

Podcraft Audio Monitoring

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 you getting on, Matthew?

Matthew: I'm not too bad, Colin, how are you?

Colin: Yeah, not too bad today, actually. Not too bad. Just some recording issues before starting the area. Little microphone conflicts. Yeah, fun times.

Matthew: Keep us on our toes on this equipment season. Make us rethink the stuff we've just been recommending.

Colin: Doesn't matter how many times you use something, there's always like one in ten times it goes, I'm not going to do it today, not going to work today.

Matthew: I know. You know what it was? I think my focus, right, like, I've talked a lot about it so far, I've had it set up exactly the same and basically I was testing something else and I've just tried to do a slightly different thing and it's going, wait a minute, for the past ten years, we've not done much of this. Like, what are you doing? I'm just going to have a meltdown.

Colin: Well, back into the audio gear season. A, what are we covering this time around?

Matthew: Yeah. The rivet and world of Audio monitor. And we're both doing that at this very minute. You've got a pair of headphones on. What are they?

Colin: Indeed, indeed. These headphones are a good old classic. These are the ones from Samsung. Remember the ones you used to get with a Q two U, the old yeah, it's still my favorite.

Matthew: You like them?

Colin: I love them.

Matthew: You like them? I find them creaky every time I move my jaw, which is a lot because I'm a podcaster. They were like making a creaky sound.

Colin: Not creaking for me.

Matthew: You're making a kind of you've got.

Colin: A weird face there. Yeah, you've got a weird jaw flex issue going on there. I think these are not creaking for me.

Matthew: Yeah, I found some very creaky.

Colin: You've just got a particularly muscular jaw, Matthew, that's what it is. Must be that cool. Yeah. But audio monitoring, you say Riveting, let's not talk it down, because it is actually it's a really important part of audio recording. So you're right, might seem potentially a kind of background thing, a slightly dull thing that you just kind of get done, but we're going to cover it. We're going to cover what kind of monitoring you can use, how you can do it, why it's important, all that kind of stuff.

Recommend some gear as well towards the end of the show. So let's do it, Matthew. This might be a more concise one, but let's see. We often say that and then it ends up at a 40 hours epic or something. Eh? 40 minutes epic, maybe not hour. I don't think we've ever done our.

Matthew: 40 hours audio monitor. I like how you just assumed that when I said revit and I was meaning it ironically. What if I was genuinely, like, wetting myself with excitement about this? Which I am.

Colin: Yeah, definitely not ironic. Okay, so what is monitoring? And why does it matter?

Matthew: Matthew yeah, like, if you're recording audio and you could hear what's being recorded, then that's optimal, isn't it? Because going back to my days as a radio student, I had a few four paths with this. And I'd take no zoom h two and go and do an interview with somebody and I'd just sit on the table because I thought I knew everything and I wouldn't even plug a set of earbuds in or anything like that. And when I took it back, it turned out that the other person just wasn't audible or even worse, or was like somebody had a phone nearby and they were really susceptible to getting, like, mobile phone interference. So because I hadn't been listening to my audio as it was being recorded, I ran into a whole host of issues. So it's basically listening to your audio as it's being recorded. Isn't that if we're talking about the pre production stage?

Colin: Yeah, absolutely. And there's so many examples of kind of issues that can come up if you don't do that, aren't there? A classic for me. Is the Chair Creek or the Headphone Creek. To be fair, you're talking about Headphone Creek that may actually come out into the microphone and you don't notice it while you're recording. There's something is it like a kind of human evolution thing? Like, we do tune out a lot of the background noises when we're listening to things, but we focus, don't we? We focus on whatever we're listening to, whether it's another person's voice or whether it's like, try to avoid the tiger that's going to eat you. It's like some kind of evolutionary thing where we tune out the

extra stuff. But as soon as you stick in kind of a monitoring system into your process, it just amplifies all of that noise. It makes it all totally equal in volume or at least equal in priority. So you can hear it all. And the Chair Creek is a big one, like somebody kind of moving around in their chair. Often you kind of tune that out while you're recording. You don't really hear it if you're not monitoring, but it's really obvious in the recording keys as well. You ever had that, Matthew, where a guest, you're interviewing somebody and they're jingling their keys or tapping their finger on the table, and you just don't notice it while you're recording.

