

Podcraft, Season 17

Episode 9

Ship Your Show

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 the podcasthost.com, joined by Matthew, as always. How you doing, Matthew?

Matthew: Hello there. I'm very well, thank you.

Colin: How are you? Good, yeah. Still recovering from the podcast show last week?

Matthew: Yeah, it was really good. Really good to go and do stuff with actual humans and now I'm back in my cave for another year.

Colin: Indeed. Won't go out again. It was really good though, wasn't it? I don't know if you're out there listening and you're UK based or even actually there was a lot of our friends from the US came over for it this time around, even from Australia and beyond. So it was really cool to see so many people in a really good event growing up in the UK, I think, for podcasters. So, yeah. What was your thoughts, Matthew? Is it something that listeners should be not listeners, creators should be coming along to, as well as sort of industry folk?

Matthew: Yeah, if they're able. I don't think the event is without its flaws. We'll actually put a report, a full right up in the show notes, which you could check out. Report, nice photo, you calling on stage. We talk about something that I didn't turn up to because I had better stuff on my agenda. But, yeah, that went well. It's great to go to these things at the end. It's important for the industry that they exist and I really enjoyed it.

Colin: Yeah, I think it was good. I think there were a few some of the talks were about there was a wee bit too much pay to play, if you ask me, like in terms of sponsors or exhibitors who just got given a slot and didn't do too much with it. Like, just kind of came and did some kind of fireside chat, which is a wee bit meandering, maybe not many takeaways or actionables or anything like that, but there's some really good sessions too, so I think that's something they'll be improving over time, I'm sure. But, yeah, it'd be great to see more of that kind of curation and making sure that all the talks are really good quality to really attract those those creators back every single year. Because I think that's what's going to grow, isn't it? If we can get more and more podcasters actually turning up, rather than just folk working in the industry. So that's the hope, anyway. But, yeah, it was good fun, good to see everyone. But anyway, what are we talking about this week, Matthew? We did time saving last time around, didn't we?

Matthew: That's right, yeah. Nine tip saving times. I was going to say. I spoke so much the last I can't speak anymore, which is great when you're recording a podcast and now worryingly, I can't say this, I don't know how you say it, I just want to say **** your show.

Colin: Yeah. So it was a talk that I did back in podcast movement in 2018.

Matthew: Actually.

Colin: It was the first time I did this. So what we're going to do today, last time around, if you haven't listened to previous episode, we did nine tips around how to make it much quicker to create your show. Essentially, they were all quite tactical, quite editing based, production based, all based right in that kind of post production side, really. There was a couple that kind of came into pre production or planning, but this time around, it's based around a talk, as Matthew said, nine ways to ship your show more quickly. In fact, no, nine ways to cut the time it takes to ship your show, which I talked on Quester. Quester. Yeah. Okay. We've both both lost the ability now spoke, but yeah, so we've got nine things which improve the workflow, essentially. And most of these, some of them will cross over to what we covered last week and we'll kind of skip past those, but most of them actually are more either mindset type approaches. So things you can think about, things you can kind of change around how you think about your workflow, or are things around planning during recording, or even different ways to actually record a show to cut the time that it takes to actually get that show out there into the world. So that's the whole principle, how to cut the time it takes to ship your show and get it out there in the world. And that was someone we were talking about at the conference, actually, around the fact that it was someone that came out of our census data and out of so much of us talking to podcasters, that the longer you podcast, the more people realize it's just all about consistency. It's all about longevity, resilience, about just getting that show out there every single week. And a huge part of that is just making your workflow as simple, as easy, as efficient as possible, so you can just get it out there and spend your time on the thing that matters. Matthew hey.

Matthew: Which is content.

Colin: Content put you on the spot there and you delivered, as always, one of.

Matthew: These, right, isn't it?

Colin: Content. Yeah, sorry. Go for it.

Matthew: I was having a lot of conversations because we had a rally to booth and I was kind of using that in a sense to just speak to loads of people, loads of different podcasters industry folks. So there was a few conversations with aspiring and early stage creators, which was really cool. When you've been doing it a long time, it's sometimes hard to put yourself back in the shoes of somebody who's just coming into it. So that was really useful, I think, and what I found myself saying, and it was just an idea that I was kind of formulating in my head and it's not groundbreaking stuff. It just ties into this consistency and keeping on going. I was saying to a few folks, when you start a podcast, there is this kind of magic that happens. I would put it between sort of 25 and like 32 episodes, say 30 episodes. When you've been doing a podcast, there's this critical mass of you've got this catalog, which is a nontrivial number of episodes. Now, new listeners every single day see that and they see your list episodes, and hopefully they've all got really compelling titles. You go into your stats and there's always this long list of one or two downloads, this big list, pretty much somebody's grabbed your entire back catalog and they're going through that and then you start to hear from listeners who are saying, like, I've just binged 30 odd episodes. Always find that quite funny. I always make this self deprecating joke that that must have been a great laugh spending all that time with me. But hey, do you not think that so Colin? Again, this isn't groundbreaking, but that critical mass episodes when you get there, it's just like almost like that's you in business now whereas before then you've kind of been chipped away and probably getting nothing back and having doubts as to whether it's working.

