

Podcasting 101

The sound of public engagement

With Marc Bragdon

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Learning outcomes

- Write a listener-friendly script for the trailer of a hypothetical podcast:
 - Trends in [your field of research or study]
 - [Your field of research or study] for children
 - Everyday [your field of research or study]
 - The story behind [favourite book, song, movie, artwork, etc.]
 - My amazing life (stories from the field)
 - Another topic of your choice
- Use a microphone and recording/editing software to best effect in **performing** your script
- Add and blend music and/or effects (sound design) into your recording project
- Edit and mix the audio to *optimize the listening experience* in recording/editing software
- Render the audio project as a sound file

Intermediate Podcasting



From
Idea
to
Episode



Second workshop

- The scripts
- Setting parameters and scripting
- Structuring an episode
- Assembling your production plan: technologies, participants, and schedule
- Quick introduction to Soundtrap: recording your pitch, group editing session

UNB IN 30



21.05

23.45



Podcast Hosted by Kalkidan Burke

30 minute
Journeys
toward
2030



UNB in 30

 with Kolawole Ojo
30 minute journeys towards 2030





What are some of your favourite podcasts?

Why?



RECORDING
IN PROGRESS

What *isn't* podcasting?

- Audio from recorded or streaming live events (e.g. lectures and colloquia) intended originally for a live (captive) audience
- Pressing record, hitting stop, and uploading what you get