Matthew: Yeah, I remember one, it was a guy was speaking to and he had like a plastic juice bottle or water bottle and it was empty and he was just, like, casually caressing the bottle but coming through the mic. It was like intensely loud. And I kept saying, could you stop doing that? Eventually, I think I made him put it in the band. I was like, this has gone too far now, but, yeah, your ears alone might not pick up on that without having your headphones in and just hearing what you're actually recording, I think it amplifies that and therefore it's a good thing to be doing.

Colin: Yeah, agreed, agreed, totally. It's worthwhile just to be clear, do you do this all the time? Like, are you hearing your own voice in your head just now?

Matthew: Yeah. Do you not like no, I don't.

Colin: Do it all the time, actually, so I do think it's important, I think you need to do it in new situations, but it does put me off. I don't enjoy it, I don't like it, so I do it if I'm changing my setup or every now and again, maybe once every three, four, five recordings, I'll do it. But actually, most of the time if I'm in a situation like here, so recording exactly the same place that we record every single week, and I record loads of other stuff every single week. I know the setup here is decent. I know to watch out for certain things. There's no kind of things outside my control, so I don't do it every time just because I prefer not to actually hear my own voice. But then every now and again, I will take my headphones and I'll put them into the Road podcaster on the top so that I can hear my voice just every now and again, just to kind of check the setup. But, yeah, I don't do it every single time, actually.

Matthew: Can you hear my voice?

Colin: I can hear your voice. Are you seeing that error again?

Matthew: One of the things about hearing your voice back, this has tripped me up in the past with various devices, because you'll plug your headphones in a device and you could immediately hear yourself. That has tricked me into just assuming in the background that I'm recording. So I've done ghost interviews or conversations before where they haven't been recorded, but because I could hear myself back, your brain just immediately thinks, oh, that's us recording now. Of course, just a rethink to be aware of, isn't it?

Colin: What is a studio monitor, then? How do you define that?

Matthew: Yeah, a studio monitor is just really any device that you could listen to your audio back through, isn't it? Like, it could be headphones, it could be speakers, but it's a device that enables us to hear our audio either in real time or after it's been recorded. Do you think that's fair?

Colin: Yeah. And if you're getting kind of fancy, if you look online, you go to a music production shop or something like that, they'll call speakers monitors and I think there probably are proper technical differences, as in monitors have to be kind of flatter in response and not sculpt the sound and stuff like that, don't they?

Matthew: Beats or that the headphones that pump the bass up on your music?

Colin: Absolutely. So that's what it is, isn't it? They kind of change the sound, don't they? They apply some EQ to what you're listening to. Is that the standard? The bass? That's the main thing they change.

Matthew: Yeah. I bet you get stuff that will maybe autocompress or that, I don't know, but yeah. And the sort of consumer like, I'm listening to music, I just want the big pump and sound. But we, as podcasters or audio producers, we just want to hear the naked audio, we want to hear it in its raw form because then we totally.

Colin: Manipulate it as we want utterly unchanged. You want to hear it utterly unchanged so that you can sculpt it. So that's generally the difference. If you see something described as like monitor headphones or monitor speakers, or studio monitors, if the word monitor comes in there often, that's what it's referring to, isn't it, Matthew? It's like that's the unsculpted sound that's not changing unadulterated. So, yeah, that's a big one and.

Matthew: We refer to studio monitors, but it doesn't necessarily mean you're in a studio, you could be anywhere, you could be recording in a cafe or that, but you'll still hear them referred to as studio monitors.

Colin: Yeah, it's terminology. So what about headphones versus speakers, then? What's the difference there? Well, I mean, there's an obvious difference, but in terms one goes on your.

Matthew: Head and one goes on the table.

Colin: Sell a taped a big pair of speakers to my head in terms of what we are choosing, what are most podcasters using? What do you recommend?

