

Transcript: Hannah Hethmon podcast

SUMMARY KEYWORDS

audio, people, stories, podcast, story, working, listening, curating, sound, exhibition, transcripts, organise, talking, hear, collect, programme, storytelling, travelling

SPEAKERS

Hannah Hethmon, Lucy Jamieson

Hannah Hethmon 00:01

All right. Welcome to another arts marketing festival podcast. Today Lucy Jamison, head of programme at the AMA is talking to Podcast Producer Hannah Hethmon from Better Lemon Creative Audio about podcasting for connection. As well as talking about her work for Museum on Main Street, a programme of the Smithsonian Institute travelling exhibition service, Hannah shares practical tips for producing a podcast, finding the story in disparate content and the importance of empathy in storytelling. Check out betterlemonaudio.com to hear Hannah's work and her directory of podcasts by cultural nonprofits. But for now, let's hear Lucy and Hannah's chat.

Lucy Jamieson 00:42

Alright, so Hannah Hethmon - welcome. I'm really pleased to be speaking to you today. Would you like to introduce yourself?

Hannah Hethmon 00:52

Yeah, so I'm Hannah Hethmon. I am a Podcast Producer specialising exclusively in my own tiny little niche of podcasting for museums, history organisations and cultural nonprofits. I'm originally from the Washington DC Greater Area, but I'm now based in London.

Lucy Jamieson 01:12

Great, thank you.

Hannah Hethmon 01:12

Oh, and my company is Better Lemon Creative Audio, I should say my company name shouldn't I.

Lucy Jamieson 01:16

You should definitely say your company name?- yes that's Lemon Creative Audio. So we're going to talk about a six-part Podcast Series today commissioned by the Smithsonian Museum. And that was part of their Museum on Main Street programme. And the programme brings together Smithsonian's exhibitions and brings them to small towns in America, as I understand it, and it funds community-led activity around the exhibition as well. And part of this was the collection of Audio Stories that you worked on, which is where you come in. Is that right?

Hannah Hethmon 01:55

Yeah. So I come in after the collection of Audio Stories. So Museum on Main Street is a programme of the Smithsonian Institution travelling exhibition service, which is SITES for short, which is a department of the Smithsonian institution, and Museum on Main Street came about when 25 years ago, actually they had their anniversary this year. The travelling exhibition services (SITES) was really focused a lot on taking exhibitions abroad and bringing major exhibitions to you know, the great Smithsonian Institutions, primarily in DC. And so they wanted something that could reach smaller communities who don't have a large institution or can't afford to bring a blockbuster show to their town. And so each exhibition travels around, one State at a time. So they work with the State Humanities Councils, which is a big deal in the US and travels around for six weeks at a time to each of these small towns, and they'll often install it in like a church. I went to one that was in a church, or they'll install the exhibition in a gym. And so they get money and funding to not only make that happen, but develop free programming around it. This is really a catalyst for cultural growth in these towns.

And so part of that is collecting stories. And that's often done with partners on the ground. And so when I come in about a year ago, there's this website - Stories from Main Street with the same name. And the programme story collecting has been going on for a long time. And they have 1000s of little tiny, mostly anecdotes, in some cases from people around the country, one to two minutes, some of them are longer. There's a few that are 15 minutes of varying audio quality from horrible to really, really great professionally done. And at the time, I was actually talking to Nancy Proctor at the Peel Centre in Baltimore, Maryland. The Peel is the oldest purpose built Museum in the United States. And she had a similar, they had worked with her organisation Museweb had worked with Smithsonian on collecting these stories. So Museweb has been integral in this whole process as well to make sure they get credit. And she was actually talking to me about a project for The Peel. And so I put together this whole proposal about using their little Audio Stories to make something bigger. And that actually never got off the ground. But she was talking about it to the Smithsonian. And they were like, 'We want that for us, too'. So this is really exciting for me at the beginning of launching my business. And so basically, they said, We have all these stories. Let's make a podcast and kind of gave me free rein. And that's really how it got started.

Lucy Jamieson 04:30

Oh that's amazing. So how did those stories come to be in the first place? Had they been collected over a long period of time? Did they collect them with an idea of what to do with them? Or were they just collecting them as artefacts do, you know?

