# Podcraft
# How to Set Up a Great-Sounding Home Podcast Studio

**Colin:** Hey, folks, and welcome to another episode of Podcraft. This is the show all about podcasting, from launching your show to monetization and everything in between. I'm Colin Gray from thepodcasthost.com joined by Matthew, as always. How are you, Matthew?
**Matthew:** Yeah, I'm all right, how are you?
**Colin:** Yeah, not bad today. Not bad, yeah, indeed. Getting towards the end of the season a the Gear season.
**Matthew:** You glad of that? Happy to see the back of it. I'm really selling it.
**Colin:** Selling it? Well, yeah, no, we've just been talking about that. That's a good question, actually, around refreshing the seasons. We've been refreshing this season because some stuff goes out of date. If you're a teaching podcast, what do you do when you've done a season or even just an episode around something goes out of date? Do you refresh it? Do you put it back out there? We've been doing that with the Gear season right now, so it feels almost like we're kind of retracing old ground, but actually nearly all of it is really worthwhile. Yeah, no, it's worthwhile, I think, but that'd be good to hear people's thoughts, like get in touch if you have any feedback on that, whether you do refreshes on your content or whether you think it's not really worth it, whether you maybe just go back and kind of do a little summary or something like that. Be good to hear. Anyway, what are we doing on this episode, Matthew? What's our 8th out of ten topic in the Gear season?
**Matthew:** Yeah, it's podcast studios, isn't it? So I'd initially had this down as setting up your podcast studio. I don't think that's quite accurate because that sounds to me like plugging in cables and stuff like that. What we really want to talk about more here today is the optimization of your sound to make your voice sound good and are according. And I guess the first big question is what do we mean by a studio? Because the first image that comes to mind is like a really professional radio or sound studio, isn't it? But it's not really necessarily that, is it?
**Colin:** No. What's your average podcast studio? It's like somebody in their bedroom under a duvet, potentially try and make some good soundproofing or maybe if you're lucky, it's like a little kind of dedicated office space in your house where you can put up some soft stuff around you. But yeah, quite often it moves, doesn't it, Matthew? Like you're just setting up a mic on a random table in your house somewhere. Just trying to find a quiet corner, I think.
**Matthew:** Anyway, yeah, I mean, your studio is just basically whatever recording environment you happen to have, isn't that wherever you use like a bedroom, a cupboard? We'll talk later about even being out in the car or sitting on a park bench as well. So wherever you're recording, that's your podcast studio.
**Colin:** Yeah. So what we're going to talk through, I suppose, is that what do you call it a spectrum, isn't it? From how you can make it slightly better to record in a random little corner of your kitchen, potentially, like how you cut down noise, how you think about the sound around you, all that kind of stuff, right up to potentially setting up a more permanent space and what you can do to make that sound better. Is that kind of the kind of scale of what we're going to cover, matthew yeah, definitely.
**Matthew:** And just going through the key challenges that we face, no matter what type of studio we choose or which type chooses us, we've always got these recurring challenges and considerations to think about as well. So I thought the big one to start on here, the most common one, I guess, that people think about is reverb or echo. So how would we sort of define reverb or echo?
**Colin:** Yeah. What is reverb, then? Echo is the simple word for it, isn't it? Reverb is the kind of fancy word. It's like the echo coming off your walls. It's anything that sounds a little bit like your voice is doubling up, it's echoing back to you. Where do you think it's more commonly come from? Like, what causes reverb? Most commonly?
**Matthew:** I suppose it's really just because your voice is a sound wave and if it hits a surface and comes back to you. So either if that's a very hard, shiny surface or it's a surface that's very close to you, you're likely to hear that reverb, you're hearing your voice again because it's coming back at you a second time in a really bad room. It could bounce all around the room. Can I?
**Colin:** Yeah, totally.
**Matthew:** I remember back in our old office at Abartay, there was a room down the hall from us that I went in once. I wasn't recording, I was doing a call, and it was like a tower like room. And I remember it because it was literally the worst sounding room I've ever been in in my life. I went in it on the phone, I was like, My word. This is a case study.
**Colin:** Yeah. It's like the classic, like, if you're standing in there was a stairwell. Do you think of the stairwell, or was there an actual room?

**Matthew:** No, it was like a weird little room. Yeah. Really?
**Colin:** See, I mean, that was like the worst. It was just terrible. It sounded so bad. But, I mean, it's funny, isn't it? Because it's kind of a paradox here in that that was kind of a small space, but it was just surrounded by hard surfaces. But sometimes bigger spaces are better, aren't they?