Colin: Yeah, totally agree. Yeah, I think that's a lot of what goes into that whole outcome that we found in our census, like, around that if you're 50 episodes plus, you're almost like the option that people chose. So just to kind of give some detail around this, we had a question in there which was, what do you think is the biggest factor in a success of any podcast? And we had things like gear, software, your content, and one of them was longevity, one of them was just consistency. And if you were 50, we broke it down. So that new podcasters, we saw the data they gave, we got the data for people who were between ten and 20 episodes, 20 and 50, and it was the 50 plus episodes. Almost unanimously, every single one of them just wrote down consistency. And that was it. Like the thoughts around gear, the thoughts around software, the thoughts around approaches, formats, all that kind of stuff just drops away. And you realize, I think, as you're saying there, Matthew, just having 30, 40 episodes in your back catalog, it has this magic effect of gives you motivation because you see those downloads, it gives you this bank of people to kind of say, like, what do you like? What do you not like? You get to at that point, you're like, you're honing right in on the style that suits you, the topic angle that suits you really what you do well. And you combine that with honing in on what your audience actually responds to. Well, so there's something around that whole combination of just longevity that gets you there that then powers you into that kind of next phase of growth, potentially. I don't know if that makes sense.

Matthew: Totally. Yeah. And you've got that you're actually then getting hard data, you're getting feedback, you're looking through your stats and you see I've got these three episodes on this particular subtopic of my topic and these do really well. Why is that? What's interesting about that, maybe you then look at your Apple stats or your Spotify stats, where you could then get a sample of where in these episodes are really catching folks attention. So you can hone in on like this stuff is really working. And then the flip side, you've got a couple of episodes that just maybe aren't hitting the mark. You see that when folk are binging your back catalog, they're maybe skipping them. And I've even experimented with I went back and retitled episodes that aren't doing well, and suddenly they start doing well and content is the same. It's just maybe not picked a very good title. So you're just learning all the time that title didn't really work and it's just a constant process.

Colin: Yeah, it's exactly like we do with the blog, isn't it? It's just SEO. It's search engine optimization. The search engine we're talking about here is a podcast listening app. And it's the same factors as in that title that persuades people to spend half an hour or an hour listening to it has to be compelling. It has to tell the listener like, why should you listen to this episode? The title has to tell them why, what are they going to get from it, what problems are going to solve for them, all that kind of stuff. So, yeah, totally makes sense.

Matthew: The example I'll give, I just did that quite recently, so on my tabletop gaming show, which you were on recently, Colin, and got feedback, good feedback myself. I had an episode you remember the White Dwarf magazine, don't you?

Colin: I think you bought me a copy. Of course.

Matthew: But I had an episode title and I went through on an episode this magazine. It was my first ever copy of White Dwarf back in the early ninety s. And the title of the episode was just like White Dwarf episode, whatever the date, it wasn't a good title and nobody listened to it. And I just changed the title to my first copy of White Dwarf Magazine or something like that. And then it become one of the most popular in the back catalog. So just same content. It's just suddenly it seems interesting. All right, it's the guys first. And for folks that aren't into that hobby, they'll think that sounds really dull. But again, that's podcast and we've all got our own little funny niches that were in there.

Colin: That's it. Totally. Yeah. Cool. All right, that's great. Yeah, absolutely agree. And a biggest factor, like I said, a huge factor in getting there, getting to that 2030 episodes is the stuff we're talking about on this episode, the previous episode around. Just making it easy to get there, like figuring out your workflow, actually put some thought into making it more efficient, making it easy for you to get out every single week. So let's jump into it. So we've got nine here. Let's see how we go in terms of time. Matthew it's always nine. This usually takes me about 25 minutes to do the talk on stage. So if we're chatting back and forth, mentioning resources, we might go a bit beyond that. So we'll see. We might cut it in half, we might get it through it. Today we'll see us power a podcast and we can do about the heck we like. Before we jump in, I'll mention Ality as well. As always, our content is always supported by our very own app, Ality. And Ality is designed with all of this that we've been talking about in mind. We created it originally based on the fact that people would get in touch with us, asking all the time, how do I make editing easier? How do I make my workflow simpler? And the very first iteration of Ality was actually just to make editing easier on its own. It was just to cut out all of that **** that you get in your standard daw that podcasters don't need, that we don't need to know because we don't need to be audio engineers. So Ality is a way of making your editing your workflow much easier. And nowadays it's gone beyond that. We've got call recording built right in, does your audio cleanup for you, add your music, all that kind of stuff, even down to hosting now as well. Your first thousand downloads per month for free, all built in as well, transcriptions too. So go over to Alitu.com if you want to give that a go. Alitu.com, you get a seven day free trial, no credit card required or anything, so you can get there and give it a shot. All right, let's get into it then. Matthew so, episode one, episode 1.1, ship your show, one, whatever the heck we want to call it, working in seasons, something that we bang on about quite a lot, because I think it is one of the most powerful workflow hacks, essentially, in podcasting. So what does this mean? Matthew working in seasons?

