

Podcasting as faculty development medium and method: The story of a podcast series showcasing teaching excellence in higher education

Julie A. Mooney, University of Alberta

Author's Contact Information

*Julie A. Mooney, PhD Student
Department of Educational Policy Studies
Faculty of Education
University of Alberta
Email: jmooney@ualberta.ca*

Abstract:

Initially conceived as a platform for showcasing excellence in scholarly teaching and for extending the reach of educational development efforts to a wider audience, a Canadian, campus-based podcast series both achieved and surpassed its own goals. In this article, complemented by the graphic novel literary genre (comic strip images), an educational developer recounts the process and reflects on the outcomes of a podcast series on university teaching and learning. Offering a behind-the-scenes view, this reflective and instructive article tells the story, through the eyes of an educational developer who, in collaboration with colleagues in the teaching and learning centre at a Canadian university, proposed, designed, hosted, and co-produced a podcast series on teaching practices in higher education, which at the time of writing is in its third season. This article outlines the process for developing a podcast series, highlights key considerations for those interested in developing their own podcast series, reflects on the application of podcasting within the context of faculty development, and explores the potential reach of podcasting as a faculty development approach.

Key Words:

podcasting, faculty development, educational development, diverse teaching approaches, teaching in higher education, cross-disciplinary, digital technologies, online content, audio content, radio, college and university sectors.

Introduction

In this article I explore podcasting in the context of faculty development. Starting with a review of the relevant literature, I present a brief history of podcasting. I discuss podcasting within pedagogical contexts and more specifically within the field of faculty development. Acknowledging a dearth in scholarship on this particular topic, I suggest that podcasting has the potential to be a useful medium and method for facilitating faculty professional learning in higher education. To illustrate this potential, I share the

story of a podcast series created by a teaching and learning centre at a Canadian university, for which I filled the role of host.

From 2016-2017, I had the pleasure of serving as a faculty development consultant in this teaching and learning centre. One of my projects during this time was the creation of the podcast series under discussion. Through this article, I invite readers behind the scenes of that podcast series to learn about how it was conceived, planned, and produced, and what questions were considered throughout the process. This behind-the-scenes narrative is interwoven with graphic novel style images that present the story visually. I close this paper with questions for future research and offer (in Appendices A-D) resources and guiding considerations for faculty developers interested in creating their own podcast series on topics of their choice.

A Brief History of Podcasting

The world of podcasting, once considered a niche community of technology enthusiasts and audio nerds, has grown dramatically in popularity since the early 2000s, when the precursor to podcasting, known as audioblogging emerged from within the blogging community (Geoghegan & Klass, 2005). “The first audioblog may have been posted as early as 2001 by a Canadian blogger living in San Francisco named ‘Jish’” (Geoghegan & Klass, 2005, p. 3). In August 2004, as broadband internet connection was revolutionizing download speeds, what is thought to be the first podcast was released by Adam Curry under the title *Daily Source Code* (Geoghegan & Klass, 2005).

A podcast is “a digital audio file made available on the Internet for downloading to a computer or mobile device, typically available as a series, new instalments of which can be received by subscribers automatically” (Oxford Living Dictionaries, 2018). Their universal file format that can be read by many programs, applications, and devices, and the ability to automatically download or stream episodes through podcast subscription or a RSS (Really Simple Syndication) feed, contributed to the rise in popularity of podcasts (Essex, 2006). The word podcast is thought to have evolved as a convergence between Apple’s “iPod” portable media player device and the word “broadcast” (Oxford Living Dictionaries, 2018). However, because Apple’s iPod did not include a podcast application until June 2005 (BBC News, 2005), nearly a year after the first podcast was created and distributed (Geoghegan & Klass, 2005), alternative interpretations to the term podcast as well as alternative terms are in use. Some suggest that “POD” is an acronym for “portable on demand” (Ricks, 2015), while others prefer the terms “netcast” (TWIT, 2018), “pubcast,” or “audiocast,” which make no reference to a particular device or corporate brand (Kern, 2008, p. 324).

As podcasts proliferated over the past several years, major public broadcasting networks, such as the Canadian Broadcasting Corporation (CBC), National Public Radio (NPR), the British Broadcasting Corporation (BBC), and Public Radio International started producing their audio content in both real-time and on-demand podcast versions. The quality and formats of freely available podcasts have influenced public radio programming (Postlethwait, 2016). Jessica Abel, in her podcast series *Out on the Wire* claimed that “public radio and the podcasts that have sprung from it [...] is the most fertile ground for narrative nonfiction in English-language media” (2015a; 2015b). Postlethwait (2016) argues that

the way we are interacting with digital sound, especially via mobile devices, is fundamentally changing the way that we think about the medium of radio and the actual content that we are listening to. Podcasting in particular is acting as a fulcrum of this massive shift in digital listening (p. 1-2).