**Matthew:** Yeah, definitely. It's one of the funny things where if you are like a sound designer again, I've done lots of audio drama in the past. If I was putting a character in a church, I would put loads of reverb on their voice. And we see on films a character in a big, wide open space, they'll put a bit of reverb on the voice to signify the distance, but it's often not like that. I'm not saying you won't get very big rooms that reverb, but you would have to probably shout quite loud as well. Often when you go into like a church, think of a cinema, a concert hall, they're often very big cavernous spaces, but they sound really good. And you're often talking quite quiet and you won't hear any reverb at all because your voice has got so far, the sound waves have got so far to go. Even if it is hard surfaces, it's probably never going to get back to you. Like I say, unless you're really shouting.
**Colin:** Nothing to bounce off. But then smaller rooms are maybe worse for that, obviously, because the walls are so close to you, it can be really echoey like that, stairwell, like the marbles just surrounding you so close. But equally, they're also a lot easier to treat, aren't they? Because you have less space to treat.
**Matthew:** Yeah, definitely doing a bit of sound treatment, and I've done it a few times in the past, like cupboards and stuff like that, just getting some of the foam tiles up and you could really improve the sound of a very small room pretty quickly. And we're not that much material as well. Just talking about sound treatment there. I suppose there's a definition to be made as well, isn't there? Because you hear of sound treatment and you hear of soundproofing, but they're not necessarily they're not the same things at.
**Colin:** All are totally so what's the difference between sound treatment and soundproofing? Soundproofing is when you actually try and isolate all of the sound from getting into a room. So that's the really hard and expensive one, isn't it, Matthew?
**Matthew:** Yeah. And I've always come across folks getting a bit confused with that because they'll know I've soundproofed my room, I've put some foam tiles up and I could still hear my neighbor next door playing his drums or whatever, and you're saying, well, you've not actually soundproofed it, you've sound treated it. So the reverb will be better, but the drummer next door, unfortunately, you maybe need to move house or I don't know, tell me.
**Colin:** Move yourself.
**Matthew:** I was going to say Killum, but that seems a bit harsh.
**Colin:** Can get in trouble for that. But, yeah, treatment. So sound treatment, as opposed to soundproofing, is just really making a room less certainly. It's almost always around reducing reverb and echo, isn't it? Around putting up soft surfaces, around changing your walls into something soft, whether that's putting up kind of sound tiles or sound panels or anything like that, like bass traps in the corner, all that kind of stuff. So that's what sound treatment is, as opposed to soundproofing. But, yeah, soundproofing is pretty much out of the reach of most of us, isn't it? Because it's actually creating a room which is utterly isolated, and generally you need an actual sound booth. Although there's a few of these coming out now, isn't there? Like, there was one we saw in the podcast show, which was, what, a few thousand? So, I mean, it's still big budget, but it's not like completely out with the budget of somebody who's running a kind of professional show, potentially.
**Matthew:** Yeah. I liked speaking to the guy and getting the story about how somebody got stuck in one over Christmas. It was amusing. He was really selling it to me. Four grand on this. You get stuck in it, he's a little proof. Very happy.
**Colin:** Just drop of a hat, just closes, you can't get it open again. Yeah, absolutely.
**Matthew:** On the sound treatment front, then, it could be tempting to imagine that if we've got a spare room or whatever, we need to sound treat it. So we're going to have to measure all the walls and the ceiling and that, and get all the appropriate amount of sound tiles. But you could actually just go more localized, don't you? You don't need to necessarily worry about the entire room, you only need to worry about the area around your mic and around yourself.
**Colin:** Don't mean one of the things we did in our office. You're talking about that one in Aberte. That was a pretty small, kind of hard walled room. Something we did was just got some what would you call them, conference like boards. They were the kind of things you get at conferences or events, which are just kind of little z shaped like head high boards, which you can velcro stuff to essentially, you put them in a kind of zigzag so they stand up by themselves. And those things actually them themselves can cut down a bit of the reverb, a bit of the echo, because they're kind of soft surface, although they're still a wee bit hard. But then what we did was we velcroed sound tiles to that, and that then was a temporary thing, so you could move that around. We kind of enclosed the microphone

area, we enclosed the desk that the mics were around, so that worked really well. So that's one thing you can do, isn't it? Like a little corner within a room? You can actually treat it that way, but you can go even more local, can't you, Matthew? You've got one of your classic well, you've got a few methods for this, including duvets and cat beds and stuff.