Hannah Hethmon 04:45

I don't think there was too much of an idea of what to do with them. They knew they wanted to collect stories and they knew they wanted to focus on storytelling, which is actually pretty innovative. You know, before we've all been thinking about storytelling as this kind of buzzword They were like, Let's collect the voices of everyday small town Americans. These aren't people you hear from a lot, right. And so these have been collected for many years. But most of the collection that I used is in the last few years. And so they were on a website Stories from Main Street, you can search through them, you can see that they're transcribed, you can play them. So they're, they're in there, people can look

through and find and use them. But as with any kind of online collection, you know, for example, objects, how many people are actually going on and looking through your collection of teapots, you know, no offence to digitise collections. And so the idea was to make these more accessible to make them more entertaining, to kind of package them and present them and curate them to use a buzzword in a way that the average person who isn't browsing around on Oral History Collections can get involved with and enjoy. And again, hear the voices of everyday Americans, and hopefully, you know, develop connections and understand them.

Lucy Jamieson 06:02

Okay, yeah, that makes a lot of sense. I mean, I've, I've listened to a couple of the podcasts, I've listened to the first two episodes. And like I was saying to you before, and I've really been enjoying them. And what I really love is, is the kind of is hearing those individual stories and hearing that kind of thread. And I think what's something we haven't we haven't talked about yet or haven't said is that there is a real strong theme of water that runs through the stories. So they're all kind of themed around water.

Hannah Hethmon 06:35

Yeah. So the first series is based on the exhibition Waterways, I should say. So it's a specific exhibition, and around that they did a particularly large amount of storytelling. So the second series will be a different theme. The first series was all themed around the Waterways exhibition.

Lucy Jamieson 06:53

I see. Okay, all right. So what I was wondering was how you go about taking the audio that already exists with a kind of a concept or theme of water, but weaving them all together, because what you've done is edit them all together and create these really interesting stories with a kind of a narrative that continues through. So how do you, how do you even begin to do that?

Hannah Hethmon 07:19

It took me a lot of time, there was a huge learning curve to what to do with all this audio. At first, I started looking through them in a spreadsheet. And then I realised it was easy just to go from the front end. And you know, I had no, no idea what to do, we had about 1500 clips of audio to work with for this story. And so what I started off by doing, once I got the hang of it and figure out what I wanted to do, the process that ended up working for me was just listening to every single story. And taking any that I liked and sorting them into six Google documents by transcript and then putting the link to the actual audio as well trying to keep everything organised. And so I would just find one, I'll be like, okay, here's what's what, and just start sorting them. And I had an idea already of what themes worked, I had an a rough idea of what kind of themes I wanted to explore. But of course, the stories, push their own themes, right? Because as they emerge, you saw what there was more on conservation, less on identity, and so on.

And so I started sorting them into about six Google Docs with the transcripts, and then I had pages and pages and pages of transcripts of little stories organised with the audio clips, so I could find them at the same time. And then I went through and I opened a new Google document, and I just started copying over one story at a time looking at like, how do I want to start this story? Where do I want to begin writing a little script, finding another story, writing a little script, finding a story, ah, this is how I want to

end this are sort of, almost as if I was building a collage, I think would be the kind of art form that makes the most sense if you had a bunch of pictures, and you're kind of putting them out on the table and going okay, that one I think would go nicely with this one moving it over, I need to cut this one a bit. So making a note to cut it, you know, and so on. And just kind of roughing it out until I saw that there was that that narrative and so trying to look at each story as a piece of a larger story. And so trying to find the end to a story on play. Right. So what suggests a finality of play so maybe it's someone getting old or reflecting on their life before so kind of trying to find that sense of time and narrative between the seemingly disconnected pieces?

Lucy Jamieson 09:37

Yeah, because what really jumps out when listening to the podcast is the different, different people who are featured, the different voices we hear and like you say there are, you know, there are young people there are children, there are people coming towards the end of their lives. There are people kind of looking back and talking about what they thought they would be doing when they were in school and what they ended up doing. And so there are people at very different stages in their lives, which kind of really brings out the kind of the human aspect. So when you're looking, talking about your process of looking at all these different stories in a Google Doc, is it difficult to kind of still kind of connect your planning process with the, like, the real kind of essence of the stories and the people? Was that simple? Or is there sometimes a disconnect? I'm just wondering what that process was like to do.

