Podcasting 101

The sound of public engagement

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Learning outcomes

- Write a structured, 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

Advanced workshop

- The scripts
- Setting parameters and scripting
- Structuring an episode
- Assembling your production plan: technologies, participants, and schedule


UNB IN 30
21.05
23.45
30 minute Journeys toward 2030
Podcast Hosted by Kalkidan Burke
UNB in 30 with Kolawole Ojo
30 minute journeys towards 2030


What are some of your favourite podcasts?
Why?

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 as audio storytelling

Audio Storytelling: Personal 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**

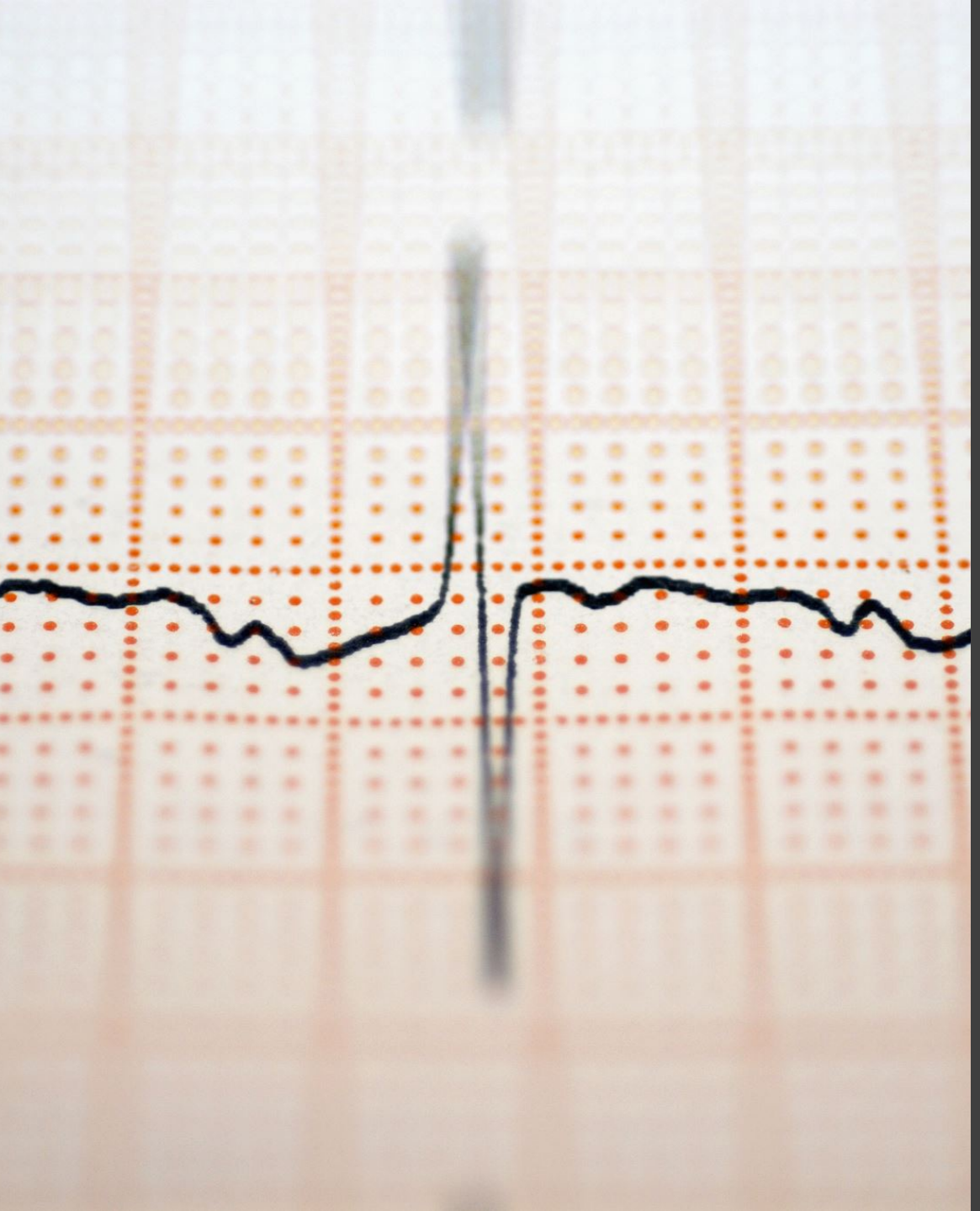
Audio scripting and sculpting (editing) implications: *Producing vs reproducing* an experience

Scripting elements	Examples
Make it personal	• Relate topics to your own experience • Add cues for tone and pacing to your script • ***Expect to practice***
Concision and selective (paced) eloquence	• Solo: Short, clear sentences • Interviews as conversations • ***Be ruthless***: Clear up excessive vocal distractions (um, erm, ah) / pauses / rambling / less engaging passages
Sequencing, pacing, and transitions	***Show AND tell***: Explicit control of flow • 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…") • Add music or sound effects that fade in / out between segments or shifts in the "story" • "NPR Effect": Lead with informant / interviewee soundbites before introducing them
Eliciting soundbites	• Interview: share your common experiences • **Re-stage** or repeat portions of dialogue where the effect could be improved
Planning for sounds	• Real and imagined settings, mood music and ***evocative tonal effects*** to accompany the script • Balancing in situ field recording and post-recording sound design

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://lib.unb.ca/guides/podcasting-101-workshop