Matthew: Yeah, it could mean a couple of different things. It could mean that you have a schedule where you work on a block episode, you put them out, and then you take a break and then you come back to it. So that's the nuts and bolts of it. But it could tie into your content too, can it? Because these seasons could then be themed. One person might do seasons and it's just they're covered in the same ground, whereas other folks might take an opportunity to say, okay, and my topic here is this one thing, and over this season of six episodes, we're really going to do a deep dive into that and then next season we'll do something different. So does that kind of tie up with what you think?

Colin: Con absolutely, yeah, totally. There's so many benefits to working in Seasons as a podcaster. We won't go into all of the benefits for you as a podcaster for your listeners. It's actually hugely powerful working in Seasons for listeners. It creates more loyal listeners, it creates more success in those listeners because the content all ties together so well, because it's structured so well. If you want to read more about that side of things, go to the show. Notes we'll have a link to a big article we've got on all the benefits of working in Seasons. But in the context of what we're talking about today workflow, the biggest hack is around planning. Matthew we get it again and again, don't we? One of the biggest problems that people come to us and say they're like, I can't think of a topic every single week. Like, I just turn up on Monday morning for my recording session and I need to think something up new. I just, I can't always think it up and it takes them 20 minutes to think of a topic and lay out the plan. Whereas with Seasons, all you do is you plan all ahead and it's so much more efficient. So for my mountain biking show, I often use that as an example because it's quite clear around if I think, like, how to build a bike. So I want to do a season around how to build a bike. What I do is I break that down into parts like a bike would be. So I'd have how do I break that down? So how to build a bike? Well, you've got choosing a saddle, you've got the drivetrain, you've got the frame, you've got how to choose and build some wheels, you've got how to put together all the braking system. So there's five, six episodes right away. And then all I do is write down those headers. And then I think, could any of these break down more? Well, actually, wheels, maybe I'd talk about tires and rims separately, maybe not. That'll probably be okay. Drivetrain, though, I probably want to talk about gears separately from cranks and pedals, for example. So maybe I break them out into two separate episodes. So you end up with this list of topics, maybe seven, eight. That's a good season, that's two months worth. And then what I do is I spend another 20 minutes just putting some bullet points around each of those. So I take the drivetrain one and I say, right, okay, I'm going to talk about

gears, I'm going to talk about the different types of gears. I'm going to talk about like, cables versus electronic. And then I put like 5678 bullet points on each one and I can do that and I believe anyone can do this if they know their topic reasonably well. In 2030 minutes max, I have spent more time, like I've done ones where I've had to do a fair bit more research. Maybe it's something I'm learning new as well. Maybe that's an hour maximum as well. So you spend 30 minutes to an hour tops researching, planning out your season, and then that suddenly that means you've got a plan, like a total detailed outline for like two to three months worth of content. And from there, every Monday morning, every Tuesday evening, whatever it is, whatever your recording slot is, all you do. Open up that plan, look at the next topic and you've got a plan nurse in front of you. And we found this just so powerful in terms of, again, it makes better content for your listeners, makes so many benefits for you overall. But that is the big one. It's the workflow hack that you just turn up and you don't have to think about the topic. You've got it all planned out and it just works. All right, that makes sense.

Matthew: Matthew does? Yeah, I'm bought in. I'm doing a season on paintbrushes. What's the best bristles that's going to be an entire season?

Colin: Nice. Break down the bristles, little paints. What's the name of the metal bit that holds the bristles together?

Matthew: Go ahead. Does it begin with an F? God, this is interesting. Audio.

Colin: No idea how in a clue.

Matthew: I'll look it up. That'll be our next episode.

Colin: Number two. Right, what we going with next?

Matthew: Yes. Smart repurposing. So tell me, Colin, what's this all about? Why don't I just do audio?

Colin: Why don't I just do your dumb repurposing? I think there's a lot of dumb repurposing in podcasting, taking an episode, putting it through an audiogram, putting a picture and a waveform over it and just publishing the whole 30 minutes, for example. But I don't think that works very well. I think smart repurposing is a great way to get more value from your episodes and make your workflow much more efficient. Because most people are doing a bit of repurposing, at least to try and do some marketing. So make it easier by actually doing something like take your episode, your podcast episode, record the video if you can, but actually just try and use a notepad, pen and paper and to do some live editing. I think we talked about this in the last one, didn't we? Are we bit possibly not actually looking back at the list, but this is something I've talked about in the past as well. The fact that you can go back to paper and pen and actually write down a time coach when there's a highlight, something that worked really well. Write down like two minutes, 15, talked about this and then that lets you in your edit, go back and get these little clips and then repurpose them only. So I think video works really well with podcasting, but not if you're republishing the whole thing. Generally. Nobody wants to watch our two faces staring at the camera, do they, Matthew?