Hannah Hethmon 10:37

Yeah, it can be really hard to work with text when you're working with audio. So I do find that having transcripts is a really good way to organise a lot of audio. So having these clips and I would listen to them a few times and go back and listen to them if I needed to check. As I was working just to listen for the emotion, listen for the tone. As I was originally selecting which ones I liked, and which ones I would put in my kind of dump pile these, you know, Google Docs, I was listening for stories that that had that emotional appeal that had a certain something, you know, that had a bit of story in them, that could be then pulled out and extended with a bit of narrative. Yeah, it was, I mean, because they're short stories, it actually wasn't too difficult once I had a system in place. But it took me a long time to develop a way to kind of grapple with these I got a little bit overwhelmed. It took me a lot longer on this project than I should have. I kept putting things off because I was like, I don't I don't know how to organise all this. So once I got organising the material, and that's really important. It was easier to pull it out. And I think it's kind of like curating, you know, if you have 1000 objects, how do you choose the ones that best tell, not just the story that you want to tell, but maybe a story emerges out of them as you start sifting through them. And then you find more objects that tell that same story, and so on. And so the kind of the objects in the in the stories kickoff what the theme will be, but then you find more stories to fit that same theme. So it kind of Yeah, it all works together.

Lucy Jamieson 12:08

Yeah. So it kind of feeds itself in a way.

Hannah Hethmon 12:12

Yeah, it kind of felt like it's, Yeah, it was just finding the story that was already there in a way or kind of bringing it out.

Lucy Jamieson 12:20

Yeah. Yeah. I mean, apart from anything else, it sounds like such a privilege. And it's such an exciting thing to have access to all these stories as well. Through and mean, the Smithsonian Museum just seems like an incredible place. It seems to me sort of like a, I don't know, I suppose I equate it a little bit with the like, the British Library or somewhere, we're just having these incredible...

Hannah Hethmon 12:46

Yeah like x 17. Yeah,

Lucy Jamieson 12:48

I mean, that's just incredible. And, obviously, you know, the US is a big, is a big place. And so you've got this kind of collections of these things that are spanning this enormous kind of geographical space. So yeah, it just seems like a real, like, a real privilege to me. And when you said he kind of got a bit overwhelmed by the amount. How did you, how did you deal with that overwhelm? Well, how did you manage that?

Hannah Hethmon 13:13

Just bit by bit this is I think, starting any large audio project can be really overwhelming because you like maybe you have like five hours of unedited audio, as you'll find when you get to editing these, these episodes. Um, and just starting to chip away at it, just listen, cut bits of transcript into the right sections and have a transcript be able to kind of start massaging things or cutting pieces up or moving pieces around. I like to take physical notes to just help me sort through stuff, just working in multiple mediums. So I have my audio, I have my text. And I have just notes, handwritten notes, or scribbles or diagrams to help me kind of start making associations between things. I think that's the important thing is to realise that one story has something in common with the other story. And then and then maybe making a note of that, and then going back and trying to create that transition with the narration. And I mean, that's a nice thing of having a semi scripted show, is you can, you don't have to just let the object speak for themselves. It's not the white cube theory of curating right, it's the more the History Museum, you know, we just put the whole panel on the wall kind of thing, the text, but we're, we're drawing the connections out, we're creating the links and the transition. So we're, we're guiding people step by step to each story, no one has to make that transition on their own. Yeah,

Lucy Jamieson 14:39

I think that's, that's a really good point. And it's an important point as well, because the thing about our podcast as well, which is what you're creating, you're creating a series of podcasts. And that is like the word you used as a kind of a curated journey, really, and what what you do is you take the listener on a journey And what I really felt when I was listening to them was, they're, they're quite beautiful and, and they kind of they take you on a, almost like a, you know, like a water journey as well, there is sort of meanders and there are little bits where it kind of opens up into something a bit more a bit sort of deeper, a bit more sort of, you know, profound, and then you kind of come back to the nuts and bolts of somebody's life. So you're really taking the listener on a journey. And I just wondered, how you how you as, as the person who's editing these and putting these together and curating them? How do you

kind of take those emotional cues? And how do you actually, what are the techniques you use in a podcast to make people feel things, I suppose is what I'm asking.

