**John Dalton on Art Podcasts**

Hello and welcome to Down To Art. I'm your host Kristy Gordon. And today I'm joined by John Dalton, an artist and the podcaster who runs Gently. Does it. So welcome John. It's so good to have you. Hi. It's great to be here. Thank you for asking me to come on. You were totally the first person I thought of when I thought of running a podcast.

Yeah, so just quickly, John is an amazing artist and he also is a writer. So he's written books similar to his paintings that kind of explore like, you know, the mystical and you know, reality. Lots of explorations that I'm really into. And he's been running The Gently Doesn't Podcast, which is pretty much, I would say for sure the most popular artist podcast out there.

Every artist that I love has been on there. How long have you been running that for? 2013. Whoa, amazing. What, what gave you the idea to start it? I had just finished a book called Maya Noise and I, this isn't the first podcast I had. I had a podcast in 2006, right when podcasting was starting and that was to accompany a book I'd written at that time,

which is called Why Do We Get Sick? Why Do We Get Better? So the sub time on that is a wellness detective manual. So yeah, I had a podcast with that for a good while, I'd say a year or two. And then podcasting just sort of died and everybody just stopped doing it. So I didn't think much more about it.

But then 2013 I may annoy it was Out and I thought, yeah, a podcast just to expand on these different things that I covered in Maya. No. And so that's what I did for the first 12 episodes. I just kind of talked about the things that I'd covered in Maya NOIs and I had, I videoed them as well, so they were like video cuz YouTube wasn't really around in 2006,

not in the way that it was in 2013. So yeah, I thought, oh yeah, that'll be good, have a bit of, bit of video and whatever. And then I kind of got to the end of everything I wanted to say and didn't really, I just kind of left it there for about six months and I was in the studio listening to podcasts and listening to interviews and going,

that's nice, isn't it? Chatting to people. I think I'd like to do that. I think I'd like to take the, cuz because the name of the website, you know the name of my website is john dalton.me because.com wasn't available and then the, you know, when you have a WordPress site, they kind of go put a subtitle in, you know,

it sort of in encourages you to invent something you never even would've thought about, you know? So I was like, subtitle. Okay. So I had, I put Gently Does as the subtitle of the website and I thought, oh yeah, that's nice. I like that it's kind of a, you know, few different, and you can look at that from a few different angles.

And then, so when the podcast came out it was, that's, it just naturally took the name of the website. So that's, it wasn't very planned out or anything, it just kind of nat one thing flowed into the, into the other. So when I started the interviewing people bit, I thought, okay, well what am I interested in and what would,

what do I want to talk about? So the things I'm interested in are health, you know, natural health, spirituality, consciousness, reality, that whole side of things and art. And so I started to get in touch with people in those three different areas. And pretty, pretty much as soon as I started interviewing people, the podcast kind of started to exhibit a life of its own.

And what was happening was that the health and the spirituality people, there was nothing but difficult. You know, I'd have power cuts, I'd have technical problems, then it'd have appointments, scheduling problems. If you go right back to the beginning, there are, I have interviews with people who are in different kind of fields to art, but the art people just,

it was like there it was on wheels, it was so easy. Everybody that I got in touch with, it was fine. There was no technical problems and it just took off. It just took off in that art direction. And then, I mean, I was interested in figurative art myself, but I was open to talking to any kind of artist really,

but same again, exhibited its life of its own. And it all just ended up being figurative artists. So yeah, it just took off in that direction. And it's funny, now I have another podcast to do with my further emergence work and that's kind of similar to the spirituality consciousness or I, the people I talk to on that. I haven't done a huge amount of interviews on that,

but the main kind of, my main kind of criteria for who I wanna talk to is whether I find the person inspiring, you know? So it's funny, it's kind of come full circle. Sorry to interrupt, what's that podcast called? Your other podcast? Further emergence. Oh, further emergence. That Sounds great. Further emergence. Yeah, further emergence with John Dalton.

But if you stick in further emergence, you'll find it. Yeah, it's a combination of, I do retreats in that work, cuz the further emergence work is all to do with consciousness and growth and spiritual growth, growth and consciousness, that kind of thing. And I do retreats and I record the audio from the retreats. So it's a kind of a mix of the audio from the retreats.

Might be one episode or from a particular retreat, might be one episode and then another one might be an interview. Yeah. But it's fu it's funny, like the, without planning it, it's kind of come full circle in a way To the beginning. I love that. I also like love that piece about how it, just, like what was in the flow was the art thing at first.