**Matthew:** The good old cat bed method, which I just thought about years ago when I was in probably a pet shop or Poundies or something like that, and I thought if you stick a wee mic in one of them, I bet it would sound decent. And I tried it out and sure enough, it did. And I remember getting one to do a couple of sound samples and sound tests. And I remember the accountant emailed me and said, I see you've bought a cat bed. And I was like, well, this has to do with podcast. And I explained it, but she was like, Well, I had no idea. She must have just thought I was investam own pet sitting business or something like that.
**Colin:** Exactly.
**Matthew:** Cat bed technique is a really low cost way you get these things for like twelve quid, don't you?
**Colin:** Yeah, totally, yeah so you just end up just to picture it for the listener, you just end up you cut a little hole in the bottom pretty much, don't you? So that you can put your mic stand through that hole and then the mic is suspended in the middle of this cat bed in the center of it or you can even just put it on a table if you've got a little table stand eh? And stick the table stand inside it like if you have an inbuilt stand mic, like a yeti or something like that, it can just sit right inside that cat bed and then you talk through the cat bed hole at the mic go on.
**Matthew:** I was just going to say, even in the worst sounding rooms, that will just immediately improve things. Some complaints you get against it. It does muffle the sound slightly, and I understand that, but again, sometimes you're just making the best of what you've got, and it's never going to be like you're going into a fully professional studio, but it's much better than having loads of reverb and echo in your voice.
**Colin:** And a couple of other ones are you get like a professional version of this, where, oh, the name of them escaped me now. The little parabolic kind of sound protectors that you get, you get these shields, mic shields. That's not what they're called, is it? You can mount them onto a stand and it's basically a kind of semicircle of soundproofing that sits behind the mic, so it covers the back side of the mic to stop that reverb. That basically that's directly coming from your voice. Because if you picture yourself like right now, to be honest, I'll be getting a bit of reverb off my monitor because I'm talking into a mic, but I'm facing my monitor, which is only like half a meter away from me, so I bet that'll be bouncing back. But you get one of these shields, goes behind the mic, and it stops any reverb from the rear of the mic getting back towards it, so they can help. And they're kind of an official a pro version of the cat bed.
**Matthew:** What was that word you used? Parabolic.
**Colin:** Parabolic.
**Matthew:** I don't know what that means, is.
**Colin:** That not like parabolic? I was thinking of the kind of semicircular, a 3D kind of inside of a cylinder, half a cylinder, is that right? Maybe I'm getting the total wrong word.
**Matthew:** There I'll add it to my lexicon because I like to do a crossword and I'm not very good at them. So I'm always looking for new words.
**Colin:** Better look up the real meaning of it then, since I probably just got it wrong. And then two final ones to mention. I think you've got the duvet, obviously, you often hear about people sweating while they're recording their podcast because they actually just get, like, either just put a duvet over their head and start recording into a handheld mic. I've seen that done many a time. Or the kind of more structured version of it is you get a closed horse, which is kind of similar to those conference boards I was talking about, but you get a closed horse, you put a duvet over the top of that, and then you sit inside that. So it kind of creates a little den, a podcast recording den out of a duvet. It might look ridiculous.
**Matthew:** Again, the sort of pro level version of the duvet is the acoustic blanket itself. They're not even that expensive. Like, I think 30 or 40 pounds. You get a big, decent sort of and they're just heavier duty. Again, it's nothing you can't really do with your own fabrics. We've seen lots of innovative ways to create this sort of sound treatment before. Remember someday back in the day, getting old towels, and you get the big art canvases, and they were filling the canvases, the towels with the back of the wall. And I don't know if it was like artwork as well, it doubled up as but there's loads of innovative ways just to dampen that sound.
**Colin:** I did that with some T shirts once, actually. I got a bunch of free T shirts from a podcast and conference. So a few of our friends like giving away T shirts for their brands. And I got some wooden frames which would become canvases, but stretch the T shirts over the top of them and then put

some towels on the inside of them instead. And that turned them into kind of a version of acoustic panels. So, yeah, it can work quite well. All right, I'm sorry, the last one, tons of options here. Last one that you commonly see is just the wardrobe, isn't it? Get your mic in the wardrobe. How does that work?
