Media Lab

ADVANCED PODCASTING

LEARNING RESOURCE

Media Lab

CONTENTS: ADVANCED PODCASTING

ABOUT AFTRS' MEDIA LAB

AFTRS MEDIA LAB provides accessible media arts resources to Australian primary and secondary teachers and students. MEDIA LAB will help build core creativity and storytelling capabilities that will be required for the jobs of the future. The Australian Film TV Radio School (AFTRS) is the nation's leading screen and broadcast school that delivers future-focused, industry-relevant education, research and training.

PODCASTING: WHAT AND WHO

WHAT

A podcast is essentially a radio show. It can contain fiction or non-fiction content, and usually takes the form of a series of episodes. This media form is readily accessible online, usually free and available to download and listen to when and where you please.

PODCAST TOPICS

The possibilities are limited only by the imagination of podcast creators. For example, the topics covered in the Australian podcast Short and Curly are all linked by the idea of ethics, but vary from life on Mars, to discussions about luck and Pokemon. Take a look at this podcast and perhaps subscribe to it – it's free – and we'll mention it a few times during this unit of work.

ABC Radio: Short and Curly Podcast
https://itunes.apple.com/au/podcast/short-and-curly/id1093699006?mt=2

For further information see the Short and Curly homepage on the ABC site:

http://www.abc.net.au/radio/programs/shortandcurly/

Watch this short video to quickly acquaint yourself with podcasting or to refresh your understanding:

https://www.commoncraft.com/video/podcasting

Watch the video and record the key information using a method chosen by your teacher (e.g. dot point notes, mindmap, graphic organiser). Don't make this a long, complicated task. Just get the basics down.

A side note ...

Did you notice the backronym in the video? A backronym is an acronym that is made retrospectively, to match a term's meaning or application. In this case, the 'POD' in podcasting is said to stand for 'personal on-demand'. Some people say that the letters stand for 'portable on-demand'. Both explanations make sense, but in reality, 'pod' was simply borrowed from 'iPod'. Podcasting's official founders, Dave Winer and Adam Curry, made a portmanteau (word blend) by combining 'pod' with 'broadcasting'. This term was intended to refer to the way online multimedia content can be accessed, downloaded and listened to using a portable device such as an iPod.

Other terms for podcasting are sometimes used, to remove the suggestion that podcasting is exclusively associated with Apple or the iPod. These neutral terms include 'audio blog' and 'netcast'.

Podcasting can actually feature video, PDF and ePub files in addition to sound recordings. Sometimes, these types of texts are called 'vodcasts' (video podcasts). For the purposes of this introductory look at the medium, however, we'll be focusing on content that is auditory.

Listen to this short podcast and answer the questions that follow.

This may be done in written form or as a discussion around the class.

https://podtail.com/en/podcast/how-to-do-everything/the-sound-of-silence/
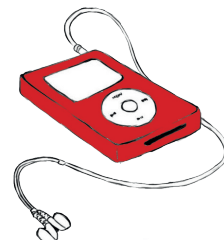
DISCUSSION QUESTIONS

1. What is the duration of the piece?
2. What is it about?
3. Do you think this is a worthwhile subject? Why/why not?
4. Who is the target audience? How do you know?
5. This podcast has at least two purposes. What are they? Can you think of any more?
6. To what extent is the piece scripted? Give detail.

AUDIENCE

Podcasts appeal to all types of audience, depending on the subject. They are also valuable resources for teaching, sharing and communicating a limitless range of topics for many different purposes.

The main target audience of podcasts are people travelling to and from work or study.

Why?

Who else is listening, and when? Give a few examples.

FORMAL ASSESSMENT FOR THIS UNIT

There are three formal, recordable tasks, as listed below. The third and final task is a Major Work. We'll introduce that now, because it will take some time to plan, create and polish it. You will present your Major Work to the rest of the class by the end of the unit.

Research Task
Unit Weighting: 20%

Podcast Analysis (in-class)
Unit Weighting: 30%

Major Work: Original Podcast
Unit Weighting: 50%

(See task details and marking criteria below)

MAJOR WORK: CREATE AN ORIGINAL PODCAST

Over the course of this unit, you will create an original podcast of approximately two to five minutes' duration.

The podcast can be narrative or informative, and the topic, style and production elements are all entirely up to you – with one condition: you must get the approval of your teacher first.

Early in the unit, you will be asked to inform the teacher about your ideas. Once you have the green light, go ahead and start planning. A series of activities and materials will help you in this process.

You will be given some class time for planning and recording, but some of the work may need to be done in your own time.

In the final two lessons of the unit, you will play your podcast for everyone else in the class. Don't be nervous: everyone has to do it!

The presentation of your podcast needs to be introduced on the day. You should speak for 30 seconds to 1 minute about the topic, style, purpose and intended audience of your work. This is not a public speaking task, so your oral introduction will not be marked separately. What you say, however, will be taken into consideration by your teacher as the marking criteria are addressed.
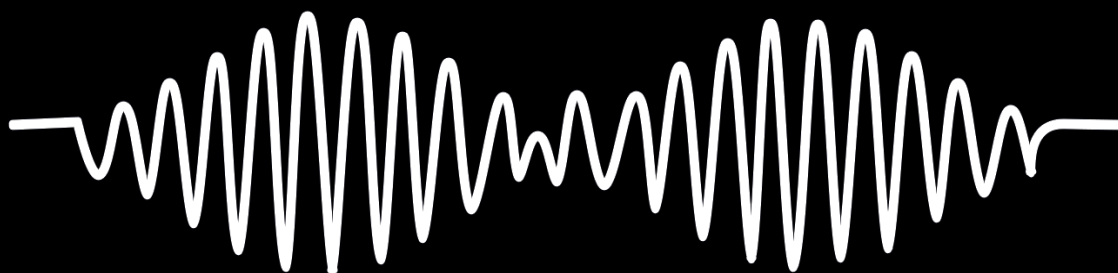
MAJOR WORK: CREATE AN ORIGINAL PODCAST

Total marks: /50

CRITERIA	IN PROGRESS 0-2	BASIC 3-4	PROFICIENT 5-7	ADVANCED 8-10
Podcast elements are engaging and appropriate for the chosen target audience				
Planning sheet is completed in detail, showing clear choices in topic, style and purpose				
Evidence of skill in technical elements of recording and cutting				
Inclusion of sound and music elements appropriate to the topic, style and audience				
Podcast is fully scripted as a complete text with a beginning, middle and end				

MAJOR WORK: FIRST THOUGHTS

Pair up and discuss your ideas about the Major Work so far. There are two key questions you and your partner need to answer for each other:

1. What are you planning to make a podcast about, and why?
2. What aim do you have for your podcast, and what do you want your audience to experience or think as a result of listening to it?

Write a few ideas below in detail:

When making a podcast there are several things a podcaster must consider in terms of the ethics of storytelling. Ethics is "doing the right thing" and means that you must take into consideration other people's perspectives, the representation of the subjects and the impact the story may have on them and the audience.