Like, and now it's come full circle, but following what's easy, what's just like flowing. That kind of reminds me, me of life to do that. Yeah, yeah, yeah. Yeah. And, and so you started it like many years ago. Is there, and you a you've talked to like pretty much all of my favorite artists and just,

so like all of the figurative artists basically, this is kind of a huge question, but is there, say one big main tip that you can think of about, you know, that you've kind of gleaned from all your conversations with artists about how they've found their voice as an artist or something that helps them with their practice? Or are there overlaps now?

I'm starting to like layer the questions, but, Well, there's kind of standout things and they're, they're, they stand out to me because they helped me. Like I kind like, I'm a self-taught artist. I never went to art school, but I feel like doing this podcast has been similar in a way to the art school because I've learned a lot of,

a lot of things technically just from talking to people. And I've learned a lot of things in, in their approach. So I'm just gonna say things that pop into my head. I remember Vincent Desario telling me this tip one time on one of the times he was on, and he was saying that he does this thing where he comes into the studio in the morning and the stu he tries to have this studio dark like almost so there's no light in the studio.

And then he'll almost turn his back and then turn around and see, look at the painting in the semi dark. And in that then he, he there's, he can see things in the painting that he wouldn't normally see if the painting was, you know, fully illuminated. I found that to be broadcast And I that I, that one stuck with me too.

It's like, it's A good tip Business, like the arrangement of the light and dark. And he, I think he said like, and if you don't see that, you know, you failed. I forgot that bit, but okay. Yeah, no, I, I love my natural filtering of Must have, must have kicked in. But yeah,

I think it's to do with values really, isn't it? Like the values, you, you really just see values in that. But that, I thought that was a great tip. That's something that stayed in mind in my mind. The other thing that's stayed in my mind was something Bob Bartlett said, which was, he was talking about the capacity of paint to magically capture the emotion of the artist.

Oh. And it's similar to something I remember hearing Gabriel Barn, the Irish actor Gabriel Barn talking about acting. And he was saying that the camera does something similar. It, it, the camera has this magical ability to capture what you're thinking about. So his job as an actor was just to make sure he was thinking about the right things. He said,

I don't need to act, I just need to think about the right things and the camera will capture it. I thought it was fascinating. So then when Bob Barla was saying that about paint is similar, very similar. And he was saying that when he teaches when he is teaching, he will say to his students, so, okay, so you mix the paint,

you load your brush up and then as you're before you are apply a brush that you pause and then you blow on your brush and what you're blowing onto your brush is the intention of the painting. You know, which I thought was very nice, kind of almost shamanistic way of painting. Yeah. But that really stuck in my mind. I'm very conscious of how I am on the inside when I'm painting now.

And I know it's because of that what he said, Whoa, I love that. I'm gonna totally start doing that. And it's so true. I've noticed that too. Like when I look at the paintings that, that I've done over the years, I feel like they totally capture the energy of like, that time. Like sometimes I can look at suddenly be transported back to the actual like,

energetic feeling of that time, you know? Yeah, Yeah. Well what's happened to me, I've gone from painting this, this is kind of something that came out of talking to lots of different artists and I haven't heard anybody else mentioning this, but I came to, to realize that there were two kind of artists, like artists who have a very clear inner vision and then their whole process of creating is about getting that inner vision onto the canvas as close to what their inner vision is as possible.

And I, I used to paint like that and, you know, my earlier kind of paintings were very much, I'd be have very clear mental image and then it would be all about, well, you know, now I might gather references and you know, pull it together on Photoshop or whatever as you know, to, to get it as clear as I could before a star painting.

But either way it was to try and get it outta my head and onto the, the canvas. But then I started to realize, I think Martin Campos probably was the first painter, Martin Campos and then Mel McCuin, who I never interviewed, but I, I saw him on YouTube. He's a little YouTube video about his process. And what Mel does is he will,

instead of putting down a single color ground, he will put a few different colors down and then he'll sort of mess 'em all up with a rag. So he has a kind of very fuzzy, almost kind of abstract painting. And then he will put that on on the easel and he will sit and look at it and he'll keep looking at it until something appears out of the Yeah.

The colors. Yep. And then that's what he'll paint. Oh. And so March on campus is very similar in his approach. Like I remember him talking about, you know, he's very intensely focused on his interstate and he'll line up four or five canvases around him in a hysterical, now I'm not sure if he said this, I'd have to go back and listen to it,

but this is what I took away from the conversation. And he will just stay very, very still on the inside trying not to think of what he's gonna paint or what's gonna happen just very still. And then he'll just kind of explode onto the five canvases all at the same time. And then he'll kind of out of that begin to see things and then sh shapes and forms will come from that.