**Matthew:** Yeah, I mean, what more is there to say? Open up the wardrobe, prop the mic in there and talk into it. Yeah, you've got clothes hanging there. It's very soft surfaces and it's another option for folks generally. Bedrooms are the best sounding rooms in your house, aren't they? Bathrooms and kitchens probably been the worst as well.
**Colin:** Yeah. So if you can stand to get in your wardrobe and basically surround yourself by your hanging clothes, then that can work really nicely. All right, what's the other one, then? So we've got reverb. That was the reverb. The other common one is just background noise. Take us into that, Matthew.
**Matthew:** Yeah. So this is where your soundproofing comes in. There's a lot of noises out there in the world just in general. A lot of noises that are wanting to get into your recordings and you often aren't aware of them until you put the mic on and you're listening through your headphones. How many times Colin have know set up to record here and one of us has had to go and close the window even though it's not a sound you're aware of until you start recording. And then you do start hearing the school across the road and the traffic and stuff like that. Just amplified, isn't it?
**Colin:** Totally you've got the first one on your list here of background noise, dogs barking. There's a dog walker that comes by my office on the door like it's about 03:00 p.m. Every single day and he just stands outside like taking in some nice sun with his dog going constantly for like ten minutes so yeah, I cannot record at 03:00 p.m. Every single day. Yeah, but what are the other ones like? You've got traffic, what else you got?
**Matthew:** Yeah, like we had the other week when we recorded you had a fire alarm going off, didn't you? That's not the sort of noise that you're going to be able to do anything other than just get out the building. But it's background noise. It's anything again, going back to your neighbor next door, playing the drums. Just any external noise. And that's not to say that we're trying to seek perfection. There will always be we noises. Sometimes background ambience could actually add to a recording as well as long as it's not overbearing with the vocals, with the content so we're not striving for a complete bedroom like you're reading an audiobook for Audible or that but it needs to not be distracting, doesn't it?
**Colin:** Yeah, totally and it's because it's hard. I think the best it's just about kind of thinking ahead more than anything else here, isn't it? Maybe as a time of day, actually, that your street is quieter, that people don't turn up. You used to have a superpower where you could turn on your mic and it would turn on a lawnmower. Matthew would just automatically happen. So it's like knowing when the people tend to mow their lawns outside as well, you know, you kind of avoid that time of day.
**Matthew:** The worst one just what you're saying about the lawnmower. It became a long running joke with Robert, and I been recording, but the worst one we ever had was at my old house, and we'd set up to record, and it wasn't the time of year where anyone would be cutting the grass. And I remember there was a lamppost outside. A huge lorry turned up and two men replaced the lamppost. We were sitting there with the mics on, and I was saying, I'm like, I've never ever seen a lamppost getting replaced before. But that one lamppost on that day, on that hour, needed replaced.
**Colin:** You caused it to happen.
**Matthew:** And let me tell you that replacing a lamppost isn't a quiet process either.
**Colin:** No, I'd imagine that's like a one in a decade activity for that lamppost.
**Matthew:** And you manage never seen it happen again anywhere.
**Colin:** I was just going to say the soundproofing side of things. Like we said earlier, it's very expensive to do properly, to fully soundproof a room is very expensive and very difficult. But you can go part of the way like we did in our old Dundee office. Remember sealing up the window?
**Matthew:** Yes.
**Colin:** We just got a carpenter in. He basically took one of the windows. So we had an office with three rooms. One of them was the studio, and he just charged us a few hundred pounds, actually, to put up a wooden frame, a panel of wood, and then just stuff a whole bunch of I think it was literally just like loft insulation, you know, that kind of fiberglass stuff you stick in a loft to keep the heat in. I think that was what he just stuffed in there. But you could probably find more soundproofing stuff, like actual I don't know, I'm sure there's soundproofing material that you can find that could insulate even more effectively. But that worked really nicely, actually. Like you would go into our room next door and you could hear the cars outside, traffic, fire alarm, car alarms, whatever it was. But you go into our studio and you'd still get a little bit of.

**Matthew:** It, but it wouldn't be as made a big difference. Yeah, because we went from that total single Glazing like old mill building style window and there was a garage across the road where the guy did emissions tests every day, so that made a huge difference. I remember thinking we missed a trick because you can see that from outside. You could see all that fiberglass stuff.