Activity 1

The questions below give you an idea of the sort of ethical issues you need to be aware of when making a podcast. Take the time to answer these questions, and share your thoughts with another podcaster in the class, to gain their perspective on the story you wish to tell:

- What is your connection to the story and the characters? Do you belong to the community the story is rooted in? If not, are you the right person to tell this story?

- How do I know if I am the right person?

Ask the following questions: What is your intention when telling this story? What do you hope to achieve from making this podcast? Do you want people to have more empathy for the subjects, are you hoping to expose something, to achieve a change? What are the positive and negative outcomes of sharing this story?

Remember, podcasting is a learning process and when making the podcast you will encounter a number of challenges that question the authenticity of the story, hence it is important to reflect on the ethical foundation of your story, and be open to making changes, while maintaining your artistic vision.

Authenticity and Inclusivity

These are two important concepts to keep in mind when writing a script or creating a documentary based podcast.

Authenticity

When writing or interviewing about a place, a community or a character, it's important to have a depth of understanding of the subject so the representation is authentic. For example, if you are writing a story or making a factual podcast about an ethnic community, firstly you must ask, do you belong to this community and if not how does that impact the story. Ask, do you have all the insights, have you done enough research, have you consulted with members of that community?

Inclusivity

Inclusivity is about having an openness to incorporating diversity in your work. If you have written a script or interviewed people that belong to one identity, whether it's male, Anglo/Celtic, heterosexual, then you must ask yourself are these characteristics important to the story. If not, then can the character or interviewees be female, non-white, transgender, etc. Maybe they have a disability. Creating and reflecting characters that represent the broad spectrum of identities in Australia is a good way to bring richness to your story. However you should not write about a subject you don't know about just because you want to be inclusive. Make sure you do lots of research or at least check with friends who identify with these characters and communities to ensure you have an authentic representation.

Activity 2

A podcaster wants to create a podcast series about what it's like to be a student at your school, with your class as the main focus of interviews and recordings. The podcaster is not from your neighbourhood, is in his fifties and married with no children.

In groups of four discuss how you would ensure the podcast about your classroom could be told authentically and inclusively? How would you advise the podcaster on making this series?

Activity 3

When reflecting on the content planned for your own podcast, list down the most significant ethical dilemma you may be facing and share it with the class, if you are comfortable.

THE WORLD OF PODCASTING: A SHORT HISTORY

A predecessor is someone or something that came before.

According to Andrew J. Bottomley in the article 'Podcasting, Welcome to Night Vale, and the Revival of Radio Drama', "There is little about podcasting that is truly new, when the full range of radio's history and forms are taken into account."

So, in the world of radio, what came before podcasting?

- Radio drama / readers theatre – stories and plays performed with some sound effects and music, usually in serial form

- Poetry or fiction readings – straight presentations of literary works

- Non-fiction addresses – anything from lectures to stand-up comedy

- Talkback radio – involving callers from the listening audience

- Interviews and chats – with invited guests on the phone or present in the studio

As you can see, radio has always featured programs that are similar to podcasts.

READ AND RESEARCH

What and when was the Golden Age of Radio?
The Golden Age of Radio started in America but soon spread to Australia as well.

Golden Age evening radio programs were aimed at families. Mom, Dad and the kids would sit around the radio after dinner on certain nights and listen to drama serials, comedy, quiz shows and, of course, music.

Listen to the audio piece below and briefly outline three important radio programs from the era, 1930-1940's.

[http://www.abc.net.au/radionational/programs/mediareport-1999/the-golden-age-of -radio/3211582#transcript](http://www.abc.net.au/radionational/programs/mediareport-1999/the-golden-age-of-radio/3211582#transcript)

Orson Welles' War of the Worlds
On the night before Halloween in 1938, Orson Welles and the Mercury Theatre on the Air staged a radio drama, War of the Worlds. It was based on H.G. Wells' science-fiction novel and took the form of a series of news reports, both in studios and on location, covering a Martian invasion. Most people who have heard of the program are under the impression that the fictional tale incited real and widespread panic among its listeners in the USA, who believed that Earth was under a full-scale alien assault. In recent articles, however, we read that the War of the Worlds legend is just that: many scholars and historians argue that the presentation did not spark mass hysteria, but in the ensuing decades after the famous show aired, the media and the public became convinced that it did.

As an optional extension task, you can read conflicting views about this subject via the links below, then make some notes to draw your own conclusion.

http://www.slate.com/articles/arts/history/2013/10/orson_welles_war_of_the_worlds_panic_myth_the_infamous_radio_broadcast_did.html

http://www.smithsonianmag.com/history/infamous-war-worlds-radio-broadcast-was-magnificent-fluke-180955180/

Welcome to Night Vale

In the tradition of War of the Worlds, the hit podcast Welcome to Night Vale (WNV) is a series of fake radio bulletins and reports. This serial narrative blends the genres of science-fiction, horror and comedy. Through the episodes, a picture is woven of a fictional town where highly bizarre and alarming things happen every day. With only a handful of exceptions, the sole voice heard in WNV is that of the presenter/narrator. His fictional name is Cecil Palmer, and WNV is his local radio program.

The massive popularity of WNV is surprising for two reasons: first, it is entirely independent and second, it is a radio drama; a resurrected radio form from 'the Golden Age of Radio'.

Created by Joseph Fink and Jeffrey Cranor, the WNV podcast was developed independently as a piece of experimental theatre and has no affiliation with commercial radio or podcast networks. It is available for free and is also commercial-free. The production is paid for through crowdfunding, live performances and the sale of merchandise. It's an utterly DIY show. Two guys write the scripts, a friend records the audio in his apartment (using a USB computer microphone that cost $60), most of the original music is made by another friend and one of the writers edits the show on Audacity (free audio editing software). WNV has been called "viral marketing done right". It is driven entirely by its fans.

Welcome to Night Vale
https://youtu.be/K4NjMl-FVo8

A new Golden Age?

Due to podcasting's increasing popularity, are we on our way to a new 'Golden Age of Audio'? Do you think podcasting will be the main player in the future of media, or will something else take over?

Consider these questions as you look at the following statistical information about podcasting's popularity.

Stats

Around 57 million Americans listened to podcasts in 2016. That figure was 23% higher than the audience numbers in 2015, and equates to one in every four Americans listening to at least one podcast each month. The average podcast listener consumes more than this, however, taking in approximately five podcasts each week.

Here is a link to an Australian study of what Australian podcast listeners are up to:

🌐 https://radio.press.abc.net.au/new-podcast-research-offers-deeper-insight-into-australian-podcast-audiences

The podcast paradox

In many cases, podcasts offer simulated social interaction, because they involve one person silently listening to others' conversations and stories. They can be a kind of dinner table banter that does not allow for contributions from the listener. At the same time, there is a social element to this medium when we consider that listeners share podcasts (like they do other audio materials) with friends and family – either by posting or messaging links to episodes, chatting about their latest 'binge' or physically sitting in the same room as listening friends.