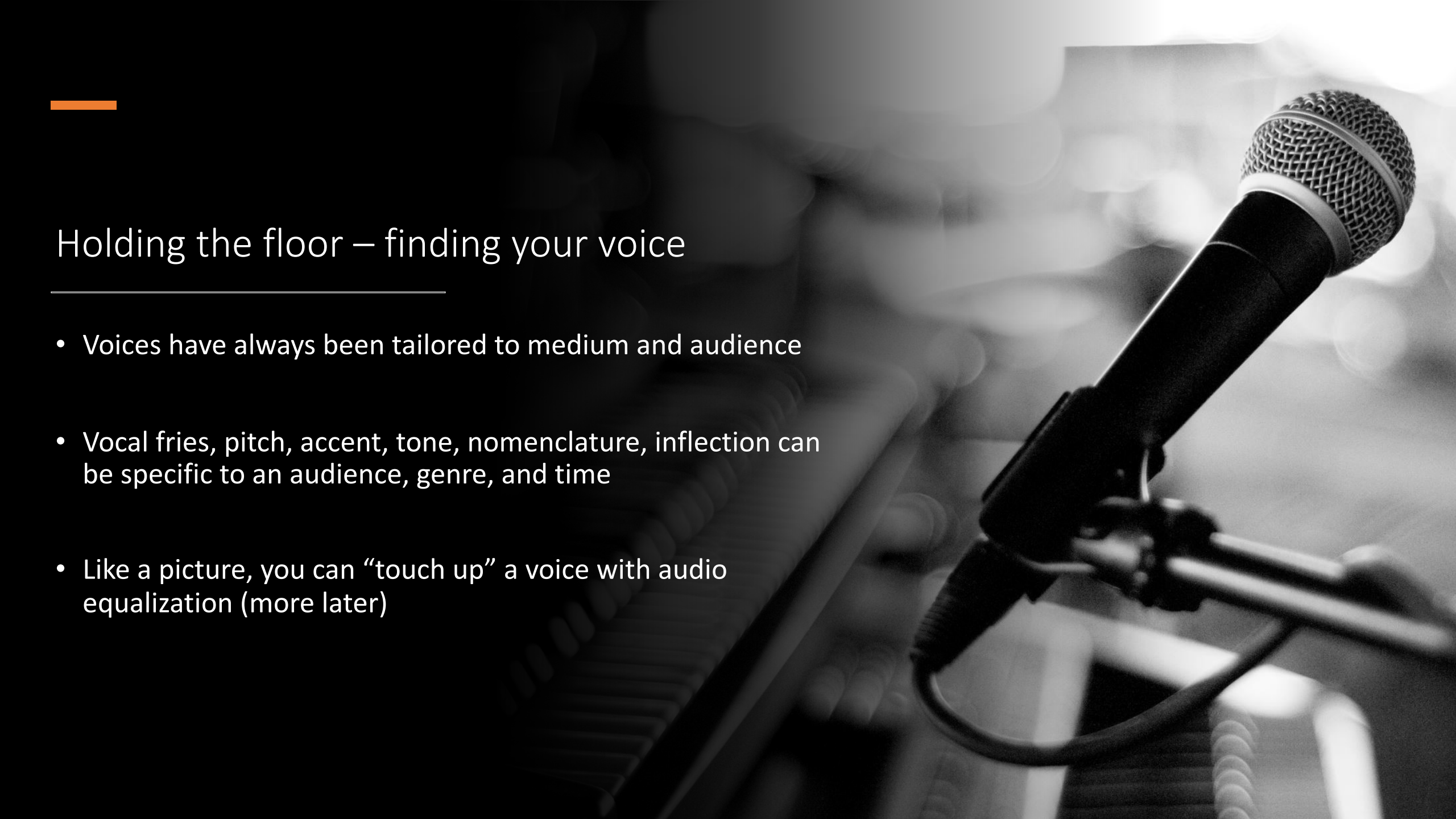
Podcasting
is audio storytelling

Planning and writing for a medium and a dynamic that is embodied and intimate

	READING	LISTENING
Working example	Article	Podcast
Medium	Light	Sound
Performance	Solitary	Broadcast
Meaning	Word choice, graphs, tables, etc.	Word choice, use and tone of voice, choice and use of music and sounds
Navigation	Flexible	Linear
Personal Mobility	Limited	Full

Audio scripting and sculpting (editing) implications: *Producing vs reproducing* an experience

Scripting elements	Examples
Planning for sounds	<ul style="list-style-type: none"> • Real and imagined settings, mood music and evocative tonal effects to accompany the script • Balancing in situ field recording and post-recording sound design
Make it personal	<ul style="list-style-type: none"> • Relate topics to your own experience to reinforce both yours and the listener's investment in the story • Add cues for tone and pacing if you tend toward a breathless or monotonous read out loud style • Expect to practice
Concision and selective (paced) eloquence	<ul style="list-style-type: none"> • Solo: Short, clear sentences • Interviews: Questions that build upon one another (leading down a clear path); planned (and spontaneous) probes • Be ruthless: Clear up excessive vocal distractions (um, erm, ah) / rambling / less engaging passages
Sequencing, pacing, and transitions	<p>Show AND tell: Explicit control of flow</p> <ul style="list-style-type: none"> • Pause and set the stage; explicitly wrap up a section and introduce the next ("So...up to this point we've learned about the background of X, X's motivations and X's expectations, and next we'll explore how X's experience of Y has been shaped by these...") • Interviews: the "NPR" approach: Short speaker quote + clear, quick introduction of speaker + longer speaker quote • Music or sound effects that fade in / out
Eliciting soundbites	<p>Interview: follow up open ended questions and general answers by asking for specific examples - from the interviewee - and sharing common experiences; re-stage portions where the effect could be improved</p>



Holding the floor – finding your voice

- Voices have always been tailored to medium and audience
- Vocal fries, pitch, accent, tone, nomenclature, inflection can be specific to an audience, genre, and time
- Like a picture, you can “touch up” a voice with audio equalization (more later)

Exercise 1: Writing

- Write a script for the trailer of a hypothetical podcast:
 - Trends in [your field of research or study]
 - [Your field of research or study] for children
 - Everyday [your field of research or study]
 - The story behind [favourite book, song, movie, artwork, etc.]
 - My amazing life (stories from the field)
 - Another topic of your choice
- First thought, best thought! We will be working fast.
- Follow template structure: https://unbcloud-my.sharepoint.com/:w:/g/personal/mbragdon_unb_ca/EbB_FxMOW_M5AtwcJzCne8eoB2sQPcQq57oRycfSiimXZLQ?e=WDhP4R