The number and diversity of podcasts now available reaches nearly every topic, specialization, and sub-culture or community interest imaginable and listenership has burgeoned from a once specialized community into the mainstream.

Podcasting in Pedagogical Contexts

The ubiquity of smart phones, media player applications (apps), and high-speed Wi-fi connectivity in many contexts throughout the world has made podcasting a relatively accessible and convenient medium for distributing audio content (Frydenberg, 2008; McLoughlin & Lee, 2008) that can be accessed asynchronously. In higher education, podcasting has evolved from a unidirectional platform for delivering academic lectures into an interactive, generative medium for engaged, experiential student learning and socio-constructivist co-creation.

In 2008, when podcasting was still relatively new, Frydenberg acknowledged that, “podcasting in an academic setting has become an accepted one-way channel of communication between teachers and students” (p. 3). This unidirectional use of podcasting that transfers information from professors to students, often in lecture-based courses, is exemplified in Evans’ (2008) study of undergraduate students in Business and Management. The students self-reported that podcasts, for the purpose of reviewing course concepts, were more effective than a revision lecture or revisions done using a textbook (Evans, 2008). These student perception data were not triangulated with other sources of data, such as exam results following revision with podcasts compared to exam results following a revision lecture or revisions using a textbook. Nevertheless, Evans’ (2008) results illustrate that pedagogical uses of podcasts commonly take on the form of unidirectional information transfer, an alternative or additional mechanism in lecture-based pedagogical contexts. Reinforcing the lecture-style course use of podcasts, Copley (2007) reported “little likely impact” on student attendance in lectures that were supplemented by podcasts (p. 387). However, very few students reported using their course podcasts in mobile learning (m-learning); in other words, very few students used the podcasts while engaged in other tasks (Copley, 2007). This result is unsurprising given that the podcasts in Copley’s (2007) study were video podcasts, requiring students to engage with both audio and visual content simultaneously, thus demonstrating the disadvantage of video-podcasts compared to audio-only podcasts. In this article, the focus is on audio-only podcasts.

Exploring podcasts as a means to support, enhance, and replace traditional lecture-style teaching in higher education, McGarr (2009) found that the most common use of podcasts by professors was to provide recordings of past lectures, a use described as ‘substitutional.’ The second most common use of podcasts: ‘supplementary,’ aimed to provide additional materials such as review notes (McGarr, 2009). And the least common use of podcasts, coined ‘creative,’ employed podcasts as platforms for student knowledge production (McGarr, 2009). No longer exclusively a medium to simply transmit lectures, “used appropriately, [podcasting assignments] can shift control to the

learner, through promoting learner agency, autonomy and engagement in social networks that straddle multiple real and virtual learning spaces independent of physical, geographic, institutional and organizational boundaries” (McLoughlin & Lee, 2010, p. 28). Podcasting, as an experiential pedagogical approach to engaging students in knowledge creation, has been gaining ground in the academy in recent years (McLoughlin & Lee, 2008).

Faculty who use podcasting assignments in postsecondary courses report that they embrace co-learning and co-producing podcasts with their students (Ridley, 2016; McLoughlin & Lee, 2008). Bell’s (2017) example of a student podcasting assignment harnesses the high-impact practice of intensive writing (Kuh, 2008) through what she calls “a maker model of composition,” which “recasts writing as a means of (re)making knowledge, self, community, and place through forms of digital authoring” (Bell, 2017, p. 19). Rather than course assignments remaining exclusively in the private realm between student and professor, Bell’s (2017) maker model of composition proposes podcasting as a way to transform learning by incorporating networked, toolled-up, disruptive, and aesthetic dimensions into the design of student learning tasks and assessments.

Podcasting in Faculty Development

The scholarly literature on podcasting in higher education focusses largely on its uses as a pedagogical approach for student learning. As discussed above, the literature notes a shift in the pedagogical uses of podcasting from a faculty-centric teaching tool to a student-driven learning tool. Since little has yet been written about podcasting in the field of faculty development, a dearth in scholarship exists on whether or not and to what extent a similar shift in usage (from knowledge transfer to engaged knowledge creation) is relevant to podcasting in faculty development¹ work.