Apple's podcast app alone has in excess of 1 billion subscribers. So there are LOTS of listeners out there. What the download statistics can't tell us is how many of the people accessing podcasts are listening alone and how many use podcasting as a form of social interaction. We do know that in 2016, 56% of podcast listeners were also regular social media users. We also know that listeners are highly unlikely to use traditional media forms such as newspapers, television and commercial radio. This is a little ironic, as podcasts tend to imitate these traditional news forms; particularly the last one.
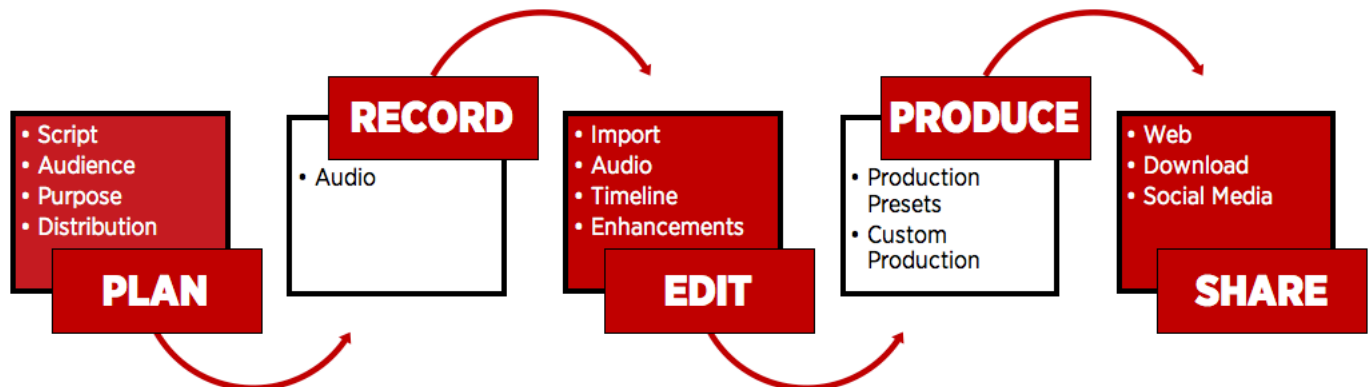

Podcast content is gaining popularity for four main reasons:

1   It is highly customised to particular audience interests.

2   It is available on-demand, 24/7, in a completely portable format.

3   It is, in most cases, completely free.

4   It is not usually littered with advertisements to the same extent as traditional media.

HOW

What is involved in the podcasting process?

PODCASTING PROCESS

PLAN
- Script
- Audience
- Purpose
- Distribution

RECORD
- Audio

EDIT
- Import
- Audio
- Timeline
- Enhancements

PRODUCE
- Production Presets
- Custom Production

SHARE
- Web
- Download
- Social Media

All podcasts are made according to the general process shown in the above diagram, but specific recording, editing and distribution methods can vary widely.

Once a script is written and rehearsed, the podcast creation process consists of these main steps:

1   The necessary hardware (computer/device, microphone, stand etc.) is assembled.

2   Using recording software, the podcaster:
– Records the audio
– Edits (cuts) the audio
– Removes any ambient noise, including loud breaths in and out
– Adds music, sound effects and any additional tracks, such as a separate advertisement, a 'previously, on …' catch-up spot or a teaser for the next episode.

3   The podcast is uploaded to one or more online platforms. Podcasters who are serious about their work and commit to producing regular pieces will usually feature them on their own website as well as uploading their podcast to other webhosts. Libsyn is a popular hosting site. The next step up is getting the podcast featured on iTunes, which a host like Libsyn can help a podcaster achieve.

4   The podcaster promotes the work through platforms like Twitter or by creating an RSS feed. This step is optional. Read about RSS below.

5   The podcaster collates or composes supporting materials that complement the podcast. For example, show notes that summarise the episode and entice listeners, a full or partial transcript of the episode, educational materials, links to related online materials. This step is optional.

RSS

An RSS feed is information provided by a composer of an online text that helps people to know about and locate that particular item online; particularly a frequently updated one like a podcast, news site or blog. It does this mainly by alerting subscribers (regular users) when new material becomes available. The initials RSS stand for 'Rich Site Summary', but they are often said to stand for 'Really Simple Syndication'. Many people argue that RSS is on its way out; others are devoted to it.

▶ **A simple video explaining RSS is here:**
www.commoncraft.com/video/rss

ANALYSING PODCASTS

Before you can analyse a podcast, you need to do a few things:

– Ensure that you know what a podcast is, along with its components and how it is made. To do this, revise the notes and activities covered so far.

– Familiarise yourself with podcasting terminology that you can use in your analysis. The glossary below will help you with this. Some terms are provided, but you will need to do some research to complete the glossary.

– Listen to some podcast episodes; preferably covering a range of styles and topics. The number you listen to depends on the time you can devote, but you need to listen to at least a few before completing your in-class Listening Task for assessment. The length of each episode doesn't really matter. To give yourself the best opportunity to perform well in the Listening Task, practise analysing the podcasts you listen to. Some podcasts are set for study in these sequences, but you can choose others that specifically interest you.

We have provided a list of suggested podcasts at the end of this resource.

WORKSHEET
PODCASTING GLOSSARY   PODCASTER:

Conduct some quick internet research to complete the missing definitions for the terms below. To save time, this task may be spread around the class, then the definitions can be shared with everyone.

audio
Sound, especially sound that is recorded and produced.

audiocast
A broad term meaning audio content that is broadcast on the Internet.

bed
A piece of sound in a recording that is isolated and then used for a different purpose, such as background music or a sound segue (transition).

board
Also 'mixing board'. This is a tool that allows podcasters to combine different audio sources and recordings into a single track. See also 'mixer'.

channel

chicklet

digitisation

The process of converting materials into a digital format. The information is organised
as binary data, specifically, bits (individual units) and bytes (groups of multiple units).

encoding

The process of making a sequence of characters (i.e. numbers, letters, punctuation) into a format
that can be transmitted or stored. Encoding in podcasting involves converting recorded audio files
into MP3 format ready for uploading and sharing.

fair use

This is a legal concept that permits podcasters and other content creators to use material that is
under copyright. They can do this for particular purposes without getting permission from the original
creator and without paying fees. Fair use purposes and settings usually include reviews, teaching,
research and news reporting. Originally applied to written works, fair use rules now apply to music
and digital technologies.

ID3

intellectual property

Materials that are the result of creativity, such as a piece of music, a work of literature, a design,
a scientific invention, a trademark or a podcast.

intro

iPod

item

A single entry that appears in a news feed or on a podcast channel. Each item will contain a link
to the relevant material, which may be an episode of a podcast. It will also include ID3 tags.

iTunes

Apple's multimedia software that allows users to search for, buy, download, save, organise and listen
to music, television programs and sound files like podcasts. This software also acts as a podcatcher
(see definition below).

mash

To blend two audio elements, segments or portions of songs together.

microphone

A transducer that converts an acoustic sound into an electric one for the purposes
of amplification and recording.

mixer

An electronic device used in sound production. This device allows for the creation of sound
combinations, tonal changes, effects and dynamics, using two or more separate audio signals.

mobcast

MP3

An abbreviation that stands for MPEG-1 Audio Layer-3. This technology format compresses
a sound sequence into a file approximately twelve times smaller than the original file. The sound
quality, however, is the same as that of the original file. Your podcast will need to be in this format
for uploading.

narrowcast

outro

podcast

An audio file made available (published) on the Internet. This file often has an RSS feed that allows
for subscriptions, so that interested users can receive automatic downloads of new episodes of the
podcast as they are released. Any digital audio file that is saved as an MP3 can be used as a podcast.

podcasting

The process of producing and distributing media files (particularly MP3 audio materials)
that can be downloaded to multimedia software and players.

podcatcher

Software application that checks and downloads new items on podcast feeds to which
users have subscribed.