Similar with Ron Hicks, he's very similar kind of approach. Doesn't know what he's gonna do until he makes the first mark and Mark, the first mark leads to the second mark and the so on and so forth. And that, that became much more interesting to me. The process of exploration and the process of also talking to Nicholas Ariba actually got, was part of what changed it for me.

I had a, Nicholas Ariba holds the record for being the longest podcast. His episode is six hours long and Oh my gosh. Oh man, I love his work. I actually haven't heard that one. I'm gonna listen to that for six hours. Yeah. I'll listen to, So funny. Yeah. Like the only reason I, you know, we finished was because my feet were killing me because at that time I would,

I would always stand up when I was recording. So six hours standing up straight. I mean, we did have a break in the middle, very short break. But he was talking, well, you know, he talked for six hours so he talked a lot, but there was, he was kind of talking about the process of painting and focusing on the process of painting more than the end result.

He was kind of like, I don't care the, I don't care what it turns out like I am just, I love the process of painting and I learn things about myself and the process of painting. So that kind of went in into me as well. And him, he was sort of saying, I, I am exploring why I wanna paint this thing.

What is it about this, this person or whatever it is that I'm painting, what is it that sparks something in me that wants to paint it? Yeah. So, yeah, sort of where I am now is I, I start off with reference photos usually from nature doesn't have to be of just something that, you know, moved me to take a picture of it,

which I'm sure everyone can relate to. You sort of see something, it's not a person, it's not, it's just something grabs your eye and you just go, I just wanna take a picture of that. I started with that, I'll use that as my reference, but I'm not trying to replicate it. I'm just trying, I'm using it to kind of trigger something inside me of like,

what is it, what, what was it about that that made me wanna paint it? And then I g I just go into this exploration thing and yeah, it's wild. I'll stand back and go, oh my God, why did I paint that? Like, what does that mean? Yeah. But it's, it's, it's very dynamic and very,

you know, alive. Yeah. And then so Much pressure on, on, on artists to kind of know what we're painting, be able to talk about our work that like, I feel like sometimes that kind of compels me to have the question like, why am I painting this, like in the back of my mind that, that you're talking about?

Cuz I don't always know or, or like, what is this pending about? But, but I can sort of, yeah, I find that as I'm like working on it, I'll, it, it's sort of like similar to what you're talking about, it kind of reveals itself to me. Like somehow it's related to my life in some way. Yeah,

Yeah, yeah, yeah, yeah. Yeah. It's got to the stage now with me where when I get to the end I'll, I won't even know that it's over and then suddenly the painting kind of goes, that's it, it's finished. Oh, it's true. Oh, and, and here's the name. Oh, Okay. Titles. Yeah,

titles. Titles of podcasts and titles of paintings. I liked what you said before about the title of your podcast and how it came, it was really hard for me to choose my down to art title. Actually, A friend came up with it for me and she's very smart. But I like that multiple meaning kind of like level of titles, how it,

yeah. Might have like different connotations or whatever, but I, but I guess first I was thinking, I, I find it so useful to be like making this podcast. Like, it's so interesting to have conversations with other artists and just, I think it's, I think it's like really gonna be like a really worthwhile endeavor or whatever. What benefits have you found?

I think a lot of artists are starting podcasts and a lot of artists are like finding that it's useful. A lot of artists probably also think it's like way too much work, which maybe, maybe it might be for some, but what, what benefits do you think there are in having a podcast for an artist that might be thinking of starting one? I dunno conversations because,

well, I wouldn't recommend it if you wanted because it is a lot of work and it, for a long time I thought it was holding me back as an artist because I had to give so much time to it because there was a, you know, this big kind of community around it. There's people depending on it, particularly during the all the lockdowns.

And while I was learning a lot, I wasn't like, every hour I spend doing a podcast is an hour I'm not in front of the easel. Yeah. So I think you'd need to go into it with your eyes open about that. There are benefits of course. But then what really helped me was talking to Anne McGill, who's a great artist in the uk.

And it was, wasn't on the podcast, this was afterwards cuz I, I keep in touch with everybody and I have cups of tea with them and yeah, not all the time, it's not like, you know, 24 7 cups of tea, but I do keep, enjoy. Anyway, and one of these little chats with them, Anne, was,

I was kind of talking about this and she said, but the podcast is your art. And I was like, what? I thought the podcast was getting in the way of my art. And she said no. She said, I don't think so at all. I think you have to sort of take yours. She didn't say this, but I'm paraphrasing what she said.