Matthew: Generally, it must be headphones. I know a few producers who use speakers or monitors, whatever we want to call them, but generally that's in the pro sound design world, there may be high end audio drama producers for a studio like Audible or they're music producers or doing big sweeping documentaries and stuff. But for the vast majority, as it's spoken word podcasters, we're all using headphones, aren't we?

Colin: Yeah, when it comes to them, you're recording with headphones because that's kind of giving you the best quality, like it's stopping any echo coming from your speakers into your mic and all that kind of stuff, and all the feedback. So, yeah, you're going to be using good headphones, hopefully, or any headphones, at least when you're recording, which means that if you're going to invest in them, you might as well kind of get a decent pair of monitor headphones to produce as well, to edit and hear your playback. But I don't know, I do like editing with speakers, like, I've got a decent set of speakers in the studio here and I do like editing with them better, especially when I'm doing well. Yeah. Any audio or video? I don't know, there's something more comfortable about it, I find. I don't mind wearing headphones, but if I'm editing for an hour or so, like, you've got this big pair of kind of fluffy things inside your head just simple comfort thing, actually. I think, and I don't know, we've argued before about this, though, in terms of the you kind of want to edit for what your listeners are going to hear, don't you? So like, using an average pair of headphones, do you still think that's the case?

Matthew: More so when I'm doing audio drama work, I will tend to do my couple of final lessons on I've got like an old pair of earbuds. I'll listen even out the phone speakers, but I have trust that if I'm again, just purely spoken word audio, I have decent trust that if I could hear that and it all looks good, all checks out on one pair of headphones, I've got confidence that that's going to apply to anywhere else. It's going to be listened to, and if not, it's the listener's fault.

Colin: They're driving along in a 30 year old Ford Fiesta with like one speaker working, hanging out, windows broken, windows broken, can't hear the thing. So they're only getting one voice because you've done it in stereo. Yeah, it's tricky, that. Do you edit with monitors at all? Speaker monitors at all?

Matthew: No. So I was going to talk about that shortly. I did have a set of monitors. I will get to that because we're going to obviously talk a wee bit about what we use and what we've used and stuff like that. I was just going to say that on the speakers front, on the monitors front, very few folks are going to use them to monitor Turing or recording, and that's purely, purely for the obvious. Like if you hear it coming through the speakers and you hear the person next to it talking, it's going to get really muddled and confused. But where you will see this in practice is in a proper studio where you've got the control room behind the glass. So again, very few podcasters are recording in these environments, but you'll have a sound engineer in the control room and they'll be hearing the conversation from the studio coming through their speakers in there and they can do what they need to do with the levels and stuff like that. But very few folks are lucky enough to be working in those environments, aren't they?

Colin: Yeah, totally. Yeah. Very few. Very few. Okay, so sticking mainly to headphones then.

Matthew: Do you ever use earbuds to monitor during recordings? I tend to just shove a pair of earbuds in if I'm out, like a zoom or that. I don't mind just using earbuds, I think they're good enough.

Colin: Yeah, absolutely. I mean, what the argument is you want a pair of over earphones because you're kind of tuning out the background noise that your ears will hear outside of the headphones, so that you can hear really what the recording sounds like. Hey, but in most cases, especially if you're in a kind of noisy environment anyway, you're recording at an event or whatever. Yeah, I mean, a pair of earbuds does just fine. And actually, a good pair of earbuds these days does tend to like if you've got the kind of little soft budy bits, like rather than a hard set, they cut a fair bit in the background anyway, don't they, for our purposes.

Matthew: Do you know, the other day in the house, I spent a good, maybe even ten minutes looking for one of the wee buds because I'd taken my earbuds out and it was missing. It was in my ear and it fell. I bet that happens to lots of people. But I was looking under the couch and everything, looking in Brooke's mouth, wondering if she'd ate it, but I was in my ear the whole time.