Hannah Hethmon 15:51

Yeah, I really like to make people feel things if I make people cry for any reason, like, my job is done. Like, I love it. If I feel like that episode of anything is gonna make you cry. I'm like, Yes. Because I think well, first of all, we, you all might think, well, it's only audio. So you're kind of limited. But actually, having only audio means it's only someone's voice, you're not distracted, by the way they look, you're not distracted by their environment. It's just that really, really essential, basic connection of the human voice. And there's so much emotion that is coded in the human voice that we can hear if we're not seeing someone, and also, the whole waterways exhibit. And this, this is coming out of any stories, water is so nostalgic, it is so nostalgic, everyone has a story about how they connect to water or something that's happened with water, even if it's early on one episode, there's a story of a woman playing in the cow pie mud puddle in, in the Midwest, where there's no lakes or anything. But she's played in the puddle in the, in the field, right. So that emotion in that is there. So when you signal with, I use a lot of water soundscaping, so when you signal with a splash, or someone laughing, or the trickle of a stream, or the ocean wave crashing at night, and then birds and stuff like that, you trigger people's own personal memories and emotions and feelings. And so I think different people are going to have different reactions to it. But for me, I just, I layered in sounds and adjust to the timing and the music until it made me feel that something inside me where I remembered my stories, and you're really wanting people to just have a moment of almost kind of escapism while they were enjoying these stories and have access to I think this is important for listeners.

The America that you see on the news and stuff like that it's so different from it's so big, right? And it's so massive one thing, and when you live there, and you go travel and you meet people in small towns, especially like work in public history museums, everywhere has its own individual character, and there's so much and there's just something that something, Americanness that just for me is really special that you just meet people, and there's a special character and sense to every place and the nature and the landscape is so big and so beautiful. And so variety. So I want to like really bring that out. So you had that feeling of connecting to people's stories as if you were there with them in a way through the sound.

Lucy Jamieson 18:27

Yeah, I really like what you're saying there. And there was an episode that I listened to. And there was a guy speaking in it. He just he really got me, you know, he really, you know, I was really, I was really there. And I was with him. And I wanted to know more about him. And he, I think I remember his name is Nicholas Alfonzo. And he was from Louisiana.

Hannah Hethmon 18:52

The crabber from Louisiana.

Lucy Jamieson 18:53

And he just kind of exuded such joy at what he'd ended up doing, and I think he started off talking about, you know, what he thought he was going to be doing when he was in school. And he thought, he

was very into sports. And he thought that was the path he was going to follow. But actually kind of he had this calling towards the water. I probably made that sound more romantic than it was.

Hannah Hethmon 19:19

Some of the water men are really cool.

Lucy Jamieson 19:20

Aren't they just that there's something there's something very romantic about it. And I mean, he just seemed the happiest guy and he was talking about his life on the water and how his happiest moments were with his family on the water, you know, and he's a crabber from Louisiana. And I was just Yeah, I was just really there with him. So yeah, I think you do get those just those small stories, those kind of small individual stories, which somehow when you're listening to them in your podcast, are really elevated and there's something more kind of like romantic and profound.

Hannah Hethmon 19:57

I think that's because when you're listening to audio when your listening to stories or documentaries we either hear from famous people or people who are suffering. And so we rarely hear, or someone who's gone through something amazing, right? Or something amazing is happening to them. We rarely hear from everyday people who are just doing their everyday life with absolutely nothing remarkable going on. No big change nothing. Because story begins with change, right? A great story begins with a change. So to find someone who hasn't changed, and has been doing the same thing for 50 years, wherever, or you know, there's not often that that that gripping story. But I think because these are such small snippets, rather than telling their biography, which may be interesting may not be, we're just accessing a moment in their lives. And there's this moment of emotion really, or of memory for them. So it's just these memories.