You kinda have to take yourself where you were. And Mike, when I spoke to her, you know, I probably had 150 or 160 episodes behind me and she was, she was kind of going That's your, that's your art. You know, you are a communicator. You are someone who brings people together. You've got all the, yeah. You know,

I think because she had a broader vision of art than just painting, she could see that. And I couldn't see that. So since, since seeing that, I've been a lot more at peace with, with that question. So if you're on fire for painting and you want to be a painter and you want to paint paintings, yeah. Don't start a podcast.

Find another way. Find another way of, of, of connecting with people because the benefits are, if your podcast does well, you can get access to other artists and you can pick their brains and you can, you learn for sure. Yeah. And you learn a lot. But there's other ways to do that. So I, it's great, it's great for community and you do have,

you know, you do make nice connections, but I think as an like a, a painter, a figurative painter, it hasn't helped me, you know, with my, with that as a career, you know? Right. So I think, I think if you're gonna do a podcast, you wanna know that because as you say, a lot of people,

there's a lot of podcasts now, like there's so many more podcasts now than there was in 2013 for sure. So I am in the happy position where, as you say, it's well known. People know it. So it's, it's, but even at that I haven't checked my rankings or I dunno where I am in the rankings or anything like that,

I got, I kind of stopped doing all that because it was just so destroying. Cause it's, I never, you know, there are other podcasts that have been around for longer and they're generally always ahead of me. But I also know that my, I have a very good idea of who listens to the podcast. So I kind of know I've reached the people that I want to reach and Yeah.

You know, if I, if I had a a, you know, a podcast about the art world in a broader sense and included everything else, I probably, I might have more listeners, but I'm not that interested in more listeners cuz I'm just kind of, I like the, the area that I'm in, you know? Yeah. And I think you really like,

I don't know, I I think you're like at the top in, in the area that you're in. And so on a technical level, even though you might not just suggest that our artists considering starting podcast, start one on a technical level though, I'd love to like pick your brain about how to do it for those of us who are starting, I was just talking to Teresa Oaxaca the other day.

I was on her podcast and she's, I didn't think she started hers maybe about a year ago. And she was talking about how like she had this idea to make an episode where like, a bunch of artists get drunk and look at her own w bosh and talk about him or something. And I think she maybe chatted with you about it and you were like,

you know, that's probably like more fun to record than it's to listen to. And I, I totally agree. I, I find there's a lot of podcasts out there where people are like talking over each other and it like fi for me it's like irritating to listen to. I actually can't like do it. And in editing these first few episodes that I've got going,

I noticed that I have this tendency that I wasn't aware of to like, respond in the middle of conversation. Like someone will be talking and I'll be like, yeah, yeah, you know, or whatever. But then it's like, now all of a sudden I'm talking over the other person. And she kind of mentioned that you had sort of suggested even a little pause between speaking,

you know, the person ends what they're saying and there's a little pause, it sounds better on podcast, maybe it's less natural in real life. So these are the types of things and, and then I wanna get get into like Mike's and other technical like aspects. But do you have any other sort of suggestions about, you know, interviewing people, having conversations that sound good on podcasts?

Yeah. Well just to go back to the, before I finish, you know, depressing everybody who's aspired on A podcast, I think, I think if it's in your head to have a podcast, then I would include that in your, you know, I wouldn't kind of go, oh no, I wanna be a serious painter. I'm not having a podcast.

I think if it's, cuz not everybody wants to have a podcast, you know? No. So I think if if it, if it occurs to you to have one, then maybe sort of have a think about that and sort of expand your idea of yourself as an artist to include communication, community building, everything else. Because even if you're very dedicated,

figurative kind of painter, if that's, if that's where your focus is, there's so many other things that we have to do anyway, you know, like social media and promotion. Then there's the whole n f T thing if you got into that and there'll be the new thing and there'll be new social media. So like, you, you could kind of go,

yeah, and I still would like to have a podcast. I'd like to have, I'd like to con you know, hear, hear what I have to say, hear what another person has to say. You know, I, I think rather than kind of, I'm not like, I don't wanna put everybody off or anything, but I think go into it with your eyes open and,

and maybe it would be the beginning of re or expanding your perspective as a, as a, an artist of who you are. That's A really good point. And I feel like we can also, like we don't have to have like the most amazing podcast like you, I can, I, I might just put out an episode once a month. Sometimes I think it's also okay if we just do like a lower level.