**Colin:** You were talking about.
**Matthew:** We should have just put an Alatu advert, it would have still been there yet.
**Colin:** Big banner. Yeah, totally. I didn't ever have found it, would they?
**Matthew:** But they'd always see outside.
**Colin:** So it is possible to do an element of soundproofing for sure if you have control over the building, if it's something you can do, if it's not like your home living room, which your other half is going to tell you to bug it off. If you ask them if you can seal up the window or something like that. So, yeah, it's possible. And that wasn't very expensive to do. I'm sure we could have done that DIY if we tried as well.
**Matthew:** All right, but a lot of this it's just good practices, isn't it, before you're setting up to record. And this isn't necessarily soundproofing, it's more just things like telling people in the house or the building that you're going to be recording for the next 45 minutes. We've talked about closing windows, basic things like putting your phone on silent, giving the guy outside with the dog. 20 quid to go to the park or something like that.
**Colin:** That's the one.
**Matthew:** And just trying to stack conditions in your favor, isn't it?
**Colin:** Exactly, yeah. Anything you can do. Keep that noise outside down, even propping up doors, like this door outside my hallway, which is pretty noisy, so when I'm recording, I sometimes go out and stick a wee wedge under it so it's not slamming all the time. Just simple things like that. All right, should we jump into mic technique? Mic technique is another way that we can cut down a bit on the external noises and make it sound a bit more studio, isn't it? So how do we think about this?
**Matthew:** Yeah, well, we've talked in recent episodes, haven't we, about sometimes when you're recording somebody for the first time and they're very far away from the mic and it doesn't sound very good, you get that sound of the room, you've got to bump it up in the production process to the post production process. So just good mic technique could improve your sound tenfold, even if the room isn't very good. Again, not to dive back into gear recommendations or stuff like that, but I've found mics like the Q two U, the Samsung Q two U and the SM 58. Even in bad sounding rooms, if you've just got a nice sort of distance not too far away from those mics, they're very forgiven. What's the old classic advice, Colin, for starting point for distance from a mic?
**Colin:** Yeah, you do the old hang ten sign, don't you? Like, extend your pinky in your thumb and then put the pinky on the mic and the thumb in your mouth, and it's about, what, six inches? So, yeah, that works quite nicely.
**Matthew:** Then you just adjust accordingly based on the kind of volume of your voice, don't you?
**Colin:** Yeah, totally. A lot of people can go a little bit closer than that, actually. I tend to go a little bit closer just because yeah, I think I've got a less kind of boomy voice, potentially. So, yeah, I can do. And I find just as a wee quick mic recommendation for this, too, I use the Rode podcaster a lot for these kind of recordings, and I find that's really good at kind of just isolating the voice and cutting down on the background noise as well. Although it probably is, because I get quite close to it and it just kind of isolates it quite well that way. So, yeah, that works quite well.
**Matthew:** Then there's other considerations, too. Isn't that just quickly, like closing, like rustly closing? I know you do, Colin, but turning up to record with your shell suit on, with your neon shell suit, I'm.
**Colin:** Always telling you to it's got to be good for the video, but bad for the mic, or standing too close to a heater and you go up in flames.
**Matthew:** All these downsides, they were really dangerous.
**Colin:** Weren'T they, supposedly, I never heard of that actually happening to anyone. I want proof that was the urban legend. You're absolutely right.
**Matthew:** Yeah.
**Colin:** Just all the things about you. We talked about this a little bit before, didn't we, around squeaky chairs, jingling keys, all that kind of thing. Noise to get rid of. Yeah, for sure. One nice thing, actually, maybe a wee tip for people is something we did to our desk. Remember the desk we had in the studio in Dundee?
**Matthew:** Yeah. Was it like a foam mat that you glued on tet?
**Colin:** Kind of, yeah, I did it DIY. I just went to the local fabric shop and I bought like a few square meters of leather. I don't know exactly what they thought.
**Matthew:** He wondered what you're up to.

**Colin:** So, yeah, if you go to the shop and buy some leather, then you get some good looks. But what I did was I brought it back and I cut it to shape around the desk and I just had some spray glue sprayed the surface of the desk, sprayed the edges and just, like, plastered it over. It really simple to do, actually. And suddenly it turned this desk into something that was actually quite sound treated, I guess, because you could tap it, it was just softer surface. It was much less bangy and kind of echoey. And it actually looked quite nice as well on camera because we did a lot of video in there. So it was a black surface. It was quite cool, actually. So, yeah, that worked quite well for just treating that desk and cutting down a lot on any kind of noises from whether you had like a mug you were setting down on it or anything like that. Just tapping your fingers worked nicely. So there's one more here we wanted to cover, wasn't it, around recording outside? And that can include your old favorite, which you mentioned a little bit already recording in the car. So, yeah, tell us about your experience of that. What do you need to think about if you're recording outside or any kind of other external studio opportunities that you think there are?