Audio Recording

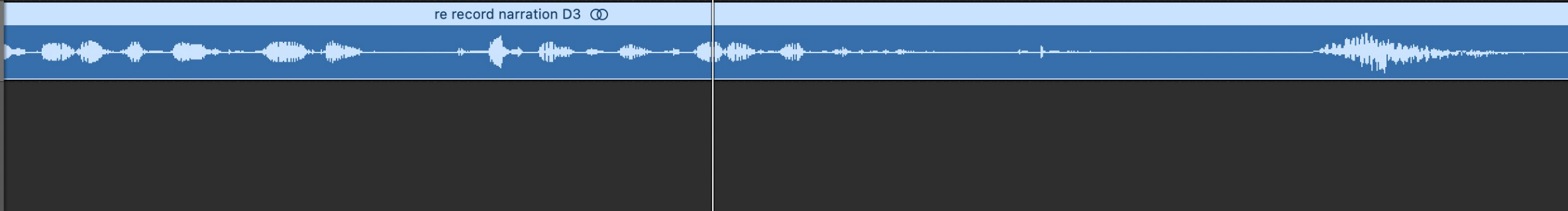


Properties of sound

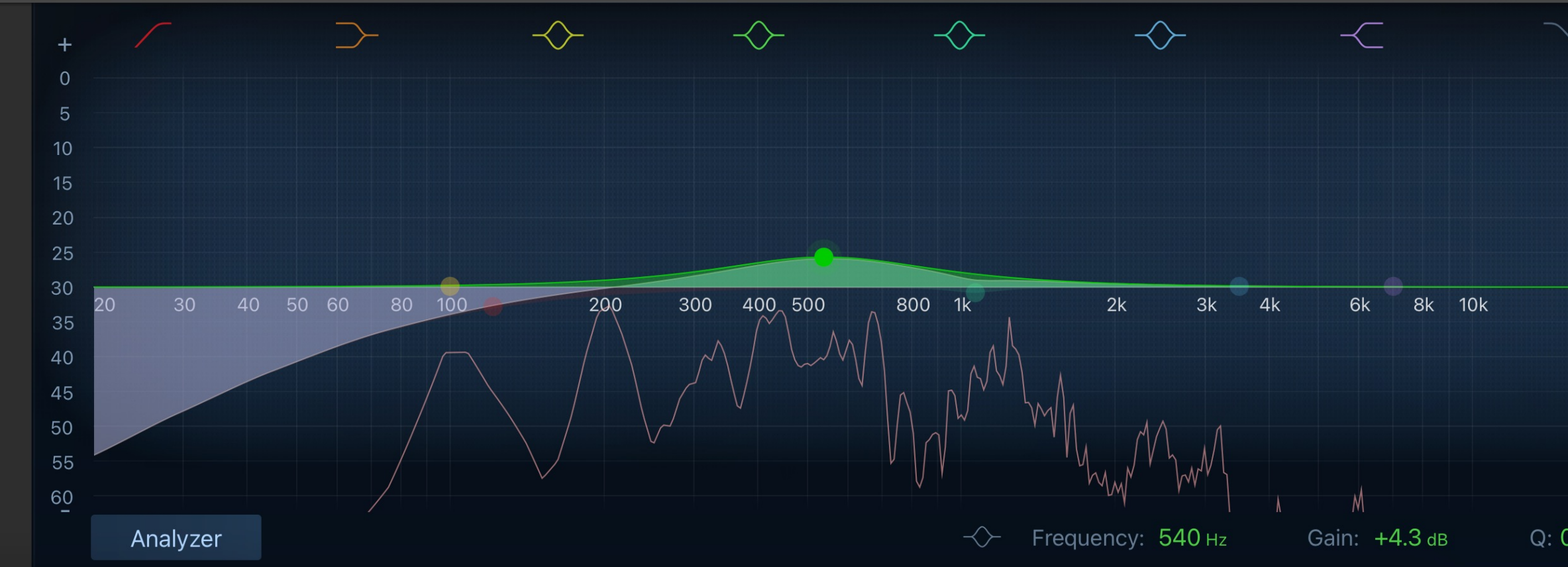
- Pressure or intensity (volume, measured in decibels - *db*)
- Dynamic range (range of intensity of a given sound event)
- Frequency (of sound waves: the pitch, as measured in hertz – *hz*)
- Tone (relationship of multiple frequencies – Low (bass), Mid, High (treble))
- Reverberation (rebounding and decaying through spaces large/small, hard and soft)
- Direction (through space)