Numerous podcasts have been produced by academics in postsecondary education, a minority of which discuss teaching and learning at the college and university levels. *Teaching in Higher Ed* is a weekly podcast series hosted by Bonni Stachowiak, Director of Teaching Excellence and Digital Pedagogy at Vanguard University in Orange County, California (Teaching in Higher Ed website, 2018). *Teaching in Higher Ed* has produced over 200 episodes to date (at time of writing) and enjoys listeners from over 100 countries (Teaching in Higher Ed website, 2018). Launched in 2016, *Let’s Talk Teaching* is a conversational podcast series, produced by the Centre for Teaching, Learning, and Technology at Illinois State University, that explores teaching and faculty professional development (Lamonica & Gee, 2017; Let’s Talk Teaching website, 2017). Also launched in 2016, the podcast series under discussion in this article, showcases excellence in university teaching through feature interviews with faculty members from across the disciplines (Canadian University Podcast Website, 2018). All three of these podcast series, focused on teaching and learning in higher education, were produced by

¹ In this article “faculty development,” and its derivatives, will be used as synonymous with “educational development” and “academic development.” The term refers to professional development services, particularly with respect to teaching and curricular practice, offered to faculty members in higher education.

professionals working within centres for teaching and learning (See Appendix C for websites links).

We can deduce that these podcasts were intended to reach a higher education faculty audience, perhaps among other potential audiences. Because podcasting as a method and medium for faculty development has not been explored in scholarly literature, little is known about its use in faculty development work and it is, as yet, unclear how podcasting as an approach to faculty development will take shape. As such, faculty development innovation through podcasting remains a vista to vision and investigate.

The Story of the Podcast Series

As faculty developers in colleges and universities, we are engaged in cultivating and supporting excellence in teaching and learning; one of the ways we build such a culture is by celebrating teaching and learning successes. Recognition of teaching excellence, in the form of teaching awards, is an important way that institutions value and celebrate scholarly teaching in postsecondary education. However, relatively few people are involved in evaluating nomination dossiers for teaching awards. Most faculty members may never encounter what particular innovations in teaching led to their colleagues receiving such awards. As faculty developers, we have the privilege of working with faculty from across an institution. Through our work we learn about a wide range of effective and exciting pedagogical approaches and teaching experiments with which professors are engaged. We are well placed within our institutions to identify what teaching activities are working in a variety of disciplinary contexts and to facilitate cross-pollination of teaching practices across the disciplines. One medium for this cross-pollination is to share teaching practice through a podcast series intended to engage teaching professors in all areas of specialization.

In the narrative and graphic novel style images that follow, I share how this idea sprouted and grew into a robust living project that has reached far beyond our initial hopes and goals. I have organized this story around a series of questions that colleagues and I asked ourselves in the early stages of planning the podcast series. These questions emerged from my own experience creating an earlier podcast series in higher education on the topic of peace education. Having developed that podcast series through trial and error, I learned what to do intentionally, what to try to avoid doing, and what to stay open to doing were I to take on another podcast project one day. When the opportunity arose to develop a new podcast series – this one on excellence in postsecondary teaching – I contributed these questions to the developmental stage of the project and discussed with colleagues my rationale for these questions. The questions included: who to invite to interviews, how to structure the series and keep the project manageable, what to talk about, how to manage divas (of any gender), and what equipment and skill sets will be needed. I open the black box of podcasting to discuss lessons I have learned through my podcasting experiences. I then share the outcomes, to date, of the podcast series highlighted in this article.

The idea for a podcast series is born

While serving as a faculty development consultant in the teaching and learning centre at a Canadian university, in collaboration with colleagues, I envisioned and

proposed a podcast series in order to create a platform for celebrating the excellent teaching I witnessed on campus.

I conceived the idea for this podcast series in order to go further than simple recognition for teaching excellence; the series was designed as “a platform dedicated to promoting and supporting cross-disciplinary collegial exchange in higher education. [...] Each episode set out to stimulate reflective thinking and discussion among teaching colleagues in the academy” (Canadian University Podcast Website, 2018, homepage). The series invited listeners to consider how the teaching practices discussed in each episode may be applied to their own disciplinary contexts, “in order to enhance our teaching repertoires” (Canadian University Podcast Website, 2018, homepage).



Figure 1. The idea for a podcast series is born.

Who might we invite for interviews?

To draft a list of potential featured guests, I met with the faculty development team and the director of the teaching and learning centre, some of whom had been working at the university for several years, and therefore were familiar with many of the faculty members and their teaching practices. In our discussions, a set of criteria emerged that would set a standard for the topics and quality of the podcast series. These criteria were expressed through discussions about representing diverse teaching practices and disciplinary specialties. We discussed how the podcast could offer a venue for teaching award laureates to share their successful teaching practices with a wider audience of academic colleagues. We identified a desire for balanced representation by gender, indigeneity, and ethnicity. We also sought representation of contract (sessional) faculty, tenure-track, and tenured faculty, which would contribute to the diverse perspectives we hoped to showcase.