Podfather

PSA
These initials stand for 'public service announcement'. A PSA may be incorporated into a podcast episode, either truthfully or as a part of a fictional presentation. Much of the material in the popular science-fiction podcast Welcome to Night Vale can be described as fictional PSAs.

punchcast

push technology
A collection of technologies through which material is sent from a central server directly to a user's computer.

RSS
'Rich Site Summary' or 'Really Simple Syndication'. An RSS feed is information provided by a composer of an online text that helps people to know about and locate that particular item online; particularly a frequently updated one like a podcast, news site or blog. It does this mainly by alerting subscribers (regular users) when new material becomes available.

sample rate
The measurement of data points in a sound wave. In most cases, the higher the rate, the better the sound. A drawback, however, is that higher sample rates result in bigger files.

segue

stinger
A brief sound or a phrase from a piece of music that is added to a recording. Such sounds are the equivalent of punctuation in a podcast episode.

streaming
Accessing multimedia directly from a host server on the Internet without downloading it. Because streaming takes place in real-time, a high-speed Internet connection and any related plug-ins (software components that add features to existing programs) are required for the file to play smoothly.

XML
XML (Extensible Markup Language) is a flexible way to create common information formats and share both the format and the data on the World Wide Web, intranets and elsewhere.

LISTENING TO PODCASTS – IN-CLASS ACTIVITY

Listen to one or both of these podcast episodes and spend 5-10 minutes writing a reflective entry about what you have heard. You can respond both personally and analytically.

These are two episodes of The Moth, a program that features real people telling real stories that happened to them. The difference between this podcast and many others based on simple storytelling is that the episodes are recorded in front of a live audience.

11 minute story
'Jesse Owens, Michael Phelps, and Me' – Charles Upshaw
http://player.themoth.org/#/?actionType=ADD_AND_PLAY&storyId=12130

5 minute story
The One of a Kind' – Morley McBride
http://player.themoth.org/#/?actionType=ADD_AND_PLAY&storyId=12132

RESEARCH TASK – HOMEWORK ASSESSMENT
Unit Weighting: 20%

Instructions

Research TWO audio media forms involving dialogue that preceded podcasts – e.g. radio drama serial, talkback radio, readers theatre, literary reading/poetry recitation, lecture, sermon, panel, interview.

Write points or paragraphs about each form, based on the questions below (making a total of 6 answers). Allocated marks are shown.

Total possible marks = 20 (10 marks per chosen media form).

Write a total of at least 500 words. Do not simply reproduce the information presented in Section 1. You can, however, research some of the examples from Section 1 and present your findings in more detail or in a new way.

Questions

1   What are some key examples of this form? Who created them and when? (3 marks)

2   (a) What is/was the purpose of this media form? Give evidence.

   (b) Who is/was the main target audience? Give evidence.
   (2 marks)

3   What are the similarities and differences between this media form and podcasts?
   Be specific. You may give examples from specific episodes/programs. (5 marks)

Answer Questions 1, 2 and 3 twice; once for each audio media form. The allocated marks remain the same.

PODCAST LISTENING TASK
IN-CLASS ANALYSIS; WORTH 30% OF TOTAL UNIT MARK

MYSTERY SHOW – CASE #5: SOURCE CODE

This task involves listening to a podcast of around half an hour in duration and responding critically to its elements (what it consists of) and execution (the way it has been produced).

Before you begin, ensure that you understand the meaning of responding critically. When used in relation to textual analysis, this phrase refers to making an evaluation or having an opinion that is backed up by specific examples from the text. Your evaluation may be negative, positive or a combination of both, but it must be backed up by evidence. Being critical (saying negative things) is not the same thing as thinking or responding critically, often referred to as constructive criticism.

The Task

Listen carefully to the podcast at the link below and write answers to the set questions. If this task is completed in one lesson, you will only have one chance to listen to the program right through.

https://gimletmedia.com/episode/case-5-source-code/

WORSHEET LISTENING TASK	PODCASTER:

Questions

Answer in your own words on the lines provided (unless quoting the text directly).
Use each question's allocated lines and marks as a guide to length and detail.

Total possible marks = 30

1 What is the podcast Mystery Show about and what is it's purpose? (2 marks)

2 What is included in the intro? (2 marks)

3 What is this particular episode ('Case #5 – Source Code') about? (1 mark)

4 Who do you think is the target audience, and how do you know? (2 marks)

5 How are nonfiction and fiction blended in this episode? (2 marks)

6 Do you find the presenter likeable and engaging? Why/why not? (2 marks)

7 Do you think that the 'mystery' is solved by the end? Why/why not? (2 marks)

8 What, in your opinion, is the most effective moment in the podcast?
Give reasons for your opinion. (5 marks)

9 What, in your opinion, is the least effective moment in the podcast?
Give reasons for your opinion. (5 marks)

10 Identify, quote or describe one example of each technique or element listed below as
it is used in the podcast. Try not to repeat any examples given in Questions 1 to 9. (7 marks)

Humor

Repetition

Colloquial language

Metaphor

Suspense

Extension activities

The subject of this episode was, for some time, a preoccupation of many people on the internet and social media. It was even featured on an episode of Conan (Conan O'Brien's talk show), where Mystery Show's host, Starlee Kine, met with Jake Gyllenhaal in an effort to solve the mystery once and for all. You can watch it here:

🔊 **https://youtu.be/DR_MZy7vBTo**

Apart from the Conan show, where else do you see people talking about this so-called mystery online? Have a hunt and paste the links to at least 3 different articles, videos, podcasts, social media posts or blogs in the box below. Under each link, write a brief description (1-2 lines). Try to find a range of different texts about this subject.

SCRIPTING A PODCAST
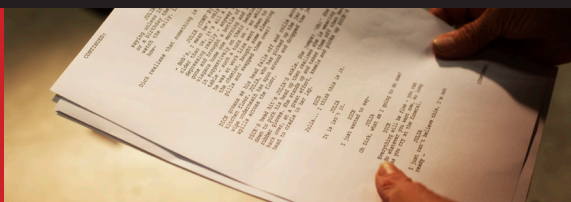
There are three main planning levels when it comes to podcasts:

1 **SCRIPT** – every word is prepared and spoken verbatim (word-for-word) in a recording

2 **OUTLINE** – a basic plan and structure are prepared, leaving some room for spontaneity

3 **AD LIB** – presenters speak spontaneously and without any particular plan or direction

While some podcasts are recordings of spontaneous conversations, most are not. They're scripted. Even the ones that seem to be ad lib. It might surprise you to learn how many media and entertainment programs fit the same description.

