our production and outreach teams are working together to create ancillary content that builds off of our existing seasons and makes them useful, accessible, and appealing to audiences we haven't already reached through our podcast. These include resources for educators to adapt Threshold for their classrooms, written pieces, and video content like social media reels and YouTube videos based on our existing episodes.



Concurrently, our executive director will be strategically seeking grants and other funding opportunities to cover the expenses of creating and distributing this expanded content.

We will also devote time and energy to defining and measuring the impact of our work. Our team and board will fully engage in an impact mapping process in 2023 to create a framework that helps us—and funders—understand how our work is making a difference. We'll also fully put our strategic plan into practice, adopting a cadence for tracking and evaluating our progress while remaining open to adjusting our course.

2023 promises to be a year of emergence as we step into an exciting phase of learning, creating, and growing.



Our Team



Amy Martin

Founder & Executive Producer



Deneen Wiske

Executive Director



Eva Kalea

Head of Brand & Culture



Erika Janik

Managing Editor



Caysi Simpson

Outreach & Engagement Specialist



Sam Moore

Social Media Storyteller

Our Board of Directors

Hana Carey

Chair

Brooklyn, NY

Caroline Kurtz

Vice Chair

Missoula, MT

Dan Carreno

Treasurer

Denver, CO

Katie DeFusco

Secretary

Stamford, CT

Julia Barry

Brooklyn, NY

Luca Borghese

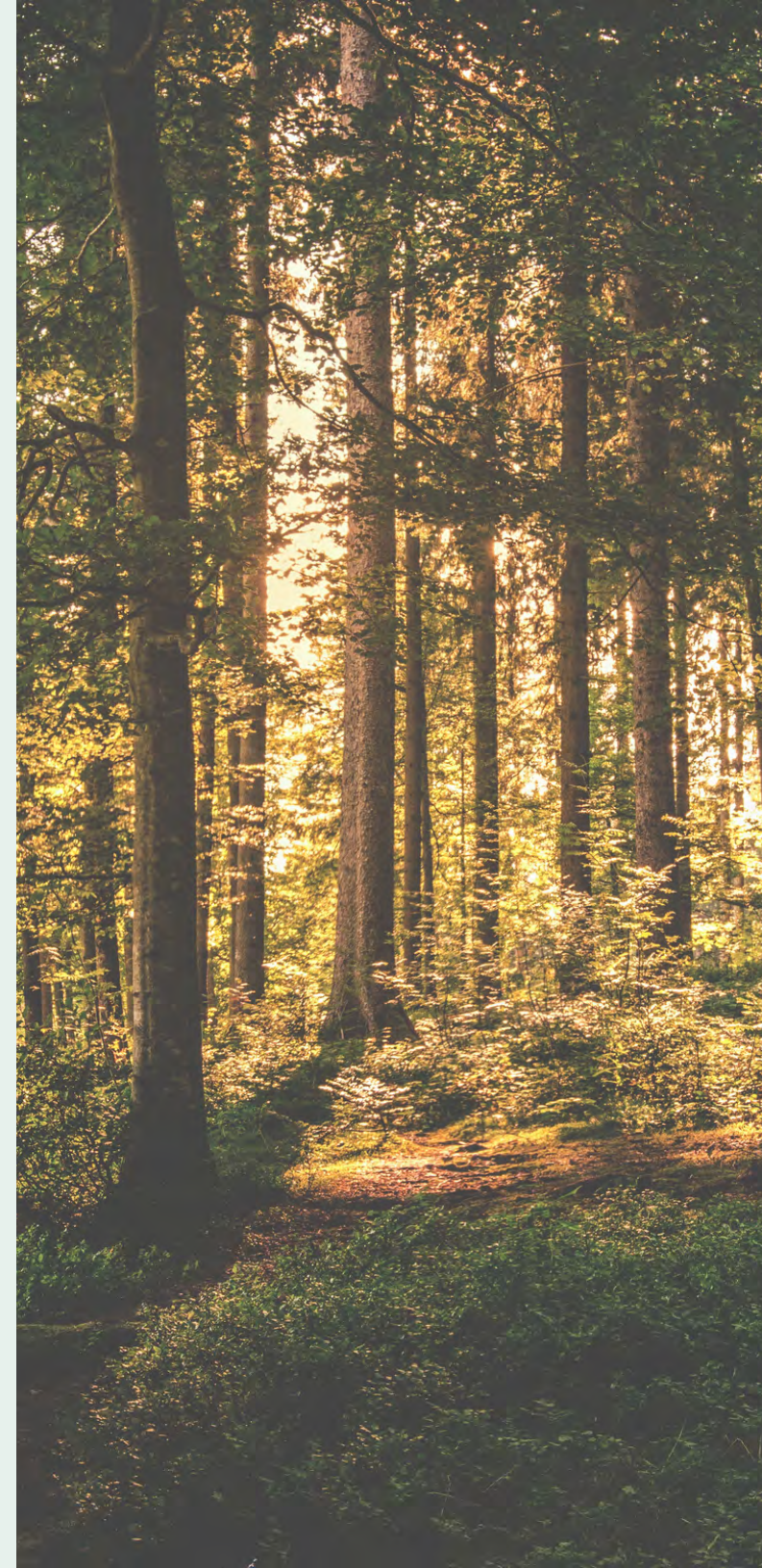
New York, NY

Kara Cromwell

Missoula, MT

Gabby Piamonte

Brooklyn, NY





Gratitude Statement