Colin: Cool. All right, let's go into actually, I want to talk about splitter. Actually, ask if you use a splitter at all for certain situations. But let me just quickly mention, okay, we've been talking a little bit about the new courses we've got out this season on podcraft. We put our Launch Essentials course a few months back, and I've just launched a Growth Essentials course as well. So growth essentials gives you. I think I counted 50 plus tips. So there's 50 plus tactics around growing your podcast. 50 lessons that are all just a few minutes long. Give you anything from something that'll take you five or ten minutes to grow your audience a little bit, to bigger strategies that might take a few hours to grow

your audience a lot. And you just tie them all together, do a little bit every week to grow your audience over time. That's the whole idea. Just little things that you can do consistently every single week to grow your audience. So if you want to see that, go over and help to grow your audience, get more listeners listening to your show, pop over and check out our Growth Essentials course that's over@thepodcasthost.com. Growthcoursethepodcasthost.com. Growthcourse. And of course, if you are just launching as well, we do have the Launch Essentials Course that's just forward slash launchcourse. So whatever stage you're at, we've got a course for you. Just pop over there either Growthcourse or Launch Course on the end of thepodcasthouse.com all right, yeah. Splitter.

Matthew: do you ever use a splitter these days? Ever have cause to?

Matthew: Not necessarily these days. I was partial to them in the past. Yeah. I don't know what's changed. Maybe just I'm doing less, like on the go interviews outside that. But what about yourself?

Colin: Do you use yeah, same. I haven't used one in ages. But I feel like we did a lot in the past. I feel like I always had them hanging about. So just to be clear, they're little devices, so anything that lets you plug basically more than one set of headphones into one headphone output. So it means that if you are on just a zoom H Five, for example, just has one little headphone output, you can plug a splitter in and it means that two people, or even more, you get big. Remember those logitech ones that were kind of in the shape of a star?

Matthew: Little star shape, yeah. Because most of them it's like a Y shaped cable, isn't that?

Colin: Yeah. So it splits one headphone output into two inputs, so you can plug two headphones in, but yeah, the logitech one had maybe five, was it?

Matthew: Can't remember that. Yeah. Again, one of them where you're like, what was the use case here when you needed like, ten people getting the headphone audio?

Colin: If you're recording like three, four people and you need that many headphones, you probably aren't using a device that only has one 3.5 mil output. You're probably using something a little bit more sophisticated.

Matthew: Yeah. And splitters. They're so low cost, aren't they? Like \$510, probably. You'll get a decent one. The famous one that we used back in the day, the Hosatech, yeah, I remember that. It was cool because it was a stereo splitter, so you could reverse it, you could use it for your microphones and make it split track. It was really cool. One of the products that came forgotten that.

Colin: Yeah.

Matthew: It came via California, so the packaging had loads of really alarming statements on it about the various things that will give you cancer. I'm still alive. Touchwood, but good little device. Why would we want to give then why would we want to give our interviewees access to monitoring the audio if we are doing it anyway? What would be our reason?

Colin: Yeah, so if you're in person, if you've got like two people, or you've got yourself and a guest, often you'll want that guest to be able to hear their audio because it means that they can keep themselves on mic, essentially. Especially if you're in a situation where you're putting them in front of a mic that's mounted to the table, something like that. If they start to drift off mic, they're leaning backwards, something like that, then they can actually hear it. It makes it much more easy for them to realize what mic technique is to keep on mic, whether they're being loud or quiet, all that kind of stuff. As soon as people can hear their own voice, as long as you can get them past the kind of is that what my voice sounds like? Thing, then it improves their mic technique. It improves their spoken self technique. So, yeah, that's the improvement.

Matthew: Makes them stop rubbing their stupid plastic bottle because they can hear it as loud as I can.

Colin: Yeah, totally. Yeah. It's not just the voice, it's again, the chair creaking, the plastic bottle, the keys in the pocket, all that stuff becomes much more obvious. So, yeah, there's a fair few devices these days actually, before we jump to that, I was going to say there's a few devices these days that take a lot of outputs or give you a lot of outputs, but you also get more kind of pro splitters, don't you? I remember getting a Behringer splitter that you plugged into a device. I think it worked with quarter inch or 3.5, and then it was output and three quarter inch input. So you'd get output sorry. So you could put in a bunch of headphones and that would give you individual volume control for each one as well. Do you remember that one?