Audio recording and editing correlates

Property of sound	Recording control	Editing control (Audacity)	Effect (when intentional)
Volume	Gain (microphone)	Volume /Amplification / Fade in and out	Focus
Dynamic range	Practice and intention	Compression / Normalization	Texture
Frequency	Practice and intention / autotune filter	Pitch correction	Emotion
Tone	Practice and intention	Equalization (EQ)	Balance and Depth
Reverberation	Distance from microphone, size of space, textures and angles of surfaces	Reverb	Focus and Depth
Direction	Stereo / omnidirectional recording (microphone)	Panning	Focus, Balance, and Depth



Controls EQ



Recording Technical Aspects

- Recording (Microphones):
 - Directional (shotgun, cardioid, dynamic) vs omnidirectional
 - Mono (single source/signal) or Stereo (multiple sources/signals)
 - Don't stand too close, too far and **test the gain**
 - Use a pop filter if you can (for hard vowels)
- Environment:
 - “Studio” – with sound isolation and dampening, not too cavernous, soft and/or angled surfaces
 - “Field” – Invest in (or borrow) a purpose-built (smartphone) microphone with a windscreen on the mic
- Application:
 - Audio software (desktop, phone app, or cloud) for (some) control

Microphone recommendations

- AudioTechnica (AT)2035 for studio recording
- Blue Yeti for studio recording
 - 4 directional settings
- Shure MV88 for field recording
 - Great mic, great app
 - Get a windscreen as well
- Rode Wireless Go for live events (good for filming too)

HIL RC Audio Studio:

<https://lib.unb.ca/researchcommons/audio-studio>

UNB Equipment Pool:

<https://www.unb.ca/fredericton/cetl/classrooms/equipment/equipment.html>



Exercise 2: Recording

- In one of five designated rooms, attach provided microphone to your laptop and record the audio script using Audacity or GarageBand software and **following the Recording section (Audacity or GarageBand tab) here:**

<https://guides.lib.unb.ca/guide/396>



- As much as you can, breathe from the belly.
- If you make a mistake, do one of the following:
 - Pause, and continue where you left off,
 - Stop, delete, and start over, or
 - Stop and start from where you left off.
- **Record to a separate track about 90 seconds of room (ambient) sound** that you can use later to cover editing cuts or for weaving in imported tracks. **You may want to mute any other tracks.** The recorded tracks can all overlap for now.

Recording hazards

- Reverb (sound bouncing around):
 - Easy to add, hard to subtract
 - More reverb suggests large spaces or distances; control through room/space textures and size of spaces and distance from microphone
- Gain (mic sensitivity / input volume)
 - Easy to boost, hard to refine overdriven recording (distorted)
 - Check levels prior to recording, err on the side of quiet (lower gain)
- Breathing and other unintended noises
 - Possible to mitigate during recording and/or editing
 - Parcel script into breath size chunks / lean back in between or when taking a breath
 - Record a separate track of room/space ambience to cover any de-amplification during editing, or copy "dead air passages" and paste in a separate covering track

Yeti recording settings

STEREO MODE

Uses both the left and right channels to capture a wide, realistic sound image—perfect for recording acoustic guitar or choir.

PATTERN SETTING SYMBOL



SOUND SOURCE & DIRECTION



CARDIOID MODE

Well-suited to podcasts, vocal performances, voice-overs and instruments. Cardioid mode records sound sources that are directly in front of the microphone, delivering rich, full-bodied sound.



OMNIDIRECTIONAL MODE

Picks up sound equally from all around the mic. It's best used in situations when you want to capture the ambience of "being there"—like a live recording of a band's performance, a multi-person podcast or a conference call.