Our work is funded almost entirely by individual charitable donations and grants. We are tremendously grateful to the following supporters who made gifts between July 1, 2021 and June 30, 2022.

Organizations

Bank of America Charitable Gift Fund
Clearwater Credit Union
Fidelity Charitable Gift Fund
High Stakes Foundation
Park Foundation
Schwab Charitable
The Blackbaud Giving Fund
The Miami Foundation
The Pleiades Foundation
The Wild Lens Collective

Individuals

PAGE 1

Rachel Abrams	Ashley Boxwell	Wendy Coonrod
Frank and Maggie Allen	Ryan Bresnick	Alfredo Corchado
Robert Allison	Johann Bruhn	Patricia Couse
Sara Amish	Leslie Bryan	Catherine Cox
David Andrews	Mokshana Bucher Zauber	Tessa Coxen
Rebecca Ashcraft	Jackson Burgau	Jason Craig
Shirley Atkins	Pat Burnham	Julia Craig
Paul Axinn	Julie Busch	David Crofts
Matthew Barnard	Karen Campbell	Kara Cromwell
Julia Barry	Joseph Canterino	Brian Crowley
Alice Bauman	Barbara and John Carey	Jessica Kulp
Amanda Baxter	Hana Carey	Jonathan Davie
Maria Beauchamp	Thomas Carlin	Ben Davis
Cale Bergschneider	Heather Carpenter	William J. Davis
David Biemel	Daniel and Virginia Carreno	Allison De Jong
Bridget Bingaman	Robert N. Chester III	Elizabeth Decker
Lisa Birnbaum	Amy Cilimburg	Kathryn DeFusco
Maximus Boelte	Loretta Clay	Aaron Derry
Charles Bolte	Rosemary Coffman	Brian and Kathy Derry
Jennifer Bonnell	Jonathan Cole	Ian Descamps
Kimberly Bonnell	Brandon Collins	Dave Deutsch
Luca Borghese	Michael Connor	Jennifer Devlin
Sam Boutelle	Jason Cons	Greg and Carrie Dillon
Dawn Bowen	Ian Cook	Joel Dippold





Individuals

PAGE 2

Nona Donahue
Rob Downey
Christopher Downs
Anita Doyle
Susan Drake
Michelle DuBarry
James Dufficy
Jean Duncan
Joshua Ebersole
Johnathan Eck
Rachel Edie
Carol Egan
Shelley Eisenrich
Ray Ekness
Jona Elwell
Sam Evans-Brown
Jacob and Christa Fagnant-Sperati
Jim Farnsworth
Laura Farnsworth
Austin Federa
Catherine Filardi
Lisa Fioretti
Stephen Fletcher