Matthew: Yeah. You would get them as standalone devices, wouldn't you? Because, again, if you're just using a cable, you've no individual volume control. So your guest might be really hard of hearing and needs the volume bumped up, whereas you don't. It's making you deaf. So if you have a device like this, you could then say, okay, Paul, I don't know why Paul's deaf, but he's getting his headphones crank right up and I'm just keeping them at a moderate A. You could use an additional device for that, but more and more kits that are coming out now just have these multiple headphone jacks in them. Don't yeah, yeah, totally.

Colin: Like we were going to say, so the RODECaster, for example, I use a fair bit in the studio here. It's got four outputs and you have control over every one of you. Can people can adjust their own if they really want to. If it's too loud for them, they want to turn it down or turn it up, whatever. And your device, your favorite device as well, Matthew, what was it again?

Matthew: The pod track. The pod track. P four.

Colin: That's the one, yeah, they've got four.

Matthew: Has it got four mics and four headphones?

Colin: Has it got separate volume control for each one?

Matthew: Each headphone? Yeah, it does, yeah.

Colin: Cool. Yeah, that's good. So no excuse, really. If you're out and about, you're recording with one of these devices, you can plug everyone in so they can all hear themselves, everyone can monitor their own audio. And I think, I mean, that's where, like I said earlier, I don't tend to do it in the studio here, where I've kind of got a setup that's the same every single week. I've got full control over it. It's just me. It's really just when you're out and about recording new places or you've got more people, new people that aren't so used to it, that need more of a monitor to make sure they stay on mic and don't make all of that other noise. All right, so should we just go into our own setups, our own workflows? And Matthew, just to kind of go into that, just recommend a gear.

Matthew: Yeah, I think there's one tiny other little thing I want to mention before we proceed to that, and it's another little petfall which is on any device that you're using to record if it has a headphone volume dial. There's always the danger that somebody using something for the first time, maybe thinks that if they're turning the headphone volume up, the audio is obviously getting louder for them. But you don't want to mistake that as affecting the actual gain, the recording volume. So you've got to be careful with that. Like, if you want to make a volume adjustment, you need to decide whether that's an adjustment for your ears in the moment or if you're wanting to make an adjustment to the audio itself, in which case it's the gain dial. So there's always just a thing to be aware of on that front.

Colin: Okay, perfect. Yeah. Absolutely easy to make that mistake. All right, gear then. So what do you use these days? You've just mentioned you use earbuds for monitoring the go. So what kind of earbuds? Just a set that you got with your phone or something like that. Just the classics.

Matthew: Yeah. I'm actually struggling these days to find a device that I could plug the old earbuds into with a 3.5 connection, because I used to just plug it in, really phone. But I don't think as much as you mocked my phone for being ancient, which is it doesn't have a 3.5 in anymore, so the old white earbuds don't get a lot of action. So I've got a set of bluetooth ones. I don't know what they are. They're not very expensive, not very impressive, but I'm more than happy to use them again in a pinch.

Colin: What about you?

Matthew: When you're do you use you said you did use earbuds, didn't you?

Colin: Yeah, similar. If it's like a basic can I just try to grab something on my phone? Using the Dictaphone app, often you can turn on, I think am I right? And think in the iOS Dictaphone app, you can turn on monitoring. I think you can. And I just use that with my AirPods. I've got a pair of AirPods that I use, but other apps as well. Like, if you do some specialized recording apps, like the sure one or something like that, I think you can turn on monitoring. Just hear it that way, too. But actually, I do just stick with these Samsung ones. I love these when I take them out, like if I'm using a recorder. So if I'm going out with the Zoom H Five or something like that, I'll just plug these guys in. And they're brilliant. They work really well. Those audio technica ones that we got a set of to test, we got the full range ages ago, didn't we? You still like those ones? I always find them a little bit kind of harder on the ears, but they're good. But which ones did you end up liking?

Matthew: So the range, it's like M 20 x, and then it goes up to M 30 x, m 40 x and so on. So the higher the number, the more fancy is and the more expensive. But the bottom of the range one, if you like, is the M 20 x's, which were the first ones I owned, and they're less than \$50. And to be honest, I swear by them. I even prefer them to the higher range ones because I don't know if I've got the 30s or the 40s on now, but one of them, you could turn the cans round individually. But see, when you cut, there's a wee metal swivel, I guess you would call it, and I've caught my finger in it a few times and it's agonizing. So on that alone, I'm like that's unnecessary feature for an idiot like me. So I swear by the bottom of the range, the M 20 X's. Yeah, cool.