But actually I wanna pick your brain about that too, about frequency and how much it makes a difference. Like, but I, I'm layering the questions I have, there's another thing that I shouldn't be doing. What was the first one that I asked you? Yeah, it, it was about just tips for, to, for talking to people. Right.

I think the most helpful thing I add at the beginning for me was that it was very clear, well okay, I have years of being a therapist, so I have years of listening to people. So I ha I I I'm just saying that because there are things that I do automatically that other people don't do. And I, you know, it's,

it's kind of hard for me to be objective about why I do things the way I do. But I, I think it's very much informed by listening to people who are in pain talking about what they need to talk about. So I just, I think my listening skills are high, like above average. Understandable. Cause I've been, I've doing it for years,

you know, and I still do it. So, but I think a good place to start when interviewing someone is I was always very clear that people were not tuning into the podcast to listen to hear me right now. Maybe they do now cuz they know me. But certainly at the beginning I was really clear that people are are listening to this podcast because they've,

they like the artist I'm talking to and they want to hear it then. So I was very much, you know, because in a normal conversation I say one thing, you go, oh no, I do it this way. And then you come back and you say you're a bit, and then I say in a podcast is different for me anyway.

It's like, no, it's all about you. You know, I I'm not gonna jump in there with my opinion too much a little bit. I, I will. But mostly I, I'm very conscious of the, the third person in the conversation who's the listener and you know, they really want to hear the artist. So I'm going to give the artist as you know,

much space as they need to say whatever they need and I'm gonna frame my questions so that they get the best opportunity to say everything that they need to say in terms of talk and over people. From right from the beginning, I always made sure I recorded on two channels so that the, I had separate audio and once you have separate audio, you can sort it all out because in it's normal,

in a conversation and natural in a conversation for people to talk over each other. But listening back to it, it just can sound a bit crashing and one thing crashes into another. So I will s I will give a bit of air between things, you know, I'll separate things out so that if somebody makes a joke that they, that the person listening can hear the joke fully before the,

the laughter or before the comeback or whatever it is. Whereas in actuality we were talking over each other and I was saying this fantastic joke and the other person probably didn't even hear it or they were, How do you do the different audio recordings? Like how do you get to Audio? Okay. So now I do everything through Zoom and I use Garage Band to edit.

But I think you can anything I'm gonna say you can do it on whatever the PC equivalent of it, which is would be like, what's the one that's really popular on the PCs audition or something. I can't remember the name of it. But there's very similar software. So, so Zoom will record, you can tell Zoom to give you separate audio.

So it, it will, I didn't know that Generally Yeah, Doing that right now, Yeah. It gives you three things. It gives you, now I think I pay for my, my Zoom because my conversations are long and you know, but I don't think it's a huge amount. I think it's like maybe 20 Euro a month or something like that.

So what it'll do, when it's finished, it will download the, the whole thing onto my computer and what it gives me is the video. Then it gives me a mixed audio and then it'll also, it creates another little folder and it gives everybody's audio separately. Whoa. That's huge. Zoom is kind of rubbish for audio. It's not great. It kind of compresses,

it makes it a bit weird. So, and particularly cuz I've a, you know, a nice, a nice enough microphone. It's not, you know, high end or anything. It's a Samsung m s a m s o n I think it cost me a hundred dollars couple of years ago, good few years ago. And, and it's fine,

but, and it sounds way better than the, when, what Zoom gives me back of like my singular audio channel sounds terrible in custom to this. So I record my audio directly into Garage Band. So when I finish recording with somebody, I have one channel that's very nice of me. And then I can go to that folder and I can get the person I was talking to and I just drag that into GarageBand and then I have their audio and you know,

you have to fiddle around with a little bit to get the sync right. So that, you know, when, so that we're, you know, it is the same, it's the right conversation. And then once that happens, then I can, you know, I can add gaps, I can pull things apart if I need to. That's cool.

Does it, can Zoom do two separate videos too, do you know, or how do you deal with now that like you're putting do it on YouTube and stuff, if you kind of shift things around, you've got the video that becomes like problematic. I don't put it on YouTube much. Okay. So it's all Audio. I did, I did a bit and I plan to do more,

but I found the work involved in YouTube was very disproportionate to the amount of people who actually watched it. Okay. So I, I kind of, yeah, I like having a good sense of who my, who's listening to the, the podcast is. I think that's really important as well. And, and to find some way of engaging with them.