Scripting guarantees that you will convey your intended message and say everything you want to say. It also ensures precise timing. Fully scripted podcast content is particularly effective in short form (10 minutes max).

A drawback when it comes to fully scripting a podcast is that the script must be read clearly and naturally. It's important that the presenter not come across as stilted or too formal. As such, a script must be rehearsed and rehearsed to get the delivery just right.

Whatever style of podcast you prefer and whatever type of episode you're interested in creating, for the purpose of completing your Major Work, you should thoroughly script the piece before recording it. It doesn't matter if you're making a narrative podcast or a non-fiction one; it needs to be scripted.

Before writing your script, a planning sheet needs to be completed. One is provided below. You can complete it at the end of this sequence if you like, or you may want to begin working on it now. Following the planning sheet, you will find detailed notes about writing a script for a podcast show. Read them carefully. At the end of this sequence you can revise, highlight and/or summarise them.

WORSHEET PODCAST PLAN

PODCASTER:

Type or Genre (there may be more than one):

Literary
Informative
Topical/protest

Serial
Comedy
Interview/chat

Other: _____

Stimulus: _____

_____

_____

Purpose and audience: _____

_____

People (presenters, interviewees, characters): _____

_____

_____

Structure (e.g. linear, flashback/forward, collage, other): _____

_____

Basic description of content: _____

_____

_____

_____

Scene summaries (dot points or small mindmaps) if this approach works for you.

Transitions: 1 _____ 2 _____

3 _____ 4 (ending) _____

Music and sound ideas: _____

_____

Focus point(s): _____

_____

Similar existing podcasts: _____

_____

Title: _____

- -

Comments and suggestions from teacher, peers and family:

PODCAST SCRIPT ELEMENTS AND CONSIDERATIONS

INTRODUCTION

A brief theme tune plays, then listeners are welcomed to the episode. The name of the podcast and episode are given, along with the names of the presenter/s, and the topic is given. This should all take a maximum of 20 seconds.

Since your podcast will only run for 2 minutes, get straight to the main content.

STRUCTURE

Ensure that your podcast content – whether a story, presentation, interview or discussion – has a beginning, a middle and an end. Note: the beginning of the main content is not the Introduction and the end is not the Outro. These elements are add-ons that are separate to the main content.

If you are presenting a work of fiction, ensure that there is an orientation blended with a complication, a short sequence of events, a climax and a resolution or twist.

If you are presenting a poem, a plot structure is obviously not necessary. If you have a suite of poems, they should be presented in an order that makes sense and builds to a high point.

Non-fiction works need to be structured for one main purpose: clarity. You can present information using a linear (straight line) approach that includes events in chronological order and details that are laid out in a logical sequence, or you can flash back and forward. It doesn't particularly matter. Just don't confuse and lose your listener. It is recommended that, when writing your first podcast script, stick with the safest structure option: linear.

CLARITY

In your script, you should write out potential stumbling blocks exactly as they are meant to be read aloud. For example, write out the word 'dollars' instead of using a dollar sign. If you need to give the full term represented by initials or an acronym – especially one that can be confused for another word or name, such as PETA (People for the Ethical Treatment of Animals) – write it clearly and in full in the script.

When writing explanations or descriptions, use the 'phone a friend' test. How would you explain or describe this particular subject or thing to a friend if you called them to talk about it? How much technical jargon would you use? How much detail would you give? Your meaning needs to be conveyed clearly and instantly in a podcast.

If this is a non-fiction podcast, write like you speak. Be careful not to write in too formal a style, or you may lose your audience.

This point does not apply to fictional podcasts, except perhaps for the Introduction.

LAZY EXPRESSION AND TOO MANY WORDS

Avoid over-used expressions and lazy conjunctive phrases like 'and then'.

Eliminate redundancies (unnecessary words) in your sentences, such as 'that was' and 'who were'. Look at this example:

The party that was held at Miko's place with all of the stunt drivers who were his friends was a raucous one.

The party at Miko's place with all his stunt driver friends was a raucous one.

SENTENCE LENGTH

As a general rule, a sentence in a podcast should not take more than a single breath to say. Also, one sentence should cover only one idea. Always split sentences where you can in a podcast.

SOME LANGUAGE FEATURES TO INCLUDE

Contractions – These keep your tone friendly, familiar and informal. e.g. 'don't' instead of 'does not'; 'I'd' instead of 'I would'.

Active voice – This gives statements more impact, authority and interest than those written in the passive voice. e.g. 'The Tree Lovers Action Group egged the politician's car' is more effective than 'The politician's car was egged by The Tree Lovers Action Group'.

Punctuation for structure and clarity – This is more important than textbook-correct usage. Use the occasional extra comma or dash if it will help to keep your meaning clear.

SOME LANGUAGE DON'TS

Parentheses or brackets – Listeners can't see them, so they may be confused by the content of the sentence. You can't 'hear' the parentheses in a sentence.

Quotes – The obvious reason to avoid them is that they're someone else's words, and making a podcast is all about using your words. Also, like parentheses, it is often unclear which material is contained within quotation marks. You can use phrases such as 'and I quote' beforehand, but this can sound clunky and wastes precious airtime.

Flowery language – Don't try to fill your script with lots of big words. You may think they sound impressive, but they are likely to impede the flow of the presentation, prevent clarity, distance your listener and simply come across as try-hard.

OUTRO

You will need to write a brief outro (the opposite of the intro) or plan to reuse the theme tune from the intro. You can also use a combination of these elements: a farewell statement or thank you that has the musical theme in the background. The outro in a very short podcast like yours needs to be no longer than 10 seconds.

FINAL STEPS

Editing and polishing should happen both while you write and at the end of drafting.

Once you think you're completely finished, read the script aloud and time it. Then, get someone else to read the script aloud to ensure that it makes sense, flows, has light and shade and is pitched appropriately for the target audience. Did your reader stumble? If so, why? Visually, was it easy to read, or could the printing be clearer? Was a certain tone and mood created as you listened? If not, how could this be achieved?

THE GOOD AND THE BAD OF PODCASTS
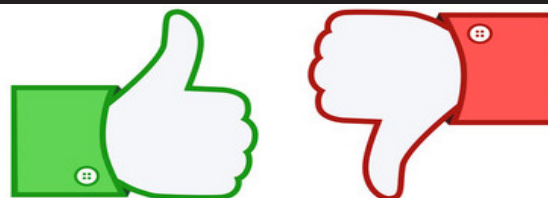
MAKE YOUR PODCAST A GOOD ONE

Do these things to ensure that your podcast is a decent one:

- Think of a podcast topic that interests you and that you know about
- Survey your peers to find out what they might be interested in
- Have something to say that is unique and personal to you
- Script the piece fully and clearly
- Avoid clichés and over-used ways to express yourself
- Prepare your gear and the recording environment
- Practise recording the material
- Speak into the microphone
- Speak clearly and without stumbling or breathing noisily
- Be yourself
- Avoid name-dropping
- If creating comedy, don't try too hard (and please, don't add a laugh track)
- If interviewing, let your interviewee be the star
- Summarise the show in a brief passage that will get attention
- Edit for clarity and concision (i.e. don't use unnecessary words)
- Add music and sound effects judiciously (wisely and with careful planning)
- Choose a quiet place to record, unless the background sound is intentional and not too distracting.