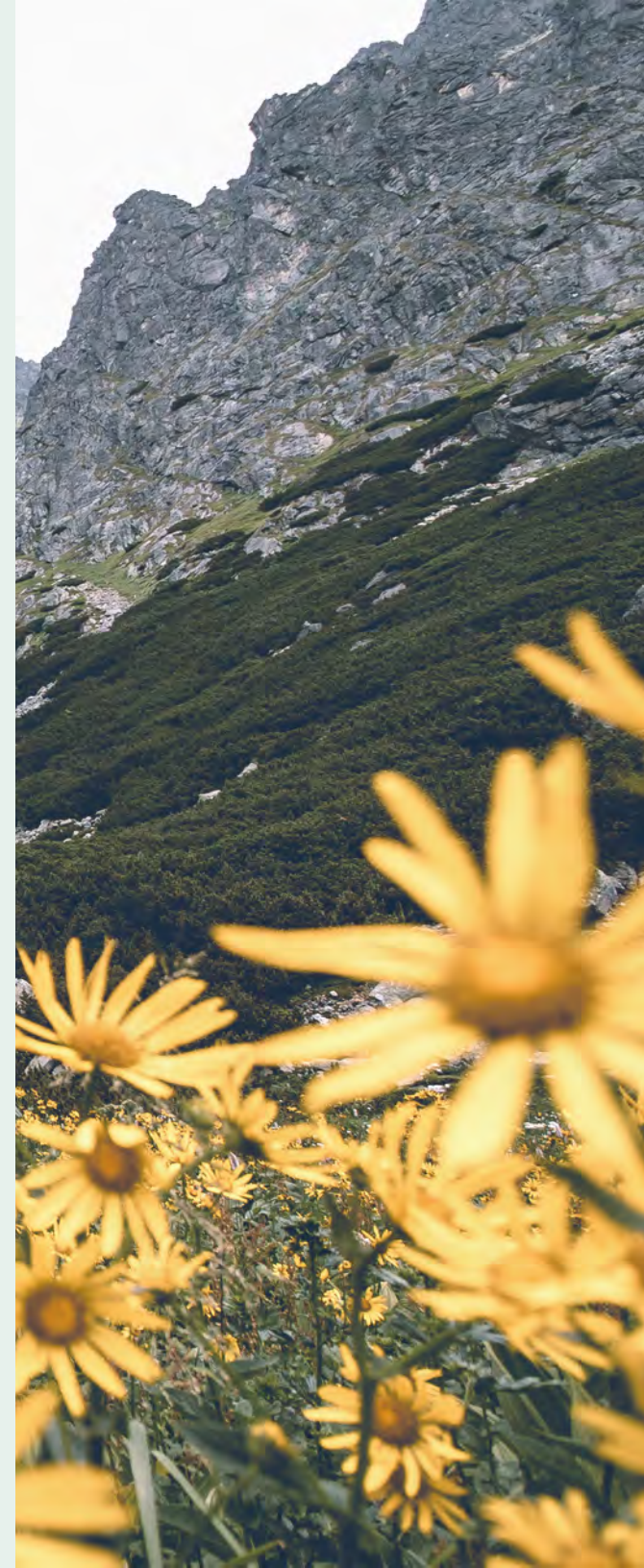
Christine Foote
Erin Frank
Susan Frett
Karl Friesen-Hughes
Ara Froehlich
Amy Furrow
Katelin Gaeth
Steven Gary
Todd Gerardot
Travis Gerjets
Laura Gibbons
Steve Gisselman
Robert Glazier
Dinesh Goburdhun
Susan Goedeken
Karan Goel
Therese Gossett
Shamim Graff
Margaret Graupe
Anne Greene
Suzanne Grist
Alicce Haidden
Cody Half-Moon
Ian Harck

Matthew Hare
Stuart Harrington
Clare Harrison
Doug Haseltine
Mike Hass
Jacob Hatch Hatch
Peter Havens Havens
Elliot Hendry
Matt Herlihy
Inger Hogstrom
Anita Holtz
Bradley Holzwart
Carolyn Home Humpal
Gretchen Hooker
Jacob Louis Hoover
Sean Hoyt
Nancy Huntingford
Aimee Hurt
Britt Ingalls
Pilvi Innola
Saul Irving
Karin Janik
Shannon Janson
Nicki Jimenez

Individuals

PAGE 3

Emily Johnson	Jason Koontz	Amy Martin
James Johnson	Matthew Krause	Audrey Martin
Scott Johnson	Michael Kretzler	Greg Martin
Ken Jones	Jeremy Krones	Camille Martinez
Trey Jones	Jessica Daniels	Rebecca McCaffery
Tara Joslin	Caroline Kurtz	Robert McWilliams
Eva Kalea	Kaia Lai	Nancy Menning
Vivian Kalea	Elizabeth Lakey	Karly Miller
Madhuri Karak	Hannah Larrabee	Lisa Miller
Kelly Kaul-Menge	Nancy Le Clair	Barbara Minick
Jonathan Kealing	Sarah Lederman	Becky Mix
Kelle Kersten	Albert Lindler	Jakki Mohr
Natalie Kiley-Bergen	William Lonnborg	Jordan Monroe
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