Colin: Okay. Yeah, good stuff.

Matthew: I mean, sound wise, I could hear no difference between a lot of them.

Colin: And I've tested for sure. Absolutely, yeah. If you have the budget for it, we're obviously lucky we get to buy this stuff kind of for our work, so we can kind of justify it. But I did buy myself a pair of Bose noise canceling ones a few years back. The QC I've forgotten the number now. The ones that were kind of the core ones two or three years ago anyway, QC 30, something like that. It'll be in our

resources in the show notes. Anyway, we'll put a link in. But the Bose quiet comfort ones, QC are such a good pair of headphones, so comfortable. And actually, if you're out and about recording, they're actually really handy because they come with a little they are wireless, so you can plug them into your you can have them Bluetooth to your phone to use them that way. But equally, you can plug them into any recorder, too, because they come with a little cable, a 3.5 mil cable that you can plug into the bottom of the headphones, so you can use the noise cancellation. So it takes away everything around you and only hear what's coming through the recorder. So if you want to be totally accurate and make sure you know exactly what you're recording, a pair of them can be really good. But they are like 250 quid or 200 and \$5300. So higher budget for sure. But if you can justify it somehow, they are a really nice set of headphones. You ever tried them, Matthew?

Matthew: No, I've not tried them. I would like to, but no, not at this moment. I was actually just as you were talking there, I was diving into the site because I wanted to pull up the name. We had an old set of headphones in the office years ago. They were high end, but they were hairy, remember?

Colin: They had like a furry yeah, and they show up all the watching this is probably admitting somebody here. I was watching Pitch Perfect the other night with Kate, one of my favorite movies, despite it being really cheesy. And Becca in Pitch Perfect uses a pair of these headphones. Do you remember what they're called?

Matthew: Beer. Dynamic beer. Dynamic. Wait for this beer. Dynamic. DT seven 70 pro 250 I love the names of audio things, but yeah, because they had that far. And again, you're editing and going to say you're editing, you're sweating. That's not necessarily true, but if you're wearing fur rings around your ears, you do sweat a wee bit. So yeah, they weren't and they were shape.

Colin: They got pretty grotty, didn't they? I remember trying to put them on one day and you'd been wearing them obviously for like a year, two years for editing at that point. And I put them on, I couldn't wear them.

Matthew: Smelled so bad. I'm on our podcast Headphones guide, so here's some interesting data. This is a survey we did like three or four years ago. We'd asked, do you record with headphones on? 74% of podcasters said yes, 26% said no. And then in the question, what do you use to listen back when editing? 74% headphones, 15% normal computer speakers, 9% studio monitors and 2% other. Wonder what the other was.

Colin: 9% using proper studio monitors. Seems quite high, actually. Yeah, we should redo that survey soon though, because I bet you that's higher, like, I bet you more people record without headphones these days, partly because you can get away with it more, can't you? Like, recording tools are actually pretty good at getting rid of the echo. I used to be quite **** about this with our team. Whenever we open up a Google meet, I'm like, you're not wearing headphones, it's echoing. But it's hard to justify the aggravation these days because actually you can barely ever hear the echo. So good. Still worth it though, just in case, because it does still creep in from time to time.

Matthew: I did once get myself a set of studio monitors. I got KRK rockets from Kenny's Music in Dundee there on my lunch break. Bought them, was very pleased with myself. More so because a lot of folks in audio drama were saying, you should be doing this. Sometimes that happens where you just hear it enough. And I'm like, okay, well and then I just wasn't using them enough. And they just became like a posh set of music speakers in the house. And then it got to the point where I was like, I could just sell these and I could buy a good pair of music speakers and have change left over. So I just did that.