Matthew: Absolutely.

Colin: But if you take like a 32nd, a 1 minute, maybe even a two or a three minute clip of a highlight, repurpose that to YouTube, repurpose that to social media, that can work really well. And I think that can give you just as much value with not much extra work or with maybe even less extra work than you're doing just now in terms of your repurposing. And I think it works with the show notes as well. How do we do our show notes, Matthew? We do a fair bit of detail in ours, don't we?

Matthew: Do we don't when we're doing it well.

Colin: When we're doing it well, no, we have done it. We've done. Yeah, you're right. These days, actually, we're pretty low bar on them. But in the past we have tried a deal.

Matthew: You know what, I think it's because we're on the blog and we do that to a high standard, so we've got a written content covered. I think that's why I'm less precious about the show notes these days. If we didn't have the blog, I would be creating basically a blog post around each episode.

Colin: Yeah, that's exactly smart. Repurposing, I think, is not taking a transcript, for example, which a lot of people do, and it's writing a blog post around it. Now, this is one that adds time to your workflow. So it's maybe not making it more efficient, but the way I think you can make I think it's so valuable that it's worth being in your workflow. So talk about the idea of taking that bullet point plan and either recording first and writing next, or writing and then recording because they both have real power, I think. So the way I tend to do it is I will write first. If I'm doing this, like right now, we're not doing this, let's be honest. But if we were in the early days and we were still trying to build written material, like a lot of you guys out there are, I would write a blog post first based on that bullet point plan rough draft, and then I would record because there's something really powerful about writing something out in total. It really focuses your mind, it really distills those ideas in your head. It makes you much more sharp, snappy in the episode, which actually creates better content, but also cuts down in your editing because there's less kind of meandering.

Matthew: Less.

Colin: Sidelines, less tangents, all that kind of stuff. And then you can go back and you can even edit that draft to make it even better based on the speech. Because actually when you speak it through too. So you can do it this way, you can take the bullet point plan, you can deliver the speech, which is the podcast episode itself, and then if you go and immediately write a blog post based on that to act as your show notes. Actually, you can get that done so quickly because you've just spoken it through. You've just spent half an hour or an hour talking through a topic. You can write it then so much more easily because it's fresh in your head, you've just processed it by speaking. And that's the kind of workflow hack here I'm talking about. So if you are creating text material, the smart repurposing version is to create a version of it, like, within hours. And it makes it so much quicker and easier and more efficient to actually create that written material. So that's kind of the ship, the show kind of more efficient idea. It's just try and do them together in one activity to make the whole thing much more efficient. All right. Okay, what we got? Number three, we've got in our notes, just a wee behind the scenes here in our Notes. Somehow the first point has ended up as a bullet point, so everyone beyond it has ended up like these four.

Matthew: Which makes it great again. Tiny brain like me, I need all the help that we get.

Colin: And this isn't it right now. There we go. Fixed. Fixed.

Matthew: Now I'm going to sound like a pro. Yeah. Making live worth it. So it's funny because this, again, shows that the fact that there's no right or wrong way to do things in podcasting, because in the last episode, we talked a little bit about do less things. So here's a way, if you don't want to do less things, you could still do all the things and do it well, can't you? So if you're interested in doing Live, there's a way to build in, isn't there?

Colin: Yeah, it's a really good point, actually, Matthew, because some of this stuff, that last step is maybe adding some things for some people, maybe it's taken longer, but it's figuring out how to do more, get more from your time, essentially. So, like I said, I believe that text material is really important, really good marketing material alongside your podcast. So how do we do it more efficiently? And live broadcasting is a bit like that. Do you remember back in the day when what was it? Meerkat.

Matthew: Yeah.

Colin: Is that the name of it? Periscope as well, meerkat and Periscope and we kind of had a wee bit of a dabble with them. We thought about it. I think both of us were like, this is not no. Yeah, but did you feel like you were missing out a little bit at the time? Because it was people we knew doing really well with it? Or were you like, no way.

Matthew: I think I got cynical really quick, which is completely normal for me and any walk of life.

Colin: True. But it turns out it was good judgment because those platforms basically disappeared within a year. Can't remember. It was a pretty short period of time, but do you remember the amount of podcasts? I don't know if this was just in my world or not, but to me it seemed like there was a whole bunch of podcasts that suddenly went live and suddenly there was all these shows that you used to listen to which were great and focused and really kind of efficient value per minute. The great value per minute suddenly turned into the first 1015 minutes of it was just the host talking to the live viewers and going, oh, where are you from? And all this kind of ****.

Matthew: And the very few experiences I had with that was very much welcome to the show. Or like you're saying, I've listened to an actual recorded podcast and it's been that and I've not been there live. And you're skipping through all the welcomes and stuff like that.