Things to avoid:

- An unscripted or poorly planned recording session
- Inconsistent volumes (between hosts, between the presenter's voice and background music, too much variation between segments etc.)
- Using bad equipment or having unwanted ambient noise in the recording environment (e.g. headphone feedback, mouth noises, accidental noises)
- Editing too much, too little, awkwardly or confusingly
- Not having summary notes about your show
- Using too much music or too many sound effects
- If multiple people are involved, talking over each other or choosing voices that are too similar
- Recording only one track (multi-track recording can be done in most programs simply by using both left and right channels)
- Circumlocution (talking all around a point rather than just saying it) and padding
- Poor use of the microphone (e.g. bumping it, sitting too close or too far away, loud t and p sounds that explode into the microphone)

Listen to some or all of a popular Freakonomics podcast episode and evaluate it. Complete the table provided to show:

– Some parts or aspects that you really like and think are well done,

– Some that you think are passable but could have been done better

– Some that don't work or don't appeal to you at all.

Use the dot points that we've just looked at as a guide. Wherever possible, include the time stamp (e.g. 5:24) with an example. If the example is an aspect or feature of the podcast that is repeated and not in a single place, note one relevant time stamp for reference.

🔊 **The episode: http://freakonomics.com/podcast/peak-rebroadcast/**
(how to become great at just about everything, with a focus on singing)

DOESN'T WORK	PASSABLE	REALLY GREAT

ANALYSING A TRANSCRIPT

Look at the podcast transcript found at the following link:

🌐 **https://gimletmedia.com/episode/case-5-source-code/**
(Click on Transcript PDF or View full transcript)

You should recognise this as the written version of the podcast episode analysed in the Listening Task. We call this text a transcript, which implies that it was simply written down after the audio text was produced. This only applies to a few aspects of the show, however, most of which are Starlee's phone conversations. Even then, some of Starlee's questions could have been scripted beforehand. Most of the script was written and edited before the show was recorded. Despite being conversational in style and light-hearted in content, the episode is primarily scripted and not spontaneous. This is the case with many podcasts of a similar nature.

Read the script thoroughly, then complete the following table by adding examples and details from the script. Some items have been provided; others will need to be found by you. The final column asks for an evaluation of each example. Avoid simply writing 'good' or 'bad', 'achieved' or 'not achieved' here. Explain your opinion.

This exercise is designed to help you identify and evaluate the different components, language features and structural elements of a script so that you can create an effective script of your own.

MYSTERY SHOW TRANSCRIPT EVALUATION			
Component/ language feature/ structural element	Example (including page number)	Intended effect	Evaluation
Interview			
Rule of three (humour created by a trio of escalating jokes or comments)	"One person had seen [Jake] in her Spin class. Someone else said it was just the two of them in her coffee shop the other morning. She reached for the sugar and there he was. Another girl was ordering a burger when Jake walked by outside. She was so startled that she threw the burger away, just chucked it in midair." p.5		
Callback (a reference to an earlier comment)	"... And then his mother looked me and she holds up – Starlee: Sixes. David: Happily? Starlee: I think happily." p.9		

Now that you have explored the information and examples regarding a podcast script, it's time to go ahead and write your own ... or, if you've already written your script, revise and polish it thoroughly. The format is up to you, because it will depend entirely on your chosen topic and style. You should, however, include the main elements presented in the notes above and keep in mind the considerations raised.

What are these main elements and considerations? You may wish to locate and revise them by highlighting, summarising or making a mindmap.

Your script will need to be finalised fairly quickly, so you're ready to record as soon as possible. When it's done, show it to your teacher and get some feedback or help.

CREATING A PODCAST

CHOOSING HARDWARE

You can keep things very simple by using the recording feature on a PC or Mac, or you can use a microphone attachment for an iPod or smartphone. These options will not produce sound of a very high quality, but for the purpose of making a very short podcast for an assignment, they may suit you just fine.

At the higher end of recording hardware are specialised microphones, such as Yeti and Snowball.

A nice option in between is a USB headset microphone (e.g. Logitech). If you use a reasonably decent microphone, you'll be comfortable and have some freedom of movement as you read your script.

USING HARDWARE

Before you record your material, you would really benefit from re-reading the information in Sequence 6 about good and bad microphone technique.

Make sure that you record with editing in mind – that is, leave space before and after separate items or sections to allow for cuts and changes. You should also correct mistakes as you go during recording. If you stumble or misread on a key phrase or sentence, pause and record it again. This is much easier than making tiny splices later.

To ensure that you avoid confusion during the editing process, record five seconds of silence or make an unusual noise (such as two or three quick claps) that will make it easy to find the place later. You can also write down the time of the mistake or change.

CHOOSING AND USING SOFTWARE

Arguably the best free software for PC or Mac is Audacity. You can download it at:
http://audacity.sourceforge.net/

GarageBand software comes free with many Macs. It is a very popular means of making podcasts. This software can be downloaded at:
http://www.apple.com/ilife/garageband/

Need help driving your software?

There's lots of it online. Two places are:

http://wiki.audacityteam.org/wiki/Category:Tutorial (for Audacity)
https://youtu.be/kJ3KTu8LLHw (for GarageBand)

FOLLOW THE STEPS BELOW TO PRODUCE YOUR PODCAST

1 Prepare your chosen method of recording. Either:

- Make sure your computer or device's microphone is working and do a sound test to find the best spot to sit or stand

OR

- Set up and connect an external microphone and practise using it in several sound tests

2 Using your chosen software or program …

(a) Record the audio (do a trial run first)

(b) Edit the audio (make basic cuts)

(c) Remove any ambient noise, including loud breaths in and out

(d) Add music, sound effects and additional material (interview, sponsor spot etc.)

3 Upload your podcast to one or more platforms, such as Audible, SoundCloud, Internet Archive, OurMedia, PodOmatic or Podbean. Your work will need to be saved as an MP3 in order to do this.

For more information on how to do this on Audacity, check out:

🌐 **http://wiki.audacityteam.org/wiki/How_to_publish_a_Podcast**

For general information on how to upload, check out:

🌐 **https://www.thepodcasthost.com/websites-hosting/how-to-upload-a-podcast/**

4. Optional step: Create an RSS feed. See the video link below if you're interested:

🔊 **https://youtu.be/_G6stczapyk**

OTHER WAYS TO SHARE

If you're very keen to share and promote your podcast, start with your school's website, along with any associated places, such as an online newsletter or a Facebook page. Ask your school's Teacher-Librarian, ICT Teacher or Tech Support Staff for permission and help.