**Matthew:** Yeah, it's too good not to mention this option, isn't it? Because there are some people out there that just think it's impossible to record at home for one reason or another. Maybe you've got kids there all the time, maybe it's housemates or whatever, maybe it's noisy neighbors. But if you just simply can't record at home and you have a car that's a great little studio, cars sound pretty decent. They're not completely soundproofed. You will still get that bit of ambience from outside. But in the main, I've heard a lot worse sounds than cars. And yeah, used to record in my car back in the day when we were running our audio drama production podcast, robert and I would meet up in a retail car park and sit there with a. Zoom recorder. Never got arrested or anything like that. So we recorded lots of episodes that way.
**Colin:** That's cool.
**Matthew:** Yeah.
**Colin:** I mean, they are pretty soundproof, aren't they? Like cars are soundproofed to try and get rid of the road noise, the traffic noise, all that kind of stuff. Like a good modern car. Not talking about an old school like mini or a Beetle or something that are basically made of tin foil, a but like a good modern car, there's actually a fair bit of soundproofing goes into them and they're soft inside too. So relatively sound treated as well. So, yeah, that's quite cool. How did you do that? Were you just kind of turned sideways or were you just staring out the window together, not even looking at each other while recording?
**Matthew:** From what I remember, because it was a long time ago, I used to make notes, so I would be holding the notes and then at one point I had the Zoom H two on the handle. So I was doing the sports reporter back and forward and then I got a couple of lav mics to plug in and that made it easier. It probably took a bit of settling into how it all worked and stuff like that, but a bit funny that you are both more looking forward than towards each other. But good old car record. Like I say, it really served us pretty well. And getting outside doesn't mean being in a car, does it? If the weather is okay, you could go and sit on a bench somewhere, couldn't you?
**Colin:** Yes, I've done this a few times for my older mountain biking podcast. I would be on my bike, I would have my recorder with me. I tended just to take my phone and smartlav, like one of the road smart labs. And I would just stop at some point along the trail, find a quiet bit and just sit on a rock and just talk about the trail. And that worked really nicely because you're getting a bit of the ambience. It suits the show because obviously it's about being out and about on the trails. There was something cool about recording a review of a trail or a review of an experience or whatever, even a better gear while you're out there using it, doing it, being there, that was really cool. But you don't even need to be on a trail. I mean, you could just be in a park bench or something. As long as you're away from the traffic, away from the noise and bustle of a city, just go to a nice big park in your local area, sit in a bench and use a handheld mic like you mentioned the Q two U there, Matthew. Or like if you want a really good handheld one that doesn't have any handling noise, you got the sure SM 58 goes with a zoom recorder, something like that, really nicely. We talked about the fact, your phone, like, hold your Blooming phone up to your mouth in the park and actually that'll get you a pretty decent quality of sound with a wee bit that Ambience. So, yeah, maybe conditions permitting, like the rain starts coming down, you might have.
**Matthew:** To welcome a Winter in Scotland podcast wouldn't be very good outdoor recording, let me tell you that.
**Colin:** Reverb and echo. It's reverb from your chatter and teeth instead.
**Matthew:** Yeah, the concept of walking rather than sitting down, whether you're using your phone or a lav mic or wireless mic or whatever, that has other benefits too, doesn't it? Because if you're brand new to podcast, and especially if you're doing like a solo show, it could be intimidating just sitting down in front of your microphone with your computer there and trying to ease up and sound natural.

So a lot of people have reported that when they've done just went out for a walk, they've loosened up and they've just talked a lot more naturally and it's helped them to deliver the content as well as given them a decent sounding recording as well. So there's a couple of different levels to that.