Once we had a list of faculty members to invite, I contacted them by phone and/or email to pitch the idea of this podcast pilot project. I am ever grateful to these brave colleagues who accepted this invitation and put their trust in us.



Figure 2. Who might we invite for interviews?

How will we structure the series and keep the project manageable?

One important lesson I had learned the first time I produced a podcast series (prior to the Canadian university podcast series) was how much time it takes to edit audio interviews down to reasonable podcast episode length. With my first podcast series, I aimed to produce episodes that were 10 to 15 minutes in duration, but I had hours and hours of interview recordings. Cutting that audio footage down to 10 to 15 minutes per episode took far more time than was reasonable for one project among many.



Figure 3. How will we structure the series and keep the project manageable?

With the podcast series at the Canadian university, I did not want to repeat that mistake. I aimed for short, punchy conversations that would introduce a teaching practice, but not necessarily tell listeners everything about it. These episodes were meant to offer a taste of an idea in order to inspire reflection among the listeners and encourage them to initiate their own collegial conversations about teaching practices. Again, this project was one of many in my workload. While, this time, I was collaborating with expert colleagues, we still had to keep the project manageable, balancing other projects that required our time and energy. We decided to pilot the podcast series for

one season, limit ourselves to five episodes in the pilot season, and limit each episode to a maximum of 10 minutes. In order to prevent the editing process from consuming all our time, we limited each recording session to 30 minutes, and aimed to actually record no more than 20 minutes of interview footage. This strategy helped me and the production team to set limits around our own tasks, while also communicating to our featured guests the scope and expectations of the project, and how much we were asking them to prepare for and discuss at their recording session.

What will we talk about?

Still in the planning phase, I connected with the faculty development team and colleagues beyond this team to brainstorm broad topics and themes for the podcast. Communicating a general theme and using a strengths-based approach, we decided to leave the specific topic for each episode up to each featured guest.

I invited each guest to meet with me individually prior to their respective recording sessions, in order to a) brief them on the structure of the podcast series, b) walk them through the process of the recording session, and c) find out what topic they had chosen and how they planned to tell the story of that particular teaching experience, philosophy, or practice. These meetings were scheduled in person for thirty minutes approximately one week prior to their corresponding scheduled recording sessions. In some cases, I found that the conversations we had in these preparatory meetings were so excellent I wished we had been recording them. However, in most cases, the pre-recording meetings helped faculty members to get more comfortable with the idea of being recorded, to relieve any nervousness they might feel about the process, and to sort out what exactly they could talk about that would be interesting to others.



Figure 4. What will we talk about on the podcast?

Because some of these preparatory meetings revealed a topic of conversation that would take far more time than was planned for one episode, I encouraged faculty members to write about what they wanted to say as a way of preparing for talking about it. But I emphasized that the writing was not meant to produce a script. In fact, I suggested they leave the writing behind on recording day and show up ready to talk

spontaneously. That writing suggestion was intended to assist faculty in narrowing down their topic to identify the most important points they wished to make. Further research is needed to ascertain whether or not this writing suggestion was effective at achieving its purpose and/or whether it had other benefits to the faculty member, such as enhancing their reflections on teaching practice.

What will we do if guests become divas?

While the context of discussing teaching practices may seem like an unlikely space for divas (of any gender) to emerge, the academy can be a competitive place that can facilitate the over-growth of egos. When I encountered this kind of behaviour in my podcasting experience, it came from surprising sources. The extremely accomplished academics and individuals whom I might have anticipated as potential divas, turned out to be down-to-earth, approachable people. The actual over-grown egos I encountered took me off guard. In hind sight, what seemed to have worked best in these situations was to build trust in the relationships connected to the project and to maintain a sense of humour about unreasonable demands and skewed expectations. It was also useful to have clearly communicated from the start what the scope and limitations of the podcast would be, to schedule recording sessions tightly, and to follow-through on these plans. Overall, dealing with divas was a minor part of the podcast production process. A large majority of the people involved in each podcast series I was a part of were generous, humble, and genuinely excited about getting involved in a podcast.

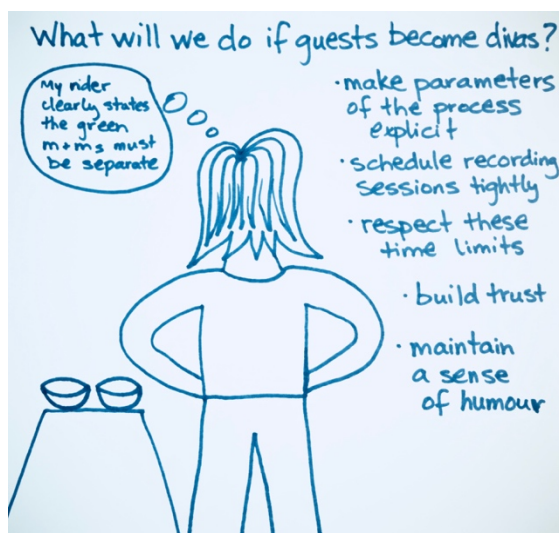


Figure 5. What will we do if guests become divas?