You can also share your podcast on BtN – Behind the News. This is the ABC's main media program for school students. Email a link to the podcast to:

✉ **btn-education@abc.net.au**

At this stage of the unit, you should be spending most of your time completing the steps above, but if you need more comprehensive information about making and sharing a podcast, have a look at these very useful resources:

🔊 **http://www.readwritethink.org/files/resources/printouts/Podcasts.pdf**
https://youtu.be/RimJ6BfQaTE (video tutorial for GarageBand only)

SECTION 8

SOUND EFFECTS AND MUSIC

Now that you have recorded your audio and made cuts, you will need to continue the editing process by adding sound effects and music.

Before you do this, you should spend a little time getting some inspiration.

INSPIRATION STATION 1: SOUND EFFECTS

Quickly revisit the short program from Section 1. Remember the ripping Velcro sound? This small editing feature has a big impact on the whole piece. Each time it is repeated, it is used a little more absurdly or unexpectedly, creating suspense and humour.

🔊 https://podtail.com/en/podcast/how-to-do-everything/the-sound-of-silence/

If you're interested in using and creating some highly impactful sound effects, check out:

🔊 http://propodder.com/2011/05/bumpers-sweepers-stingers-and-drops/
https://www.freesound.org/browse/
http://soundbible.com/free-sound-effects-1.html

INSPIRATION STATION 3: COMBINED ELEMENTS

The podcast intros featured at the link below are examples of how to combine presenter voices, sound effects and music in highly effective ways in order to hook listeners. You really should listen to these intros before you work on your own piece.

🔊 https://youtu.be/7K2QlkAvFeg

GETTING TO IT

It's possible that you didn't record all of your podcast material in order, so first, make absolutely sure that everything is lined up correctly and that any necessary cuts have all been made. This includes the removal of long pauses and interruptions.

Once you're completely ready, choose some spots to add music and sound effects. Making good choices takes time: don't rush it. At the same time, don't do too much second-guessing. Sometimes, your gut instinct is right. Try to find a happy medium between careful choices and creative agony. Make rough notes on scrap paper as you go, being sure to note specific timings in your recording and the external material to avoid confusion. When revising your edits, go further back and past the added material, to get a sense of transitions and context.

CREATING OR BORROWING MUSIC

If you are using GarageBand, you can fairly easily mix your own original music to make a soundtrack, making your podcast just a little bit more special (if the music sounds good, of course).

If you are using Audacity, you can't compose music inside the software, but you can add music. When doing so, ensure that you choose material that is 'podsafe'. This is a term for music that can be legally used in your work and distributed online. There is such a mountain of podsafe music out there that it's easy to waste hours and hours sifting through the choices. So be aware of that. Some podsafe music sites are:

🌐 https://www.soundsnap.com/
http://www.flashkit.com/soundfx/
http://www.mutopiaproject.org/

FAIR USE

While we're on the subject of podsafe music, refresh your memory: what is meant by 'fair use'? Look it up or check the glossary in Sequence 3: Analysing podcasts. If you're interested in really testing your knowledge of Fair Use, complete the survey at the link below:

🌐 http://www.readwritethink.org/files/resources/lesson_images/lesson939/fairuse-survey.pdf

The following places also offer helpful resources on this matter:

🌐 http://www.whiteboardblog.co.uk/2011/01/
7-sources-of-creative-commons-audio-for-podcasts/
http://creativecommons.org.au

KEEP IN MIND ...

- **Voice is #1 –** Recording voices is the main component of your project. Since this element is entirely scripted and able to be done in a series of takes until it's just right, there should be no mistakes in your voice recording. When uploading sounds and music using your chosen software, balance the volume of each element with the presenter voice/s. In this process, make it a priority to keep dialogue absolutely clear.

- **Repetition can be powerful ... or annoying –** By repeating a musical phrase or sound effect (like the Velcro example), you can create structure, interest, atmosphere and even comedy. But don't overdo it, or you will overwhelm, confuse and/or irritate your listeners.

- **Sound = mood –** There's a good reason for the term 'mood music'. All music, and most sound effects, instantly generate a mood. The podcasts The Twilight Zone and Welcome to Night Vale are powerful examples of this truth. Consider specific ways in which you can create a certain mood – or more than one mood – in your piece.

- **Sound effects –** Less is more. Like repetition of sound, employing sound effects can very readily turn listeners on or off. When in doubt, remember that, in just about all cases, brief is best.

FINALISING AND UPLOADING A PODCAST

ADDING ELEMENTS TO YOUR PODCAST

You may wish to add some or all of the following elements to your podcast before you complete and upload it. As you'll see under 'Sponsor spot', you should practice writing a brief piece of text for this purpose, whether or not you plan to include it in your piece.

Intro and Outro
Refer to the notes on these elements in Section 5 and your own notes on the Glossary in Section 3.

Interview
If you want to incorporate an interview in your podcast and your guest won't be 'in the studio' with you, a good way to get a clear sound is by using Skype. The quality will be much better than trying to record a mobile phone call. To do this, you will need an additional program such as eCamm Call Recorder (Mac) or Pamela (PC), from which you can upload the material recording to the main software program you're using. eCamm Call Recorder can be used for free in a seven-day trial; Pamela is completely free.

Sponsor spot
Sponsorship is a common and often vital feature of many podcasts. It's how the production of a podcast is funded. It makes sense that products and services advertised in a podcast are targeted directly at the listening audience and their assumed interests. For example, in the cat-enthusiast podcast Cattitude, a specialised and luxurious brand of cat litter is advertised. This product would be very unlikely to find a promotional spot on commercial radio.

Consider a couple of related issues …

• Describe the mutual benefits shared by podcasters and advertisers of boutique or specialised products (like high-end cat litter).

• In a similar way to blogs, advertorials and product placement in movies, the content of podcasts can be highly promotional and even propagandist without seeming so (excluding any actual advertisements). Is this one of the biggest dangers of podcasting?

You have created a very brief podcast that is unlikely to allow time for a sponsor spot. Sponsors and advertisers are more commonly featured in longer podcasts, but for the purposes of imitating a real podcast, you can plan for a sponsor spot or short ad. This doesn't mean you need to include it in your final piece. Simply planning it below is sufficient. It will be good practice in case you make podcasts in the future … and naturally, you'll want to!

1 (a)   Who would be an appropriate sponsor or advertiser to include in your podcast?

(b)   Why? How does this choice fit the purpose, audience and style of your podcast?

2 (a)   What specific product, service or event will be advertised?

(b)   Why? How does this choice fit the purpose, audience and style of your podcast?

3   Script the sponsor spot or advertisement below. It should be written word-for-word as it would be heard in the program. It should also include any notes about music and sound effects. When read/performed, the spot should last for 20-30 seconds.