And I think, I think having those small bites, it's almost like a montage in video or something where you just see people doing something, and the collective action and movement of it is nostalgic and evocative of something greater than just us, you know, but at the same time, it's individuals. And so I think that happens in the audio, because you have these everyday people who could just be you or me, not you, it could be me, I'm American. But um, but you know what I'm saying? Like, they're just real people who do in their real thing. And we've just caught them at this one moment. And we know nothing else about them, which is also kind of romantic as well. Right? If you heard him describe his whole life story, it might be interesting, and it might be boring. And maybe there's something about him you wouldn't like, I don't know, but you access them at this just one moment. And it's tantalising?

Lucy Jamieson 21:44

Yeah, that's a really good point. And I think I read something that you've written somewhere about these times at the moment, are increasingly kind of, we're increasingly divisive, the world is increasingly divisive. And at the moment, you know, maybe podcasts can play a part in kind of bridging the divisiveness and bringing us together. And I think what you were just talking about, speaks to that in a lot of ways, and can really kind of take individual stories, and make them, elevate them and make them powerful, as well, and kind of help us connect with empathy, I suppose. So how, with that in mind, what are the techniques that you can use when you're editing to kind of help with that?

Hannah Hethmon 22:29

I mean, I'll be honest, technically, there's not much to it on this on this series. And I, you know, do a bit of sound engineering, just a quick pass. So some software, nothing fancy to clean up the audio, some I had to throw out for various reasons, you know, some of the audio is not as nice in this series. And that's okay, because it's short, but, um, I think the music and the sound effects help compensate for that as well. And the transition. Um, but yeah, I use Hindenburg editor, which is really great for putting together complex stories because they've got a clipboard. So I can organise all my clips and label them and then I can pull things out and, and go back and forth, hearing it right and listening and getting the audio right. And I spent a lot of time reading the narration and making sure that that conveyed the emotion I wanted to convey as well. So I think a lot of it was in the planning and then assembling it and just listening through a lot of sound effects and going this sounds right, this doesn't sound right. I use freesound.org as well. Yeah, just find the right noises. So I spent a lot of time working on finding just the right noises. I don't think I don't think you've gone to the episode where there's a tree falling on this sky in the river.

Lucy Jamieson 23:44

No.

Hannah Hethmon 23:44

It's been a lot of time working to find just the right noises that would sound right, cuz he describes the sound as like elephants trampling. And then it turned out to be a tree. So he describes the sound of a tree falling, but he didn't realise that it was a tree falling, he thought it sounded like something else. So I spent a lot of time trying to find just the right sound that would that would convey that. I don't know if it's important. no-one notices maybe. But it really was important to me.

Lucy Jamieson 24:11

It would be important at the end result. Yeah,

Hannah Hethmon 24:15

yeah. I think hopefully people won't notice too much What's going on? They'll just get kind of lost in it

Lucy Jamieson 24:19

Yeah, exactly. And also, I think maybe we kind of, we sort of hear what we what we want to hear as well. So it might you know, there might just need to be a suggestion of something and we get that and we'll fill in the gaps with our mind. And I think that's the really nice thing about audio as well. Because I've been I've been wondering why I've been listening to so much audio especially since this whole kind of lock down period too and I really found that I don't know about you, but I really found that I was my concentration at first was pretty shot and I wasn't reading much and I like to read, but I didn't have the concentration to read or the attention span, but audio was like really kind of really nice and really comforting and

Hannah Hethmon 24:29

You build out the world, it's kind of like reading, it's kind of like reading a book. You know, I remember when I first read the Harry Potter series, and I knew what everyone looked like, and other movies came along, I was like, that's not what it looks like. Um, and you know, with some of these stories, there's one of a woman standing at the ocean, just talking about what it's like to watch the ocean come in and out and on your toes. And I'm realising now, like, I know what she looks like, and I know what the water looks like, and I know what that looks like. But I've been I've never seen it. But I have built a complete picture of her in my head. I feel complete pictures of almost every story, even though I might not know what they look like. And so I'm, I'm, it's almost like you get to participate in the process more than if it's TV, or, yeah, or just like video because they're doing everything for you. But with the audio. Yeah, you get to help create the world that you're listening to. So it's engaging and mentally, like you respond mentally in a way that you don't respond mentally to watching video,