Colin: Yeah, that's it exactly. So loads of people try to do live broadcasts and turn that directly into a podcast, but it just doesn't work. There's ten minutes, 15 minutes worth of talking to the audience. Even during the content, like during the real kind of CD part of the content, you're still kind of keeping an eye on the comments and all that kind of stuff and it's just not good content for people who are listening after the fact. But I do think it's actually a really valuable way to grow an audience is to grow a community as well, is to actually do live broadcasting. So how do we do it if we want to do that? How do we do it in an efficient way? How do we build it in? Well, I think you can break up your episode and it just takes a little bit of editing and a little bit of structure. So the way I think about it is you have the welcomes and stuff, so you get in your live broadcast and you chat to people you welcome in, you say, where are you from? All that kind of stuff. And then towards the end of your five to ten minute introduction, you say, right, the topic today is going to be how to choose a great microphone for podcasting. So what do you guys think of this? What makes are you using? What questions do you have around this? What's your biggest problems, barriers in this? And you get a WeChat going live in the session. So again, you're building that engagement with the audience, you're building that community, but also you have a plan ahead of time. You've got your bullet point plan for your episode ahead of time, but this feedback you're getting here from your audience is kind of building on that. It's improving it. It's really kind of emphasizing the things you really need to

concentrate on. Then ten minutes in, whatever that might be, you say, Right, okay guys, thank you for this. This is brilliant. Brilliant. Really interesting. Right, I'm going to. Start on the theory. Now I'm going to deliver the content, okay? So I'm going to spend the next 20 minutes or so talking through this topic. I'm going to give a presentation, essentially. I'm not going to be looking at the comments, I'm just going to go for it, deliver my material. But I'm going to build in some of these questions you've given me, and I'll answer some of them during the next 20 minutes, too. So don't worry. Okay? Stick with me, though. After the 20 minutes, we'll go into a Q and A and we'll chat again. I'll give you some question and answer time to finish up this episode, and then you shut down the chat, or you put it into the background at least, and you deliver your episode. You deliver your episode as you've planned it. You maybe weave in some of those questions and problems and barriers, though, that you got during that initial chat. After that 20-30 minutes on, people will still be with you because you've engaged them, you've bought them in, you've got them kind of you're building some of their feedback into the episode so they feel some ownership over that episode. So they stuck around and they'll stick around for the Q and A. And then you can spend 20 minutes actually doing Q and A or however long you like. And at that point, the Q and A is even more valuable because you've delivered your content, they've got more context for questions, all that kind of stuff. And you're really doing a great live session where you're delivering some proper good value, that presentation in the middle, but engaging people, answering their specific questions around it, too. And all you do at the end, as you chop this up, all it takes is one cut. All you do is you cut off the welcomes the intros at the start so that you've just got the episode itself that you're going to put out, which is just that theory in the middle, and you start it there so nobody has to listen to all of those live bits at the start. Afterwards. You can equally cut off the Q and A at the end if you want, if you think that's too live. But actually, some of that would be really valuable once they've listened to the theory. And if they want to cut out on that, they can. They've at least listened to this is the post listeners, the people that are listened to afterwards, they've listened to the theory, so they can stop if they don't want to listen to the Q and A, but it'll be valuable to some people. So you end up with a great episode that's actually quite focused, none of the live nonsense in there really a good podcast episode that's actually better than it could have been, because you got some input from listeners initially that improved it. All those questions, those barriers that you weaved into it and then a Q and A, which actually is even more valuable, probably to listeners because it'll be the same questions that they were asking while they were listening to the episode. So that's it. That's how I think you make good live episodes, which I think Matthew is it talking to nonsense.

Matthew: I think there's still time for us to get some listeners enter this episode, do a bit of a Q and A at the end, get in touch.

Colin: Go and invite them in. Cool. But I've done that a few times. I've used that format, I've seen other people do it. I think it works really well. And actually, it genuinely does build really good engagement. It genuinely does create better content because you're getting that input from the listeners as you're kind of recording and creating it. Yeah, it's cool.

Matthew: I always like the thought of turning up to people's live events and just telling them their microphone wasn't working, there's no audio or that, but there was pain for no reason. I've never done that.

Colin: Every single time I do a presentation or a webinar, you're like, you have two or three people say, My mate, you can't hear you can't hear you. And then everyone else is like, yeah, we can. So you're like, It's fine, it's just your speakers. Okay, we've got five more here, but two of them we kind of covered. No, three I think we covered really in the previous episode. So let's get through them. I think we can do this relatively quick because I think the next one is one I can rest my voice about here. I've been monologue about here. But you can do this one. Matthew going alone, why is it a good idea? Number five, why is it a good idea to include solo shows in your podcast schedule?

Matthew: Yeah, I think I've touched on this initial already in a recent episode, too. That in our podcast planner data, which, like, well over now, 3000 people have filled in aspired stage podcast. As the majority, I want to say over 50% anyway, are going to do a solo show. And I found that quite surprising at first because the interview has always been considered by many to be the default and the easy option. And we've talked a lot about why that isn't the case. But doing solo brings its own challenges, the sort of mic fright that you might get and just struggling to sit down in a room yourself and talk with authority on your subject. So going out alone, I think the reason why a lot of people are doing this is because it has a couple of key benefits. The big one is really flexibility. I think you could just record whenever you make the time.