ALL DONE

At this stage, once you have ensured that you have an MP3 version of your podcast and that it fully and clearly plays, you should be ready to complete the third step from Section 7 (Creating a podcast):

Upload your podcast to one or more platforms, such as Audible, SoundCloud, Internet Archive, OurMedia, PodOmatic or Podbean. Your work will need to be saved as an MP3 in order to do this.
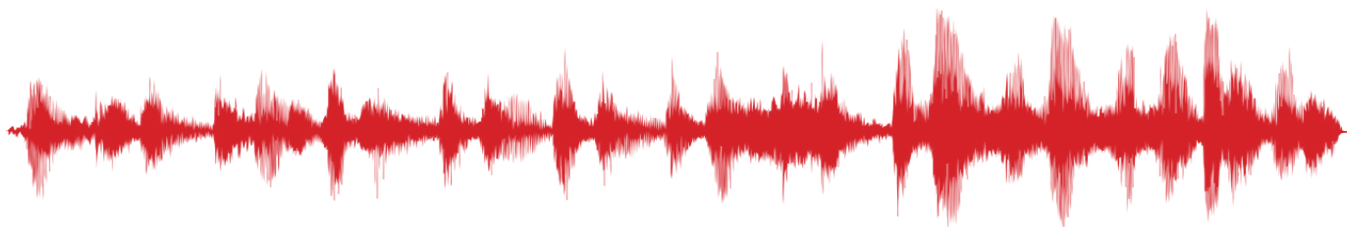
For help with uploading using Audacity, see:

http://wiki.audacityteam.org/wiki/How_to_publish_a_Podcast

For general uploading information, see:

https://www.thepodcasthost.com/websites-hosting/how-to-upload-a-podcast/

Remember the optional creation step: Create an RSS feed. These videos can help you:

https://youtu.be/_G6stczapyk

https://youtu.be/GuB4MMaWCe0

Australian Government

REFLECTION

During and after the class presentations of original podcasts, complete the questions below in order to evaluate your peers' work and your own.

Following each individual presentation, your teacher may also guide you in a few brief moments of constructive feedback.

WORKSHEET REFLECTION	PODCASTER:

PEER EVALUATION

1 Which podcast did you find the most engaging, vivid or compelling overall? Why?

2 Which podcast (it may be the same one as named above) do you think was the most professionally produced overall?

3 Describe a specific moment from a podcast that surprised you through the use of sound effects or music.

4 Describe a specific moment from a podcast that disappointed or confused you.

5 What new technical or creative skill do you think you could learn from someone in the class whose work impressed you? Give detail.

6 Overall, how do you think the class handled this task? Give examples to support your opinion.

SELF-EVALUATION

1 Are you satisfied with the sound and music choices you made and how they turned out? What is your favourite sound effect or musical moment? What kind of mood does it create? Which aspect of sound effects/music could have been more effective?

_____

_____

_____

2 Are you satisfied with the audio quality of the podcast? Could it be improved, and if so, how?

_____

_____

_____

_____

3 Summarise some of the positive feedback given by your peers, teacher and family about your work. Be brave and note any negative feedback, too.

_____

_____

_____

_____

4 What have you learned through this creative process and what might you do differently if you make another podcast?

_____

_____

_____

_____

THE PODCASTING PHENOMENON – THINK, PAIR, SHARE

Now that you have encountered many podcasts and created your own, participate in an extension task using the following questions.

For this task, students will spend some of the time in pairs (or a few trios if required) to complete a Think, Pair, Share task. The teacher will allocate each pair/trio a question.

First, on your own, think about your allocated question and put down some initial ideas.

Next, pair up/group together and discuss the question at greater length, recording more answers and ideas.

Finally, share some or all of your ideas with the rest of the class. Everyone should write a few answers or ideas for each question.

QUESTIONS

1   What are the similarities and differences between podcasts and many of the programs currently available on commercial radio stations?

s   Why is this media form gaining such popularity? Discuss some reasons for its appeal.

3   What are some things about podcasts that are unappealing?

4   In the PBS Newshour Extra article, 'Podcasting power for the people', the writer claims that podcasting is "not a flash in the pan, it's here to stay." Do you agree? Why or why not?

5   Do you think podvertising (advertising and sponsorship in podcasts) is effective? Where do you think this advertising field is headed? Give reasons for your ideas.

6   How might podcasts be negatively affected if all podcasters charged subscription fees? How might they be positively affected?

7   What impact do you think podcasting is currently having on education in Australia, and what impact do you think it might have in the future?

8   How does podcasting bring people together and how does it isolate them?

9   To what extent are manipulation and heightened reality involved in podcasting?

10 Should anyone and everyone be permitted to create and distribute podcasts? Are there dangers of leaving the medium open and unpoliced?

EXTENSION LISTENING

You may wish to dig a bit deeper into the world of podcasting by investigating Orson Welles' infamous radio production of H.G. Wells' The War of the Worlds. This program was mentioned in Sequence 1 among podcasting's predecessors.

Listen to a podcast about it here:
http://www.radiolab.org/story/91622-war-of-the-worlds/

Listen to the original program here:
https://archive.org/details/WarOfTheWorlds1938RadioBroadcast256kbps

The following provides a list of Australian podcasts that might be of interest.

Short and Curly: a fast-paced fun-filled ethics podcast for kids and their parents or teachers, with questions and ideas to really get you thinking. It asks curly questions like about animals, technology, school, pop culture and the future.

There's lots of time for silliness too. The hosts are helped out by resident ethicist Matt Beard from The Ethics Centre, a brains-trust of school children and some special high-profile guests like sporting stars and famous musicians.

Sleek Geeks: After years of working together on stage and screen, Dr Karl and Adam Spencer come together for the very first time in podcast format. Sleek Geeks mix science with humour as they set out to answer some of the perplexing scientific mysteries we encounter on a daily basis.

Shirtloads of Science: Dr Karl's podcast especially for kids, with weird facts, amazing guests and plenty of fun conversation about science.

Ingredipedia: a factual food fight podcast. Every episode, hosts Emily Naismith and Ben Birchall pick one ingredient and present three mind-blowing facts, anecdotes or uses for it. You get to decide who is the most interesting by voting on Instagram. Perfect for food lovers.

Science Friction: Science and speculation for older kids. A blend of science and culture and imagination.

The War on Waste: How much food does the average household throw out each year? Do plastic bags really get recycled? How much food is being wasted before it gets to the supermarket shelves? A war on waste has begun to find the truth behind the way our nation manages waste, and what we can do about it. Craig Reucassel and Wendy Harmer explore the big issues in waste management, talk to those behind change, and learn how every little bit can make a difference.

Tall Tales and True: (for older students) Tall Tales and True brings together the very best of live storytelling from across Australia. Featuring courageous storytellers who front up to the microphone to bare their soul and share their life-changing moments in front of a live audience.

Rum, Rebels and Ratbags: (for older students, occasional adult historical content) Rum, Rebels & Ratbags is history not for the faint-hearted. Historian and author of 'Girt' David Hunt and ABC 702's Dom Knight uncover the characters and events left out of your high school history class.

All in the Mind: (for older students) All In The Mind is Radio National's weekly foray into the mental universe, the mind, brain and behaviour - everything from addiction to artificial intelligence.

Hack: (for older students) Shoving the J into journalism, Hack covers current affairs, music, politics and culture with youth in mind.