Audio Recording



Physics of Sound

- **Volume** (measured in decibels - *db*)
- **Frequency** (measured in hertz – *hz,, ranging through l*ow (bass), Mid, and High (treble))
- **Dynamics** (range of intensity)
- **Space** (direction and reverberation (rebound and decay))

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 and Depth
Frequency	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


re record narration D3
Controls
EQ
+
0
5
10
15
20
25
30
35
40
45
50
55
60
20
30
40
50
60
80
100
200
300
400
500
800
1k
2k
3k
4k
6k
8k
10k
Analyzer
Frequency: 540 Hz
Gain: +4.3 dB
Q:

Recording Technical Aspects

- Recording (Microphones):
  - Directional (shotgun, cardioid, dynamic) vs omnidirectional
  - Mono (single source/signal) or Stereo (multiple sources/signals)
- 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 the 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.

Save your project

Save your project

Recording hazards

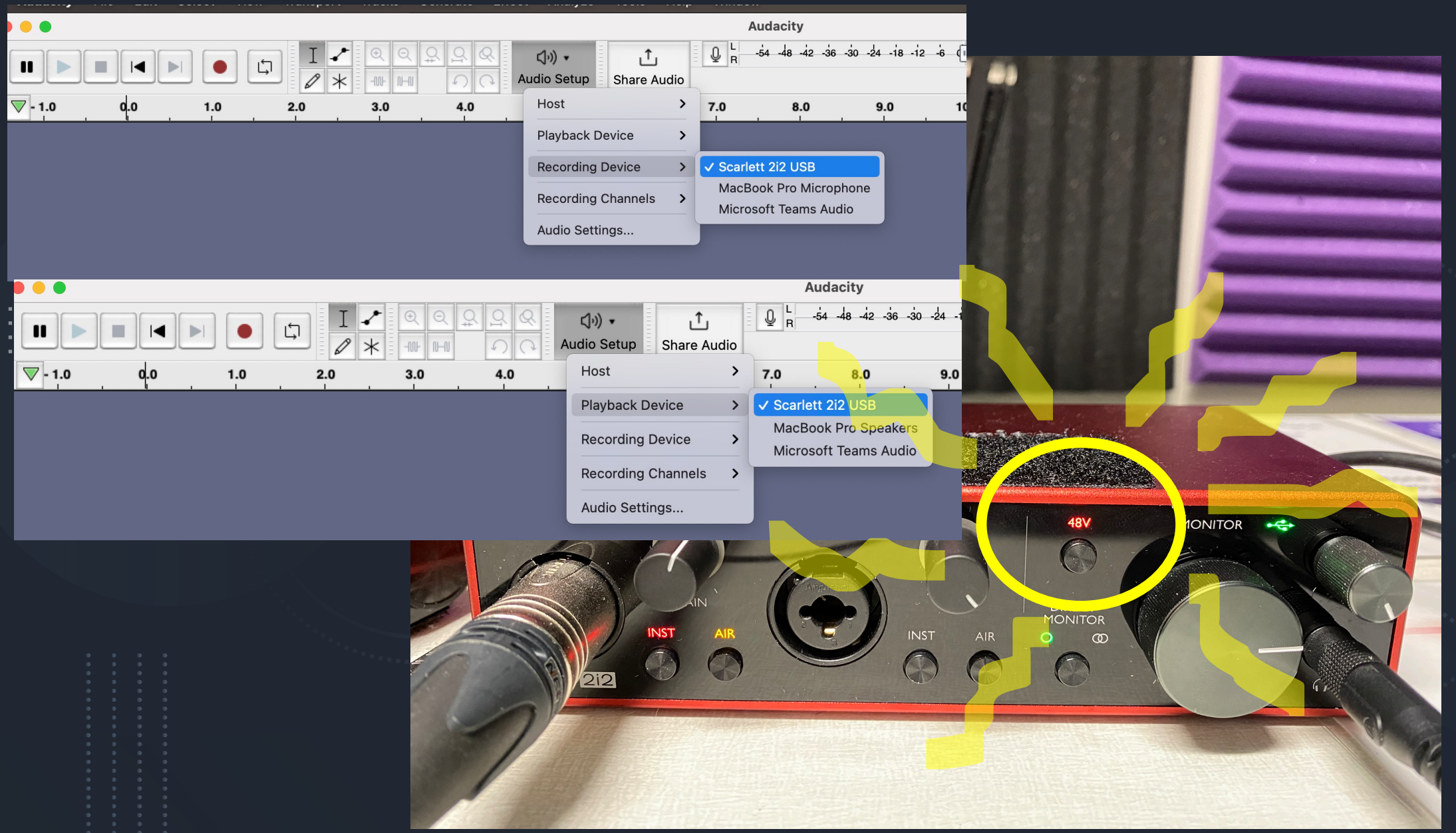
- Reverb (sound bouncing around):
  - Easy to add, hard to subtract
  - More reverb suggests large spaces or distances; control through room/space textures and size of spaces and distance from microphone
- Gain (mic sensitivity / input volume)
  - Easy to boost, hard to refine overdriven recording (distorted)
  - 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
  - Cut 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

	PATTERN SETTING SYMBOL	SOUND SOURCE & DIRECTION
STEREO MODE Uses both the left and right channels to capture a wide, realistic sound image—perfect for recording acoustic guitar or choir.		
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.		

https://raelyntan.com/blue-yeti-microphone/

At2035 +Focusrite Scarlet 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

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

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