Colin: Yeah, totally. I've got a couple of pairs. I got a really nice pair of Bluetooth speakers, actually. Total basic brand, but they sound great, they're just like I mean, if you're an absolute audiophile, you can tell a difference potentially, but they're just fine. And I did the same as you. I bought a proper fancy pair of monitors a few years back. I think they were the M Audio is it 42, potentially. M audio AV 42, I think.

Matthew: Again, great name.

Colin: Were really good little set of speakers. And they're basically yeah, they're like my gaming speakers now, so they're connected up to my desk at home. All I really use that desk for is like, playing games. So now they're just for some nice game audio. Haven't edited on them in a long time, although they were in our Dundee office years ago, so they did get some production. Okay, so my setup so that was yours, Matthew. My setup. Like I said, I just use the Samsung ones. I don't know if you can get them anymore, so probably a pointless one, but yeah, the audio Technicas that you're talking about there, Matthew, I think maybe it is worth paying a little bit more for the 30s or the 40s because I remember the 20s. Just I feel like the difference in price was more about the padding around the ears and that was what I struggled with a bit. Like, I love these because they're kind of spongy, so these probably smell nicely, but the M 20s or the audiotechnica twenty S I felt were a bit

kind of uncomfortable after a while, got a little bit of sweaty and I think the 40s were a wee bit better. But it's nothing to do with quality, it's literally just comfort.

Matthew: If you're delicate like, you pay a bit more, but if you're absolutely nails like me, just suck it up.

Colin: Come on, I've got delicate lugs. Okay, cool. So where are we sending people, Matthew? Where's the link for all of these recommendations? If you want to go and see the gear we're talking about, go to.

Matthew: Forward slash Techseason and you'll also find it on our Resources page, won't you?

Colin: Indeed. That's resources. So Techseason, that's T-E-C-H season is where we're putting all the notes for these episodes themselves. So go over to there, you'll find a page that includes all of the episodes of this season, so you can check out all of the gear we recommend. And our Resources page actually includes all the other stuff as well. It's everything, not even just podcasting, too, so go and check them out. But Tech Season is the main one for this season. That's T-E-C-H-S-E-A-S-O-N tech season. All right, and I'll just finish up by mentioning our growth course again, we do love to put some good education, help you grow your audience. And the Growth course is the latest one, the latest course that I created. So there's 40 plus 50 plus lessons in there, most of them written by Matthew, presented by me. So that means it's great content in there because obviously Matthew genius of podcast writing amethyst exactly sadly presented by me. But that's our growth course. So, yeah, please do go and check that out. All those courses help to support all the free content we put out there. So if you do enjoy this podcast, if you do enjoy the content we put out, it's very much appreciated. And you get the added bonus of getting some great growth tactics to grow your audience at the same time. So you can find that over at forward slash growth season. No growth season. Wrong growthcourse tech season. And growthcourse thepodcasthost.com growthcourse. All right, what we got next, Matthew, in the old gear list?

Matthew: Yeah, I think we're talking about like cables and bits and bobs and stands and things like that, aren't we?

Colin: So that's talk about rivet.

Matthew: Oh, it's about to get more rivet.

Colin: So just to give you a rundown of what we've got coming in this season, we've got another it three, no, four episodes. So next time around, we're talking about the final bit of the hardware. So bits and bobs, cables, stands, all that kind of stuff. Pop filters, boom arms, all that kind of thing. So all the wee extra bits that you need to actually record your podcast. Some recommendations there. All the stuff we use. And then we're getting into actually, no, we've got one more hardware ish one, which is your studio, Matthew. We're going to go into how you actually set up a decent little studio. And that is not just assuming that you have a whole room to soundproof or anything like that. We'll be given some tips on, really, how to turn any old room or a corner of a room, or even just temporary set up a studio. A Matthew, that helps with the audio quality.

Matthew: Yeah. Optimizing your recording space, no matter where it is, no matter whatever, how long you're going to be.

Colin: Totally. Yeah, yeah. Even if it's a temporary bit. And then we're on to software, then we're to audio, recording and editing software and in video and streaming for the final episode of the season. So stick with us for more episodes of this season. Hopefully you're getting a lot of value out of upgrading your setup, knowing everything you need to get. All right, thank you for listening. We'll see you on the next episode. We'll talk to you then.