**Colin:** It's like a distraction almost from the self consciousness of recording. But equally, we talk about the fact that it's really nice and we didn't mention this, did we, around the fact that it's actually quite a big difference, recording standing up. Like if you have a standing desk, for example, with your mic stand on it and you can stand up to do it, there's something the posture makes a big difference, opens your lungs up, opens up your vocal cords, all that kind of stuff. But equally, it just gives you a bit more energy. You're kind of standing, you're able to move around you're a bit more dynamic. So that totally translates to being out on a walking path, a trail or whatever, and going to your voice as well. So, yeah, it's a really nice idea. Do you remember Andy Brown from Dundee? Yeah, he used to do this. So when he was out walking his dog, his dog Sid, he used to go out and record a podcast episode, 1015 minutes on his subject, which I think at the time was around digital marketing stuff, and he would just be walking through the forest talking about something he learned that day and it was great. There was actually so much energy in his voice, it was so kind of atmospheric as well, just hearing the kind of the trudge of the feet. There was something quite kind of relaxing and hypnotic about it, but still getting the information across. Well, so, yeah, I like that a lot.
**Matthew:** Yeah, I know, there's a lot to be said for that. We've got an article on this, I'll put it in the Show Notes link. What were our links again? I'm just scrambling here.
**Colin:** Cool. Well, you're looking for that. I'll mention one last thing, then. The other option is you've got a recording, you've set up your studio, you've done your best, but you still have a bit of reverb and echo in there. You still have a wee bit of background noise. Mic technique was slightly off. Obviously, you can treat it using software, so there are automated platforms out there that can help you do noise reduction, do leveling around your voice, make sure all that kind of stuff is gone, like get rid of, reverb, all that kind of thing. And of course, one of them is Ality, which is our software. So you can use anything you like for this, but Ality is one option. It does all of that, helps you get rid of some of that reverb that background noise and makes you sound great. So if you do have issues with that still, you want something that just takes care of that, then sign up for Altoo. Altoo will do your call recording, it'll help you edit. We've now got text based editing in there as well. Matthew so people get their transcription, find all the do a top level skim, edit using a transcription read through, take out the bits that they want, reorder stuff, however much editing they like, and then they can use the audio editor, which is built in as well to do the kind of fine edits, take out the coughs and the mistakes and things like that. And then podcast hosting, too, obviously built in as well. So if you want to do that, if you want to use Alitu to make your podcast gone over to Alitu.com. That's Alitu.com. You get a seven day free trial to give it a go so you can test out the noise reduction, see how it sounds in your studio, whatever that looks like, and give it a go, see if it works for you. All right, what would that link then, Matthew? Did you find it?
**Matthew:** I sure did, yeah. Thepodcasthost.com forward slash Techseason for the Season page. You'll find all the links to stuff that we've mentioned in these episodes, including the article on recording outdoors, and then you'll find the Resources page too, at thepodcasthost.com/resources.
**Colin:** Yeah, perfect. Resources. The Resources page has basically every resource we use from all the gear we've talked about on this season, but also loads of other stuff like software, tools, everything that we use to run our little business. All right, I think that covers it for this one, Matthew. What we do next time around? We've got two more episodes, don't we?
**Matthew:** Yeah. We want to talk about software and we want to talk about something else because it's not in front of me.
**Colin:** Video. That's a teaser. Yeah. So a lot of the gear that we've talked about so far and the software we'll talk about next time is very audio focused because we're podcasters. But of course, podcasting is moving a little towards video. Not entirely, I think, going against the hype, but there's definitely a big video component in podcasting now, so we're going to do an episode on video and streaming at the end as well. So that's what we've got. We've got audio, recording and editing software next time around, and video and streaming for the final episode of this season. Matthew, do we want to do a little call out for some questions? Because I'd love to do some Q A at the end of this season, see if anyone's got any questions. So we start out today and then we'll do over the next few episodes, get some questions in. So, yeah, if you want to get in touch, we'd love to do a few Q A episodes at the end of this season, so we'll follow on the standard episodes, bring in some of your voices. We'd love to get some people's voices in here, so if you're out there listening, you've got some questions, particularly around gear, around anything we've talked around on this season, but frankly, you send us in a good question. We're going to answer it no matter what the subject is, so go for it, particularly our gear ones, but anything else as well, go over to thepodcasthost.com Voicemail. That's

thepodcasthost.com Voicemail, and you can leave us a message and we'll get it on one of our Q A episodes at the end of this season. All right? Sound good, Matthew?
**Matthew:** Sound good?
**Colin:** All right. Thank you for following along. This has been useful for you. I hope we're helping to solve all of your gear worries. We'll see you on the next episode. We'll talk to you then.