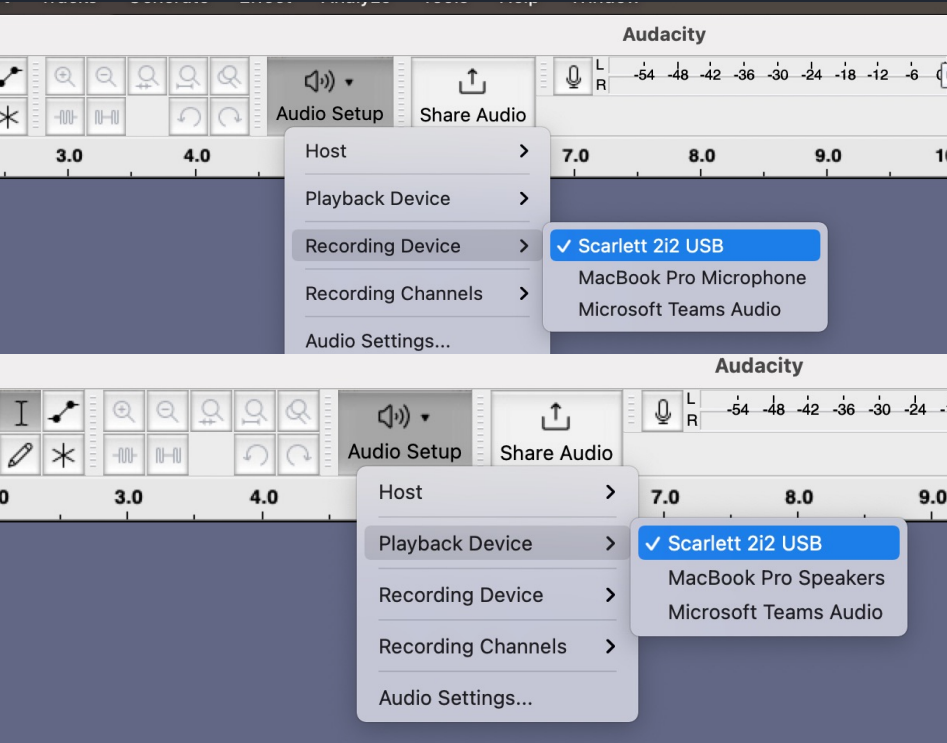


BIDIRECTIONAL MODE

Records from both the front and the rear of the microphone—ideal for recording a duet or a two-person interview.



At2035 + Focusrite Scarlett 2i2 interface



Editing and Sound Design

Exercise 3: Editing and Sound Design

A chance to refine and mix tracks to optimize the listening experience.

Follow steps in the subject guide:

<https://guides.lib.unb.ca/guide/396>

Note that you will be adding at least **one music track** and **one sound effect track** from the recommended sources.

The screenshot shows the top navigation bar of a website with the UNB LIBRARIES logo and several menu items: Search & Borrow, Study & Learn, Research & Data, Teaching Resources, and Media & Making. Below this is a page titled "Editing and Sound Design" with three paragraphs of text explaining track editing techniques: trimming, cutting, and splitting. The main part of the image is a screenshot of a DAW's "Edit" menu. The menu is open, showing options like Undo Move Track Up, Redo Reverb, Cut, Delete, Copy, Paste, Duplicate, Remove Special, Audio Clips, Labels, Labeled Audio, Metadata, Rename Clip..., Start Dictation..., and Emoji & Symbols. A sub-menu is open under "Audio Clips", showing "Split", "Split New", "Join", and "Detach at Silences". The background of the DAW screenshot shows a waveform and a timeline with markers at 41.0 and 42.0.

Audio recording and editing correlates

Property of sound	Recording controls (Microphone, space, you)	Editing control (Audacity)
Volume	Gain	Volume (tracks) / Amplification (selections from tracks)
Dynamic range	Practice and intention	Compression / Normalization
Frequency	Practice and intention / autotune filter	Pitch correction
Tone	Practice and intention	Equalization (EQ)
Reverberation	Distance from microphone, size of space, textures and angles of surfaces within	Reverb
Direction	Stereo / omnidirectional recording	Panning

Sound design resources

- freesound.org | soundtrap.com | upbeat.io | GarageBand | Ableton
- Make and record your own music and sound effects
- Copyright considerations and attribution



The screenshot shows a sound file page on freesound.org. The file is titled "high thunder suburb 11.wav" and has a duration of 7:58.987. The page includes a search bar, navigation links (Sounds, Tags, Forum, Map), and a "Donate" button. The sound file is displayed as a yellow waveform. To the right of the waveform, the following information is shown: 151 downloads, 0 comments, and the Attribution 4.0 license. The Attribution 4.0 license text is circled in red. Below the waveform, there are playback controls (play, stop, volume, full screen) and a progress bar. At the bottom, there is a "Download sound" button.

Search sounds...

Sounds Tags Forum Map ... M Donate Upload sounds

151 downloads

0 comments

Attribution 4.0

You are free to *share* (to copy, distribute and transmit) and to *remix* (to adapt and modify) as long as you credit the author of the sound. Get attribution text...

Your rating: ★★★★★

0:00.000 7:58.987

high thunder suburb 11.wav

Download sound