What will we need and who might help us?

The podcast series, at a Canadian university where I worked in faculty development, benefited from access to facilities and a production team that were already established as part of the teaching and learning centre. I was able to work with departmental colleagues who had advanced media production skills in audio recording and editing with professional audio recording equipment and editing software, as well as colleagues with graphic design and website development skills.

We knew from the start that we would need a quiet space to record the audio for the podcast series. We accessed the media production team's recording studio for this purpose. The microphones, stands, recording equipment, sound board, cameras, and technical expertise were already in place. We also used this space for the still photography that would contribute to the visual content used to populate the podcast website, iTunes account, and social media platforms.

When I proposed this project to the teaching and learning centre director and faculty development team, I had just completed my previous, amateur podcast series for the peace education project, where I had not had access to such professional equipment, space, and experts. Because infrastructural resources and staff expertise were already a part of the teaching and learning centre's services, it was relatively easy to imagine how this project could be realized. While podcast production in collaboration with expert media colleagues and professional equipment produced a much higher quality product, I value my first podcast production experience of having taught myself by reading blogs, viewing online instructional videos, and accessing free editing software and low-cost recording equipment. That experimental, trial-and-error podcast series was as much a labour of love as was the podcast series I hosted at a Canadian university. The end products did not compare in quality, but what I learned from my first series, both technically and in terms of production decisions, prepared me to work on a more professionally produced series once I had the opportunity.

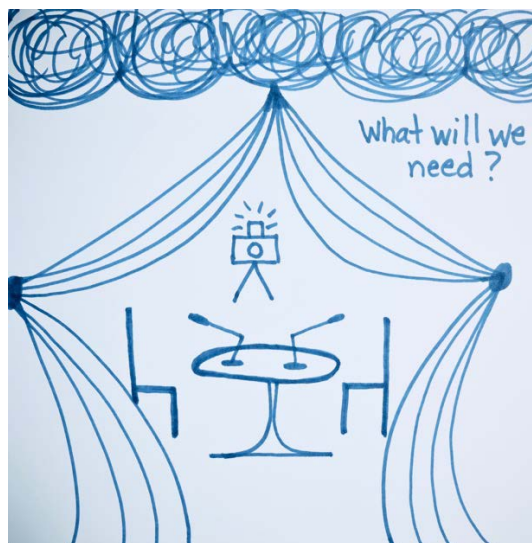


Figure 6. What will we need?



Figure 7. Who might help us behind the scenes?

Beyond the space and technical equipment needed for podcasting (see Appendix B), we also needed to acquire a domain name for the podcast website and server space to house the website. We opened an iTunes account for the podcast series, and our graphic design colleague created a logo, with theme colours that would tie together the website, iTunes account, and all publicity for the series.

Podcast Series Outcomes

How will we reach listeners?

Initially conceived as a platform for showcasing excellence in scholarly teaching and for extending the reach of educational development efforts to a wider audience, the podcast series both achieved and surpassed its own goals. The main audience we identified for this series were faculty members on our own campus, but we knew that by publishing episodes on our website and making them freely available on iTunes that audiences beyond our campus would have access. We hoped that the podcast series would invite colleagues across departments and disciplines to learn about some of the finest teaching practices right there on our own campus, and so inspired, seek out colleagues within and beyond their areas to talk about a variety of teaching and learning approaches, and maybe try them in their own classrooms, labs, or lecture halls. We never imagined that the series would attract the global audience that it did.

After the pilot season resulted in over 1,000 downloads in the first few months, the project was approved for a second season, and subsequently a third season, which was released in 2018. Data analytics collected through the podcast website indicated that the listenership reached across Canada and far beyond, into all English-speaking countries throughout the world, as well as nations where English is not an official language, such as China, Japan, Italy, and Saudi Arabia, to name a few (Blubrry Analytics, 2017). Qualitative feedback on the series informed us that some groups of faculty members were gathering to listen to episodes together, in order to then discuss the featured teaching approach (Email correspondence, 2017). Others reported that they were “binge” listening to entire seasons at once (Email correspondence, 2017). Just weeks after the first episode of season three was released, the total number of downloads for the series had reached nearly 4,000 (Blubrry, Analytics, 2018). These outcomes surprised and pleased me. However, these statistical data and incidental anecdotes do not provide a complete picture; they suggest the need for systematic investigation of the impacts the podcast series has had on faculty development and teaching practices at the site of the podcast’s origin and beyond, to the national and global reach it achieved. I discuss potential research questions for such inquiry in the conclusion of this paper.