Colin: There's no schedule logistics in it.

Matthew: Yeah, we need to hook up at this time or that time. There's no back and forward with interviewees managing all that, you literally work on your own schedule. And that's all you're answerable to, isn't it?

Colin: Yeah, totally. I think batch recording ties into that as well. I think it's so much easier to record two, three, even four episodes all at once when you're doing solo, because you can plan them all out yourself. You have full control, they don't go long because you have utter control over this, because there's no one else there, like taking you off in tangents and things like that. So you can keep them to 1015 minutes or longer, whatever you like, but, yeah, you can just bash them out and do two, three, four episodes in an hour or two. Yeah, I love that.

Matthew: I think it encourages shorter episodes too. There's. Obviously there's nothing wrong with long episodes when they're necessary to cover the content, but if you've got an interview on and the conversation doesn't turn out to be all that interesting, you're not going to get it wrapped up after 15 minutes, even though you should, because it just feels like a shame. Because you've got somebody on and they're taking time out. You might edit it down, I suppose, but if you're solo and you have covered your topic in 50 minutes, I think it feels much more acceptable just to say, that's it, we'll see you next episode. There's a lot to be said.

Colin: Absolutely. There's a lot around that. I mentioned control already, but it's that's it. It's like being able to just, you know exactly what you want to see, you know exactly how you can structure it. You can plan ahead of time with your bullet points and you can deliver, like, maximum value per minute. No tangents, no fluff, no anything. Like interviews are bad for that because the interviewee has so much control. You ask them a question and they can see whatever the hell they like. You can vet them. The last tip in this whole list is around interviews, so we'll come back to this. But if you go solo, you have total control, even co hosting. We do this and we have a wee bit of a chat and I think a lot of the power of podcasting is that kind of chemistry between a couple of people. So you do have that downside in solo, that you lose a bit of that chemistry. But I think you can get with practice, you can get a lot better at kind of given much more personality and a bit of kind of chemistry between you and the listener. I think, doing a solo show, and it cuts down on that fluff. Like, there's some of the fluff which is worthwhile, like us just chatting away at the start. Well, actually, that's debatable. Maybe our nonsense at the beginning episodes. Matthew, what do you think?

Matthew: Yeah, emails about that now.

Colin: Yeah, exactly. We'll get some positive and negative there, but there's definitely a few co hosted shows that I listen to that have that chemistry, where you don't mind listening to four or five minutes of chat between the co hosts around what they're up to this week and all that kind of stuff once you get to know them. But a solo show that is just purely value every single minute is really powerful. And you don't have to do these every week, do you, Matthew? You can mix these in, can't you?

Matthew: Absolutely. With formats, you don't need to stick to one format. You might have a preferred format and a go to format, but yeah, I've got my podcast and I'll do the odd solo episode sometimes. I've got a lot of stuff that I just want to go over and I don't necessarily need a guest to do that or maybe just can't find time to schedule someday, so I mix it up and that just helps you stay consistent. And also, if you're doing a purely solo show, you're completely in control of everything. If you're monetized not stuff like that as well, it's your show.

Colin: That's true.

Matthew: It's not like you're working out. Like, how are we going to split this? One pound 30 that was made this month?

Colin: Yeah, full ownership someone to be said for that, for sure. Yeah. Okay, cool. I really like the format of if you're doing an interview show, mixing in maybe one solo episode at least every month, just because you're often shining the spotlight on your guest as an interviewer. But your people, your audience, your crew that are listening every single week, they want to hear from you, at least every now and again. So mixing in that a 1520 minutes solo show once a month gives you a wee break from the logistics, the planning, gives you a wee break from a short recording session, from the editing and stuff like that, and actually gives more value to the listener. So, yeah, that's cool. All right, so that was number five. Number six is me production, which is our minimum effective editing process, which we covered pretty extensively on the previous episode, didn't we, Matthew? So should we skip past that one?

Matthew: Yeah, we actually covered the templates, too, unless you had another angle on it.

Colin: No, you're right, you're right. Six and seven. Yes. So six is the me production. So just a quick summary. It's just around cutting down what you do in post production, not being audio engineer, like using as much automation as you can. Templating is making sure that if you're using, like, traditional daws that you put your music in there, you have a blank template that you can build so you're not building from scratch every time. I mean, these two are kind of you can do this in any way, like using

any kind of software from free up to paid. But these are the two things Alito was really built to do as well to take care of the audio cleanup, to make it so that you've got a template there every time your theme music is there, added in your transitions, all that kind of stuff. So whether you use Alatu to automate a lot of it, or whether you use any other piece of software, do think about what you do in post production and templating to make it as simple as possible. But again, go and listen to the previous episode and we'll have a link in the show notes to more info on both of those two if you want to re revision. And in fact, number eight, too, Matthew, the click trick.