And one of the ways is, you know, looking at the number of people who were looking, who were using the, who using YouTube to listen to the podcast. Because initially the podcasts that I put up on YouTube, there were, it was just like a still and then the audio. That's right. Yeah. But not, not that many people were listening to it and the amount of hassle to,

to do it. I was like, yeah, no, I'm gonna have to rethink that. I'm hoping the YouTube channel takes off, but so far, like 30 people listen to each like video. Yeah. Well what I, what I'm going to do is because since the, since I switched over to Zoom, cuz I used to do everything on Skype,

which, which there was no video. Now I have probably for the last two years I have a huge archive of video. True. But I think putting up a three hour conversation on YouTube is not a great idea. So I think what I will do is put up little, short like 10 minutes extracts from the conversation with the, with the video of the two of us.

And then maybe, you know, if the person is talking about a particular painting, drop some stills in. So I make a nice little 10 minute thing and then if people wanna hear more of that then they can go and listen to the podcast, the full audio version of it. I think. I think that would be a better use of YouTube.

That's cool because YouTube kind of runs on short, you know, 10, 10, 15 minutes. Anything longer than that. And I don't think it really works that well on, on YouTube, but I'm not sure. Yeah, I like that visual component of like popping some, it's not hard to do a couple photos of the paintings in and that makes it really interesting.

Yeah. Yeah. I like, I like the, I mean it's starting to touch on like how you promote your podcast, which I don't think you even need to do at this point. I think it's just like taken off. But for anyone starting a podcast, do you have any other ideas? I mean I already think that one is actually a good way,

not that I have anyone watching my YouTube, but if I did it could be a good way to like have people find my podcast or whatever. Well if you do a short little thing on YouTube that's very shareable, you know, say on Facebook so you can kind of, and and you could probably put it on Instagram as well, if it's only 10 minutes long you could put the whole thing on Instagram.

Yeah. And so you can, you can really get a bit more out of it, you know, but like anything else, it's more work, you know, and you have to be sure that it's going to do what you want it to do. Yeah. Because it's nice to drop video to drop, you know, stills in and make the video lovely.

But if it takes you half a day to do that, which it could very easily, then that's an, you know, another half day that you are not doing other things. That's all you'd have to think about it. Yeah, I know. Yeah, I know. That's tricky. I don't know, do you do, did you ever do like email,

like things that to an email that I have like a pretty big email art update list I might share or little Yes. Yeah, I have a, I think I have about 750 people on my email list and I haven't sent out a newsletter since before the Lockdowns. Yeah, I finally did. But it had been a long time. Yeah, Yeah.

Again, it's, you know, like to, for me cuz I'm a writer, you know, I mean the last person you wanna ask to write something is a writer because, you know, I heard somebody like a definition of a writer, a writer is somebody for whom writing is very difficult. And I think that's true. Like I have, I have a friend who's a script writer and he was like,

I can't stand when my wife gives me the card, the birthday card and go here, write something funny. You know, like he's a comedy writer. It's like, It's not easy. But yeah, like there's a real, like the, all the lockdowns changed my podcasts like significantly before the lockdowns I was, I'd say every three weeks, maybe a month,

I would put an episode out and I would, my general workflow was I would spend a period of time researching the person I was gonna talk to, the artist I was gonna talk to. Now that could be anything from a day to, I think the longest was five days Wow. With Vincent Desario because he's so much stuff and he's, there's so much,

you know, he's so much he's, he has written and has been written about him and he's been interviewed so many times because one of the things I aim towards is I wanted to be interesting for the person I'm talking to. So I, I try not to ask them questions they've been asked before. Hmm. So part of the research was to, you know,

see what's already been covered and not kind of just, you know, ask them the very obvious kind of questions and then I'd soak up all that information and I would come up with questions for them that elicited what they called discovery. Now I didn't even know what that was until somebody said, I love your podcast, there's such great discovery in it. And I was like,

what's that? And they were saying that it's when the person goes, Hmm, I've never thought about that before. And then they answer, you know, Ooh, that there's, that, that's apparently that's broadcasting gold when, when you ask somebody a question and then they, they're so intrigued by it that they discover something new about themselves. So my research process all led to those kind of questions,

not on purpose. They were just like, I was curious, I was like, I have never, and I've never heard anybody ask her about this, so I wanna, I'm curious about that. Why, why, why, you know, how did this affect them? Or whatever. And so, yeah, so I, you know, anything from one to five days researching then,

you know, half a day to record. And then I would edit the, the whole conversation and I would take out every om and ah, and any other irritating thing that I found. And my general kind of where I was coming from with that was I wanted to make everybody sound great, me and the person I was talking to and you know,

generally the person I was talking to more than me, but generally, so I was always very conscious of the first 10, 15 minutes that had to be, that had to be so listenable to, you know, just had to kind of flow through outta the earphones. So no ums as I just, any vocal ticks that the person had, I would just make them disappear.