Figure 8. How will we reach listeners?

Opening the black box of podcasting...

I have great respect and admiration for radio and podcast programs that do this work well. The podcasters I admire most combine creative and technical savvy to produce engaging narratives. They developed those skills through practice and experience, and in some cases formal education. Podcasting, unlike professional radio broadcasting, has developed from among self-taught amateurs who cobbled together sufficient skill to start their first podcast. Within the field of faculty development, we are a small number who create and produce podcasts about teaching and learning in higher education.

While I consider myself an amateur podcaster, still in the process of developing these skills, I have managed to open, peer inside, and tinker around with what might be thought of as the black box of podcasting. For faculty developers who are interested in trying out this medium and method of engaging our faculty colleagues in reflection and conversation about teaching practice, I share the following insights from my own experience. (See also Appendix A: Considerations when planning a podcast series.)

- Podcasting is part preparation, part letting go. With any creative endeavour that depends on the spontaneous contribution of others (i.e. feature guests), podcasters can only plan and control so much. Sometimes the guest and host connect beautifully and the conversation flows effortlessly. Sometimes a story is rich with insight and sparkles with soundbite gems. When that does not happen, editing can help to improve the raw footage, to a degree.

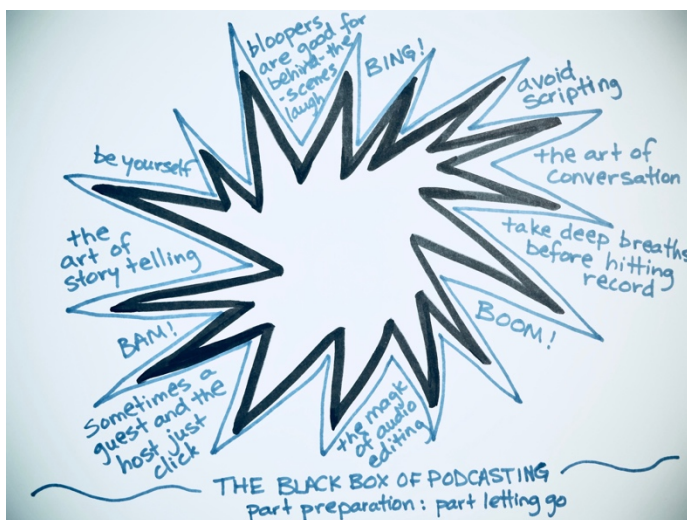


Figure 9. The black box of podcasting.

- There is an art to storytelling and an art to conversation. Consider who in your pool of potential feature guests has mastered these arts, or come close to mastery. They will likely help create the most engaging podcast episodes.
- Podcasts are made for conversations; as much as possible, avoid scripting the conversation. However, scripting the “intro” (introduction) and “outro” (closing remarks) provides signposts for the listener and, depending on how it is done, can develop into a signature for the series, which returning listeners may appreciate.
- Bloopers are bound to happen. Keep the recording rolling and enjoy them for a good laugh behind the scenes with your production team or departmental colleagues.
- Before engaging the record button, take a few deep breaths. It will calm your nerves and may help your guest to calm his/her nerves as well.
- Be yourself. Listeners will come to recognize your voice and your style. Those who like your voice and style will likely become return-listeners or subscribers. Those who don’t will find the content they enjoy elsewhere, or they will create their own podcast to fill a gap in the community, which I encourage.
- If the idea of creating a podcast excites you, take the risk. Even if you decide not to publish your episodes, you will likely learn from the process, which may prepare you for producing something better, that you do wish to share.

Conclusion

In this article I have provided an overview of the brief history of podcasting as a communication medium and as a pedagogical tool. I have identified a gap in scholarship on podcasting as a medium and method for faculty development. By sharing a behind-the-scenes story of a podcast series on teaching excellence in higher education, I hope to have elicited reflection on how podcasting might serve faculty developers as a platform and approach to supporting the development of reflexive practice on, collegial exchange about, and innovations in teaching and learning.

While some of the strengths of podcasting also present challenges², through my experiences co-creating and hosting the Canadian university podcast series discussed herein, I have been persuaded that this medium and method for faculty development has significant potential, not only for extending the reach of faculty development, but also deepening its impact. Future research is needed to inquire into the process in which faculty developers co-create podcast episodes with professors about their teaching practices.