Matthew: Yeah, that's right. We should just finish up and go to the pub.

Colin: We've got one more original one. But yeah, the click trick is a crossover to click trick was really just using that to mark edits. If you want more on that, again, that's in the previous episode.

Matthew: Funny.

Colin: We have in fact, it's not remotely.

Matthew: Funny, if I'm being honest. But when I was editing the Good set up, when I was editing the last episode, I was like, there's another one of Colin Sloughs and it was you actually doing an example of it. I was a way edit out your example because it stood out on the waveform. It's a good job I listened back through at fast speed or I would have made a mess of that.

Colin: Good. Well, yes, no, we haven't done that before, have we? Never made a mess of it.

Matthew: Never ever will. And that's a promise. You get your money back if we ever mess up.

Colin: Exactly. Yeah, your money back. All the money you paid for this podcast. Just get in touch.

PO. Box 212, London. Right, last one. Interview control freak. This is one of my favorites as well, actually comes back to that interview stuff. It's around how to make interviews more effective. Because what do you think, Matthew? What's the biggest issues in interviews? Quite often, what do you see as makes a crappy or a bad interview or one that just takes a lot of editing afterwards?

Matthew: Well, I thought we were getting this episode wrapped up, but here's the kind of one I think one of my eye rolling moments is when somebody asks a guest to introduce themselves because it's just like, okay, you've basically given them free reign. And some guests, to be fair, that are pretty well versed or get out of the way quite quick, but I've heard some very long introductions and went.

Colin: Down some rabbit holes during that long irrelevant introduction. Yeah, absolutely. I mean, that highlights most of what I'm talking about here. Actually, I call it being an interview control freak because I think so many interviewers just don't take enough control over their interviews. They do exactly what you just said there. They say, right, okay, so, hi, Brian, why don't you introduce yourself, tell us a bit about yourself. And it's like that is just you taking the control over your episode and just given it entirely to somebody else that doesn't know your audience, that has no particular buy into your episode, doesn't care about your listener figures. They just want to promote their own stuff. They just want to talk about themselves. So, yeah, there's a big part of it. So the intro is absolutely part of this. So take control over your interviews. The first part of that is creating a great bio. A great bio takes you 1015 minutes max up front. Just do a bit of research, do a concise 32nd. Here's the parts of this person's history, background, experience that's actually relevant to my listeners. This is what will buy my listeners into listening to this person as opposed to all the nonsense that they'll say that maybe is irrelevant. And even something I like to do sometimes is to include in that bio the thing that that person has that they want to sell right now. So if that person's doing the rounds because they've got a new book out, you say, oh, and Brian just published a book on the best mountain bike tires that you can possibly buy, go over and buy over here. Is that right, Brian? And he's like, oh, excellent, yeah, thank you. And the thing that that does is that it just kind of gets them out of their standard rut, their standard message of, right, I really want to sell my book. I really want to get across this bit of experience, that bit experience. Instead they go, oh, this person's just done my job for me, and they kind of relax. And they always tend to give a better interview after that because you've kind of given them something, there's a better reciprocity. They tend to be more generous, they tend to be less scripted because of that. So, yeah, the intro is a big part of it. I think the other part is during the interview, I think when you're doing an interview, Matthew, do you ever interrupt folk?

Matthew: Yes and no. It's something that for a period of time I thought I should get better at and then I start to think, but should you let it's a tightrope, I think, isn't it? I think some podcast hosts go overboard with us and just want to give the impression of I'm really in control of this and let's get to the heart of the matter here. But I think there's a balancing act with that. What do you think?

Colin: Yeah, I agree. There is a balance in act. Some people can go too far, but I think most people could do with doing a lot more. I think that most people, and I've been included in this many times in the past, you ask a question, the answer starts isn't really what you were expecting, maybe not as relevant as you thought, starts going off on a couple of tangents, but you just sit there waiting for them to finish anyway. And I think that's politeness. I think partly it's like politeness and kind of fear of interrupting somebody, annoying somebody, all that kind of stuff. But I think a lot of interviewers can

get over that. I think the thing that I usually recommend is all you need to do is prepare the interviewer for a few things and it makes it a lot easier. So you say at the start, like before you even get into the interview, you say, right, so we try and do this really conversationally. We're very much a conversational chemistry based podcast. We try and keep it so that any response is no more than like 30 seconds or a minute. So if you find yourself wanting to give a big long answer, then give me the kind of summary first and then I'll dig into the bits that I know that my audience will be really interested in and I find that often works really well. It gives people a little bit of awareness over, okay, I won't go on for too long. I'll give a wee summary I'll start with and then we'll kind of dig in later. And if you say you're going to guide them, you say, I know how to make you look good, I know what my audience loves. So if you give me the summary, I'll think of the bits that they love and I'll guide you that way and this is what's going to make you sound amazing as the interiore. I think if you couch it that way, it's great. And then you say something like, I also don't be offended by this, don't get annoyed about it, but I will interrupt you as well because again, I want to make you look great in front of my audience. So if I find you're going down some stories or some sidelines that I'm sure are going to be great but maybe less relevant to my audience, what I'll do is I'll just jump in and I'll change tag and we can edit these so it doesn't sound like interruptions if we have to. So I think stuff like that just actually doing a we intro like that makes it much easier for you to interrupt because it's been kind of introduced and it makes the interviewee much more kind of aware that you're just trying to get the best from them and that they should keep it stuff, shorter conversational, all that kind of stuff. Does that sound right to you, Matthew?