Lucy Jamieson 26:05

Yeah, I agree with that. And it's immersive as well, because you do exactly those things that you said you start to build a physical picture, or a mental picture of, of that world. And I mean, I, I have an idea of what I know exactly what Nicholas Alfonzo looks like. And where he lives in Louisiana, just from listening to him for a few minutes. Because that was so evocative, really. So I suppose what I'm thinking is for the people who are listening here, they're probably working for arts organisations, and they might have, they might have an idea of creating a podcast for their, for their organisation, whether it's, you know, a museum, or an orchestra or an Art Centre, or whatever it might be. They might just want to do it for fun. What would your kind of top tips be? What would your top pieces of advice be, if you just want to kind of get started with a podcast?

Hannah Hethmon 27:13

Yeah, I mean, there's, you know, two, two ways to go about it there is if you already have content, like we're talking about now. And in that case, I would just say listen to what you have and take notes. And think about what the story is always think about what the story is, not what the topic is, what the story is. And the same thing, if you're creating a podcast, from scratch, where you can be interviewing people, think about what content you have, and you might have your topic right, let's say the topic is waterways in small town America. But where's the story? What's the angle that you're going to take? How are you going to make this unique? How can you use audio in a way that you can't maybe use anything else? In this case, only because it would have been prohibitively expensive to do high quality film of everyone to make a documentary, right. But collecting little audio is easy. Easy peasy.

Yeah, I mean, in terms of content, that and I think one of the things that I didn't bring up before, that's important when thinking about crafting your story, is this thing called a ladder of abstraction. So imagine the example I read from book called Story Craft was a story about people on a rafting trip that goes wrong in a river somewhere out west. And the big picture is the West, right. And so we're talking about the West and that rivers are big and dangerous, and that people go on rafting, you're very high above and that they went on this story, but then you can get down to the individual details of what John on the raft was thinking and feeling and that he hit his hand or something, right. So you can move up and down this ladder of abstraction in your story, to talk about things that are bigger picture, you know, larger context, historical context and get back down to the nitty gritty of what someone was feeling, or

what they said or what they looked like. And so using these helps create depth in your story in a way that is really engaging. So I would say, look up the ladder of abstraction and practice its tenants.

Lucy Jamieson 29:13

The ladder of abstraction, okay, that is a new one. on me, that sounds like it's quite, important fundamentally as well. So that's storytelling, I suppose, are there any kind of tips in terms of what software or tools that you can use?

Hannah Hethmon 29:34

I'm a tech minimalist and that's not because I don't know how to use the fancy stuff. Okay. It is but um, no, but I started off coming from storytelling and museums and then into podcasting. So I'm a proponent of less is more for audio so you can get yourself 100 pound mic, and you can use the audio on your iPhone if you want. Those are really good high quality mics in there. And I love Hindenburg Journalist. for editing, it's like under 100 pounds. It's really, really easy for assembling stories. It is made for Audio Stories, not music, like most platforms. But if 100 pounds is prohibitive GarageBand, Audacity, these are free software, whatever you're already using. In terms of being able to go out and collect story, you can get reporter style mics, like you see people out and about or shotgun mics. These are great ways to collect audio on the go to create collect audio that sounds good in situation. Um, there's this amazing website called Auphonic. And you run your audio through that, and it'll do your sound engineering for you. So that's a great tip and hack. And yeah, I and then I yeah, I'm really taking minimal, so you don't have to have a massive kit. The first episodes I made with the National Archives here in the UK. They wanted to get their own equipment, just they thought they were going to be doing it themselves at some point. And we spent under 500 pounds to set them up with something that would sound professional. And honestly, even today, I would maybe have said let's do less. I've gotten more tech minimal as time goes on.

And now with you know Coronavirus right now and doing remote recording. My top tip is to do something like Zoom or Skype for your call and then wear headphones and then have each person record their own end on their iPhone on their like voice memo app on the table in front of them. And you will get in person sound for each person. And then you can put those together however you like. And that actually works surprisingly well. And that costs nothing. So it's actually easier to record remotely sometimes. Yeah, and I say use get transcripts and work with transcripts for your audio. That's a great way to organise your, your material maybe if you're doing an interview podcast, you don't have to but if you're doing anything more complex, having a transcript and working with the audio and text at the same time is incredibly helpful.