Questions for further research include: Does a podcast production process support academics' development as postsecondary teachers? If so, how? What is going on for the featured guests as they prepare for their respective recording sessions through the one-on-one pre-recording meeting with the faculty developer and podcast host, and through their preparatory reflective writing and thinking? To what extent and how do these preparations impact faculty members' understandings of their teaching practice and/or their teacher identity? When faculty members listen to such podcast episodes, post-production, are their reflections, teaching, and curricular practices further developed? How does the cross-disciplinary nature of the podcast series impact its faculty listenership?

References

- Abel, J. (2015a). *Out on the Wire: The Podcast*. Retrieved from <https://jessicaabel.com/podcast/>
- Abel, J. (2015b). *Out on the Wire: The Storytelling Secrets of the New Masters of Radio*. New York, NY: Broadway Books.
- BBC News. (2005). "Apple brings podcasts into iTunes." BBC News Online. June 28, 2005. Retrieved from <http://news.bbc.co.uk/2/hi/technology/4631051.stm>
- Bell, S. (2017). High Impact Creative Pedagogy Using a Maker Model of Composition. *The Journal of Faculty Development*. 31(1): 19-24.
- Blubrry Analytics. (2017). Data analytics software used by the Canadian University teaching and learning centre to track podcast listenership.
- Canadian University Podcast Website. (2017). Podcast series on teaching and learning in higher education. Canada.
- Copley, J. (2007). Audio and video podcasts of lectures for campus-based students: production and evaluation of student use. *Innovations in Education and Teaching International*. 44(4): 387-399.
- Email correspondence. (2017). Email messages sent from listeners through the Canadian university podcast WordPress blog site.
- Essex, C. (2006). Podcasting: A New Delivery Method for Faculty Development. *Distance Learning*. 3(2): 39-43.
- Evans, C. (2008). The effectiveness of m-learning in the form of podcast revision lectures in higher education. *Computers & Education*. 50(2008): 491-498.

² Given that portable devices and podcast applications are now ubiquitous in many contexts, the medium of the audio podcast permits freedom of activity while listeners engage with an episode. This convenience may be a significant factor in the value of podcasts for faculty development. Inversely, the audio nature of a podcast excludes the hearing impaired from accessing it. Some podcast series address this issue by posting episode transcripts online, but the convenience of portable audio content is not salvaged in this adaptation.

- Frydenberg, M. (2008). Principles and Pedagogy: The Two Ps of Podcasting in the Information Technology Classroom. *Information Systems Educaiton Journal*. 6(6): 1-11.
- Geoghegan, M. W. & Klass, D. (2005). *Podcast Solutions: The Complete Guide to Podcasting*. New York, NY: Springer-Verlag.
- Kern, J. (2008). *Sound Reporting: The NPR Guide to Audio Journalism and Production*. Chicago, IL: The University of Chicago Press.
- Lamonica, C. & Gee, J. (2017). Conference presentation: Podcasts That Matter – Expanding the Reach of Our Center. POD Network Conference 2017. Montreal, QC
- Let's Talk Teaching Website. (2017). Podcast series on teaching and learning in higher education. Centre for Teaching, Learning, and Technology, Illinois State University. Retrieved from <https://ctlt.illinoisstate.edu/podcast/>
- McGarr, O. (2009). A review of podcasting in higher education: Its influence on the traditional lecture. *Australian Journal of Educational Technology*. 25(3): 309-321.
- McLoughlin, C. & Lee, M. J. W. (2010). Personalised and self regulated learning in the Web 2.0 era: International exemplars of innovative pedagogy using social software. *Australian Journal of Educational Technology*. 26(1): 28-43.
- McLoughlin, C. & Lee, M. J. W. (2008). The Three P's of Pedagogy for the Networked Society: Personalization, Participation, and Productivity. *International Journal of Teaching and Learning in Higher Education*. 20(1): 10-27.
- Oxford Living Dictionaries. (2018). "podcast" in *The English Oxford Living Dictionary*. Retrieved from <https://en.oxforddictionaries.com/definition/podcast>
- Ricks, B. (2015). Create your own podcast: What you need to know to be a podcaster. Microsoft Windows, How To. Retrieved from <https://web.archive.org/web/20151225095312/http://windows.microsoft.com/en-au/windows-vista/create-your-own-podcast-what-you-need-to-know-to-be-a-podcaster>
- Ridley, M. (2016). Making Radio: Using Audio for Student Assignments. *The Teaching Professor*. 30(7): 5.
- Teaching in Higher Ed. (2018). Podcast series on teaching and learning in higher education. United States of America. Retrieved from <http://teachinginhighered.com/episodes/>
- TWIT. (2018). The Story of TWIT. *This Week in Technology*. Retrieved from <https://twit.tv/about/the-twit-tv-story>

Appendix A: Considerations when planning a podcast series

1. What is the purpose of the podcast series you want to create?
2. Does your podcast offer something unique, that has not yet been done in the podcasting world, or within your field of specialization?
3. Who is (are) your audience(s)?
4. How will you engage the audience?
 - a. Consider the faculty development implications for your featured guests and your audience
5. How frequently will you release new episodes?