Matthew: Yeah, definitely. Just think there anecdotally that like and it's it's obvious now I think of it, but if I'm doing an interview in person, I'll interrupt more than I would remotely because it's awkward remotely. Like it takes that split second when you cut somebody off and they kind of keep talking. So like it adds to your editing. If you're going to interrupt quite a lot, you're going to end up with some quite messy edits just as you do the old dance of sorry, wait a minute. Yeah, there's that. I don't know. There's nothing you could do about that unless it was well, there is.

Colin: It's a really good point. Yeah. Like, I put my hand up or something like that, you say to the person ahead of time, again, it's about that prep. Ahead of time, like, say, actually, yeah, what I'll do to interrupt is I'll hold one finger up, or something like that, and that's their signal to tie up.

Matthew: And again, you can get up at me. I can't believe that. Horrified.

Colin: But it's it's all about that prep. It's about saying to them, it makes you sound more pro. Like, if you say you've got these hand signals for how you direct the interview, for making it more efficient, more value added, all that kind of stuff, it makes you look like a right pro. And it makes your interview better because it means that people don't go off in these tangents and stuff like that. So I know co hosts, actually, that have got those kind of signals, just like you said there, Matthew. You have three people on mic, all equal owners, over the show. There's so much talking over and interruptions and stuff, whereas you've got like two fingers up, one finger up, thumb, whatever it is. You've got all these signals that kind of you can hold up to the camera that give people that insight into what's happening. So you communicate without it ending up on the mic. It can be really good.

Matthew: I can't believe I never thought of that. I suppose that there's the angle of, like, I'm doing a video podcast or I'm live or that.

Colin: But then, even then, if you're on Zoom or you're on whatever you're recording on on video, does it ruin the show if you see somebody hold a finger up to the camera?

Matthew: Make it the Star Trek site.

Colin: Not the middle one. Not the middle one. Yeah, totally. I think people are too afraid of that kind of stuff, and it kind of stunts a little bit what they can do with a show, like how they can kind of control it, how they can make it more efficient, more value added, and cut the time, really, that they're recording and editing.

Matthew: So email the show, your favorite hand gestures for your co host, and we'll get a compilation together. That'd be interesting.

Colin: Oh, dear.

Matthew: Wouldn't that?

Colin: Yeah, let's do it. Yeah. Actually, genuinely, that'll be funny. Go for it. If you have any, put them on Twitter. We are at the podcast host and do hashtag hand gestures. Pod hand. Hashtag pod handpod.

Matthew: I want.

Colin: Cool.

Matthew: All right.

Colin: Okay. I hope that was useful, though. I hope that was some good value in there. Go over to the show notes and have a look at these. We've got plenty of further resources for all of these things that

I've talked through that we created, I've created for the talk that I do around this. So, yeah. How is it for you, Matthew.

Matthew: I've learned a lot.

Colin: Sorry. And I talked a lot there. Apologize.

Matthew: No, it's fine. Like I say, I talked a lot last week, so it was nice to get a rest. I just sat with my feet up, had a cup of tea, chipped in.

Colin: Now and then, not even listening. You were spotting a TV in the back end. Exactly. Cool. All right. And again, I'll say we do like, this is really why we built Alitu, this whole concept around, making your workflow more efficient. It's really good for the click trick, for that kind of editing. Like, you can get in there and you can really quickly cut out your clicks. It's got the templating really kind of built in because you get your theme music added. You have your transitions created automatically and all of that. All your podcast details, like titles, names, all that kind of stuff. And the me stuff as well. It does your audio cleanup, it does noise reduction, it does leveling, it does vocal EQ, makes your voice sound sharp as. So, yeah, go over and have a look at Alitu. Alitu is over at alitu.com again. Seven day free trial to try out. Try a couple of episodes for free, no credit card required. And let us know what you think, all right? Okay, Matthew. Cheers. Another good week.

Matthew: Yeah. Thanks as ever, I hope.

Colin: Excellent. And you out there. Thank you for listening. Thank you for following along. We heard some lovely comments about podcraft at the podcast show this week. It's always lovely to hear them. So if you do want to get in touch, even if they're not lovely, if you've got some critical feedback as well to let us improve the show again, get on Twitter, give us your hand gestures and any feedback you have, and we'd love to hear it. We'll talk to you next time. Cheers.