Lucy Jamieson 32:07

Some really great tips there. And so I'm going to repeat some of them as well and we'll include them in the notes but so Hindenburg is one of the tools but you can use things that are free like Audacity and GarageBand or Auphonic - that's a new one on me. Tell me again what Auphonic was, what does that do?

Hannah Hethmon 32:26

Auphonic is a gift from the angels to podcasters. It's a website, it costs almost nothing. It's pretty cheap. You upload your audio and they use an algorithm to basically do some sound engineering. So normalising, compressing, filtering, removing your background noise, especially your hum or your fuzz. I do 90% of my sound engineering through that which any radio producer might gasp listening, but it sounds good. So why spend the time doing it somewhere else? It works for me.

Lucy Jamieson 32:58

Okay so Auphonic is a sound engineering platform.

Hannah Hethmon 33:02

It's our sound engineer algorithm. Yeah.

Lucy Jamieson 33:05

Okay. All right, excellent. But it sounds basically that you can do your own podcasts pretty easily and very cheaply.

Hannah Hethmon 33:14

Plus time.

Lucy Jamieson 33:15

With a few open source kind of applications. But yeah, the time is key. There's I mean, tell us about the planning what are your recommendations in terms of planning to do a podcast or series.

Hannah Hethmon 33:33

I mean, I think time is the big thing. I usually make a seesaw - time, money. You know, you can do it for cheaper, you can do it yourself, but it can take a lot of time. So, you know, for the National Archives episodes that I do that are narration and interviews all mixed together, I can spend, you know, 40 hours on an episode, that's easy. Um, you know, some episodes, These Museum on Main Street ones, I probably spent 10 to 15 hours on them, they're shorter, there wasn't a lot of editing to do, actually. You know, I mean, you really thinking five to 10 hours on an episode is probably gonna be a good place to start, unless you're doing a simple interview, that you're just kind of cleaning up and putting out there. But in terms of planning, I would say think about what you want, work on a concept. First, come up with your concept, come up with the story, not even the story you want to tell, but like what will your podcast be about? Can you describe it one to two sentences in a way that people go, Oh, yeah. I'd love to hear that. That sounds great. And then what do you want people to feel when they listen to your podcast? What do you want the outcome to be? Do you want people to be more aware of something? Do you want them to change the way they look at something? Do you want them to just be completely transported for half an hour Do you want them to, I don't know either come up with the kind of outcome not in we want to do this but and we want someone to feel this. We want this to be their their reaction to the show. And this is the impact we want to have on them and then go back and think about what stories you want to tell.

Lucy Jamieson 35:05

Good advice there. I think that's going to be really useful for a lot of people actually. So, what's next for Hannah Hethmon and Better Lemon Creative? What sort of projects that are in the pipeline? What are you doing next?

Hannah Hethmon 35:22

Well, we are planning series to have museum Stories from Main Street. So I can't tell you much more about that. But I will not be the voice of season two, which is pretty exciting. got someone else. I will be the Executive Producer. So I'm still working on of National Archives on the record at the National Archives as a show I've been working on for a long time. And we just released a new trailer today, which will not be today when this airs, but by the time this airs, the whole series should be out as a mini series on heroic deeds, which is not going to be what you think it is. You've got some very unconventional heroes, including some public health people. And I'm still working on the Vagina Museum podcast, which has been delayed by Coronavirus, but we're getting back to it. I've got some other cool stuff going on. That I can't talk about yet. But yeah, just more podcasts from museums and cultural nonprofits in the UK and in the US. Maybe some audio tours. We'll see.

Lucy Jamieson 36:25

That sounds really exciting. Well, you've got loads on your plate, and I'm really glad to hear and they sound really good. They sound like really great projects as well. Really interesting. So um, yeah, I'm going to urge everyone to certainly listen to the Smithsonian Museum podcast series. They're great. And to tune in for what comes next. So thank you, Hannah.

Hannah Hethmon 36:48

Thank you so much.