So editing could take me two days, two full days. So that's like a week when you add it all up just for one episode. Yeah. So then the, then the, the lockdowns come along and people are getting in touch going, can we have more episodes? Please? We're going insane. So I kind of had had a good relationship with people who listened to the podcast.

So I was able to say to them, well look, I can do more episodes, but things, things will have to change. So I said, no, you know, here, here are the things that take my time. So editing and research, so if you are okay with ums and ass and all that stuff, then that's gonna save me time.

And then if you send me in the questions you wanna hear the answers to, then I don't have to do any research. So then that's when I did the, the first I kind of, I was so nervous about it because I was sure everyone was gonna be driven mad by the ums and ass and all this kind of thing. I was like,

oh, this, this one, this is not gonna last. They're gonna go, no, let's go back to the editing. I can't stand that, you know, person's vocal ticks or whatever, you know. But no, it was the opposite. Everyone was like, I loved it, we love it, we love the rawness, we love the,

it's like, that's how the person really talks. That's, we really like that. So yeah, I, I when in my nervousness before it started, I was like, I, okay, I'm gonna call this the, this, you know, the person's name, you know, so say like, it's Kristy, Gordon, uncut, just so everyone's really clear there's no no editing here.

And yeah, that, that, those two things ch changed it a lot because the fact that people were able to send in their own questions, that made a big difference to the person who sent in the question, you know, they could hear their name being read out. It's like the kid your name is read out on the radio, see it ma I think it makes a big difference to them.

Yeah. And then also it, you know, I don't have to do a hu I, I mean I always do a little bit of research. I kind of think it's courtesy to just have a little bit of knowledge about the person, but I can generally do it all in a day now. So my workflow now is I will get the person to advertise that they're coming on the podcast.

I'll send them a, I'll get them to send me an image and then I'll, I'll sort of change it around, you know, put my stuff on it and send it back to them. They post that on their social media, whether, you know, Instagram and Facebook, usually I'll do the same. Or what I've taken to do doing now is I'll post,

I make a lot of posts in the run up to talking to the person. I generally record on Wednesdays. So on Monday night, Monday and Tuesday I will put up maybe five or six paintings on, on one day and then another five or six the next day saying, this person's gonna be on the podcast. Cuz I, what I discovered with Instagram was if I put it up,

I used to do this, I put up, you know, 10 images on the, where you could slide across, but that's like one shot at, at a person's feed. Whereas if I put up six separate posts or 12 separate posts, that's 12 shots at the person's feed. So maybe they'll see one of them and go, oh, that artist is gonna be on.

Brilliant. I have a question. So, and then they do that as well, you know, and I've had, like I remember with Colleen and Barry, she got something like 300 questions came in. Wow. Which, that's a lot of work from me. Yeah. A lot of cutting and pasting and, and grouping and you know, so there,

there's still work involved in it. But I can generally, you know, I'll do the, those posts on a Monday and a Tuesday, then on Wednesday morning I'll just start collating everything and grouping the questions together and getting a sort of a, a, a logical progression to the conversation. Cuz it generally starts off with, with, you know, influences then into a lot of technical stuff and we get through the technical stuff and then we're into the more philosophical approach and what's going on and any kind of other random kind of questions.

And then we kind of finish with business and, and a few other things like that. So it has a kind of a natural flow. So I'm sort of slotting questions into those different areas to depend, it's different from every artist, but generally speaking so that by the time four or five o'clock in the afternoon comes along, I'm ready with everybody's questions and off we go.

And I've found that that like, by inviting people and like, I don't use it as a criteria, but if I happen to invite an artist on and they have a big following, generally I'll get a, it actually doesn't happen that much anymore because of the changes in the algorithm, but generally I'll get a little bit of a boost. I used to get a little bit of a boost on Instagram because their followers would kind of discover more about my podcast.

So that's one way of promoting it. That was a very long-winded way of getting around to that answer. But that's one way of promoting it by, you know, when you invite an artist on all their followers and fans will discover your podcast. And that in a way kind of grows it. I found the getting people to send in questions indirectly helped my Pat Patreon as well.