6. What is the ideal length of each episode for your series?
 - a. How long should each edited interview be, and therefore what time limit should you give to each recording session?
 - b. Remember the total length of each episode needs room for an intro and an outro, and possibly some additional soundscapes, music, etc.
 - c. A natural speaking speed is about 144 words per minutes; this information helps to guide recording time, interview time and focus, and audio editing.
7. How much time will you need to complete each episode?
 - a. Consider that 1 minute of finished audio time takes about 10-15 hours to produce (start to finish of the process), especially for beginning podcasters.
8. How much time will you (your team) need to sustain the podcast series program?
9. How long or for how many seasons would you like to run the program? You may not know the answer to this question when you start the process, but it's valuable to consider along the way.
10. What are the ethical implications of your podcast series?
 - a. Consider the intellectual property rights connected to different elements of your podcast episodes' content.
 - b. You may need to consult collective agreements.
 - c. Media release forms will likely be needed.
 - d. Are the music and sound effects you use 'podsafe;' that is to say, are they open access, and/or creative commons licenced, or are they copyrighted?
11. Who in your team or beyond have the technical skills required to realize this project? Or are these skills you and your team plan to learn for this project?

Skills needed include:

 - Audio recording, editing, and producing
 - Website design and maintenance
 - Graphic design for promotional materials
 - Photography and photo editing
 - Social media publicity
12. Will you record exclusively in studio, or will you take your podcast "to the streets"?
 - a. The advantage of studio recording is consistency of sound quality, and minimizing of background noise
 - b. However, some podcasters and podcast listeners enjoy the authentic soundscapes of recording "in vivo," wherever your interviewees may be found.

13. Who will host your show?
 - a. one main host,
 - b. rotating hosts,
 - c. guest hosts
14. What platform(s) will you use to distribute your podcast series (website, iTunes, SoundCloud, Podster, etc.)?
15. How will you track listenership and subscriptions to the podcast series?
 - a. Choose a data analytics application that provides the information you want to collect and is compatible with the platform(s) you are using to distribute your series.

Appendix B: Space and equipment needed to produce a podcast

(preferences may vary)

1. A quiet space (for in-studio recording)
2. High quality audio recorder(s) - for in-studio set-up and/or mobile recording
3. High quality microphones - for in-studio set-up and/or mobile recording
4. Pop filters for the microphones (optional)
5. Headphones
6. Microphone stands - for in-studio set-up
7. Audio editing software such as Audacity (free, open source) or Adobe Pro Suite (proprietary, higher quality)
8. A high quality DSLR camera to photograph interview guests (create visual content for the website, iTunes account, and promotional materials)
9. Computer server space sufficiently robust to store relatively large audio files and to house the website.

Appendix C: Examples of faculty development podcasts on teaching and learning in higher education

Let's Talk Teaching Website. (2016-present). Podcast series on teaching and learning in higher education. Centre for Teaching, Learning, and Technology. Illinois State University. USA. <https://ctl.illinoisstate.edu/podcast/>

Teaching in Higher Ed. (2018). Podcast series on teaching and learning in higher education. USA. <http://teachinginhighered.com/episodes/>

Appendix D: Other Resources

- Abel, J. (2015). *Out on the wire: The storytelling secrets of the new masters of radio*. New York, NY: Broadway Books.
- Biewen, J. & Dilworth, A. (2017). *Reality Radio: Telling True Stories in Sound, 2nd Ed*. In association with The Center for Documentary Studies, Duke University. Chapel Hill, NC: University of North Carolina Press.
- Charney, T. (2017). *How to Hook Your Podcast Audience*. *NPR Training*. Retrieved from <http://training.npr.org/blog/how-to-hook-your-podcast-audience/>
- Essex, C. (2006). Podcasting: A New Delivery Method for Faculty Development. *Distance Learning*. 3(2): 39-43. While this Essex (2006) article is somewhat out of date, it includes a section on podcast production, which provides basic information about equipment, software, and procedures for creating a podcast, and a section with six tips for better podcasts.
- Kern, J. (2008). *Sound Reporting: The NPR Guide to Audio Journalism and Production*. Chicago, IL: The University of Chicago Press Books.