I didn't unintentionally, but it did because if somebody asks, asks a question, sends in a question from Patreon, like I generally give all my, the people on Patreon, they have like priority over everything because they're, they're the ones who put their money where their mouth is and they really like the podcast. They like it so much they're buying me cups of tea,

which is my kind of way of saying that they, they're my patrons. So when somebody sends in a question from that, from Patreon, I'll, I'll say, you know, here's a question from Bill on Patreon, thanks for the T bill. You know, and it's genuine. I am painting them. But I've found that what that has the effect of is kind of continually reminding people who are listening,

Hey, you know, this is a podcast. It's doesn't just, you know, run on air. I've tried, you know, telling all the people that I, you know, have expenses with, Hey, I'm doing a podcast so you should give me my rent free. And they, they're not interested. They want the money. So you know that that's a nice like Gentle way of doing Gently does it a gentle way of doing it.

Yeah, yeah. And again, it wasn't like, I mean, initially when I went on Patreon, when it started, I did all the things that you're supposed to do and none of them worked for me. And I, I, you know, if you listen to, I don't think I ever took them off, you know, like I was kind of,

I think I was trying to guilt people into it. I was kind of going, look, this is a free, you know, thing help out. If you like the podcast, why don't you, you know, get on Patreon. You know, I was, the tone didn't work at all. In fact, people one, I remember one comment saying,

oh, why are you always scrounging for money? It's like, what? It's a free podcast. Yeah. Whereas now I am much more relaxed about that. Mainly it was not that I wasn't relaxed, I just didn't know how to, what you're supposed to do, you know. Whereas I copied it from other podcasts actually that somebody was talking about and they were talking about the price of a pint.

So I don't drink, but I do drink tea. So I thought, yeah, what's the price of a cup of tea? So yeah, if you would like to send me the price of a cup of tea, that would be brilliant. It would mean a lot to me. And it helps and you help the people who can't afford to do that.

I borrowed all that from somebody else, another podcast I was listening to and that seems to work better. So I now I, I have a little reminder in the middle of every episode and then I have a, just before you go kind of thing at the end, a little reminder because I say it in that just before you go thing. But it's true,

like most people who become patrons, they generally go, I'm, you know, sorry it's taken me this long to get around to being your patron. It's not that I don't think podcast is great or I don't have the money, I just didn't get around to it. So it's more just to remind them, you know? Oh yeah, if you want to,

that would be very good. It helps. It all helps, you know. Yeah. I, I think that is important. And then like a attracting them with honey, it's like a subtle way and it's kind of cool. I don't know. I like, I like that. Well, this has been so interesting, John. Maybe the last question I have is just another technical one.

What, what app do you use? Like, I use Anchor, which kind of puts the podcast on all the different podcast platforms. Which one do you use? I use casto.com C S G O s.com. And that, I think that that's the, it's a plugin for WordPress. So they, they host the podcast for me. They don't promote it.

I think I put it up on iTunes, you know, ages ago. That was the only place I put it. And then I put it on Spotify when Spotify started to come up. There are a million other, you know, pod, there's Patic, pod Bean, you name it, pod with everything. I didn't do any of those because I found that if I covered those two big-ish ones,

and if the podcast gets reasonably, you know, well followed, it's gonna end up, it's gonna propagate onto all those other ones anyway, you know. Oh. So yeah, I don't, I didn't, it's because it, again, it's all time because see, to register each one, no, it just took too long. And because it works on the r s s feed anyway,

they are all trying to make their catalogs look like they're full of podcasts anyway, so they just pulled the, pulled the RSS feeds in anyway. And so it's more a matter of claiming your podcast, excuse me, claiming your podcast now For me anyway, cuz I'm sure I'm, I'm on loads of things and it's like, you, you know, are you the honor of this podcast?

I think I had to do that on Spotify, eventually got around to it. But yeah, that's interesting. I mean, your podcast is really easy to find. Yeah, I think it's on all of them. So that, I didn't know that they would sort of find you otherwise, but, oh well this is being so interesting. I'll have to actually get you back to talk about Patreon one day,

which is a whole nother topic. But yeah, every time I, I talk to you, I learn so much and it's also just really interesting and yeah, I'm so grateful for all the episodes you have out. So yeah, thank you so much for joining us, John. And I can't wait to talk to you, you again sometime. You're very welcome.

My pleasure. And thanks very much and well done and well for yours. I mean, I know better than most. It's not easy to do a podcast, so well done. Thanks for noticing that I started one. Thanks. Well talk to you soon, John. Bye. Okay, bye-bye.