

[music]

0:00:02.0 Nicole Antoinette: Welcome to the Pop-Up Pod. A new podcast that's similar to a pop-up shop or a pop-up restaurant in that it's sporadic, sometimes it's here and sometimes it's not. We are now five episodes into our 12-episode season, so almost halfway through, and it's been an absolute joy to hear from you about the ways in which these relationship conversations have expanded your own belief in what's possible when it comes to who and how we love. I've heard from so many folks listening who have reached out to share that they're listening to the episodes with friends or with partners, using them as a springboard into conversations about their own relationships and what might be possible, what they wanna try, what they want more of, what they want less of, what they wanna experiment with, and I just freaking love that so much, honestly, it's exactly why I made this show. So that delights me to no end.

0:00:58.8 NA: Today, I'm here with a little minisode for you, pick behind the scenes, if you will, which is a chance for me to answer two questions that I've been getting from folks since the show started. So the first question is why I chose a pop-up style for the podcast and what that will mean for new seasons going forward, and then the second question is about how my listener-funded model actually works and what it looks like to join our patreon community. So I'm gonna go into both of those questions for you today and hope that it clears some things up. So pop-up style. I honestly don't know specifically where this idea came from, I don't know anyone else who runs their podcast this way, but I think it came into my mind last year. So I hosted a previous podcast, which a lot of you know for six years called Real Talk Radio and during those six years, I experimented with a couple of different kinds of release models for releasing new episodes.

0:02:00.9 NA: For a while, I would release an entire eight-episode season all at once, then I experimented with releasing episodes weekly, three episodes a month, one episode every week. There was definitely some experimentation of what felt good in terms of how often to release new episodes, and when I retired that show, wrapped up Real Talk Radio in July of 2021, one of the things that I thought about in the months after that, and especially once I knew that I wanted to start working on a second podcast, was what would it take for this show to be sustainable? And one of the things that I really kinda dug into for myself is how interesting it is that there are certain types of artists, certain types of creators that we've sort of all agreed get to take breaks, and then there's some that don't, right? So I was thinking about musicians, I don't expect a musician that I love to release a new album every week, or even a new single every week or even every month, it's accepted that there's gonna be long periods of time between the release of new music.

0:03:08.3 NA: The same thing with authors, I don't expect them to have new books that often. There's some authors I love that they maybe have new books every couple of years, if that, versus bloggers and podcasters, newsletters that I subscribe to, there's sort of this assumption and expectation that that type of content should be weekly, needs to be weekly. I don't know who decided that. I certainly don't remember voting on that as either a creator or a consumer, but it's so easy to just do whatever the normative standard seems to be in a particular art form, in a particular industry, that we just think, "Oh yeah, podcast episodes, they come out every week." My understanding of the algorithm for Apple podcasts, that kind of stuff, it really favors that model, and

we just sort of expect it, and that's fine if that really works for what someone's creating, but I don't know, it doesn't really work for me.

0:04:03.0 NA: I've been exploring more of what feels like my own cyclical nature, and the fact that I can't always be on. I can't always be in a place of big creative energy of making something every single week. This is a lot of why I chose self-employment so many years ago, was to be able to live more attuned to what my energy rhythms are, how it is that I work best, and yet I really haven't been letting myself do that as much, in the last couple of years that started to shift, but I was thinking about how can I make this new podcast something where I get time to regenerate, which is something that I need, something that we all need. And I also started to look at how I feel as a consumer of other people's work, other people art, other people's writing, podcasts, videos, music, whatever, and realizing that I love when folks take breaks, not just because it normalizes the fact that rest is something that we all need, but also because it gives me a chance maybe to catch up.

0:05:09.1 NA: I feel really overwhelmed when I'm on the receiving end of a relentless churn of content. If I'm on a newsletter and it's every single week or twice a week, and there's never any breaks, I'll notice that if they just keep stacking up, stacking up my inbox, I will just delete all of them and not read them because I just feel like, "Okay, I'm never gonna get caught up with this." Same thing with podcasts, I like being able to have more time to go through stuff and so for me, I just was looking at this normative model of new content, new content, new content, and that pace, and wrestling with the fact that I don't feel like it works for me, but then also having to process the fact that I felt some shame around that like, What's wrong with me that I can't create at this prolific level that I see other people creating, and then having to realize like, "No, it's fine. We all need breaks." And I started asking, What if there could be a better way? What if there were a slower way, a more sustainable way?

0:06:10.7 NA: If I'm gonna start a second podcast, this is what I asked myself, right, like I had wrapped up that project, I didn't need to start another show, if I'm gonna start a new podcast, what would have to be true for me to enjoy the creation of it as much as I enjoy the idea of it. Because obviously I love having long, deep conversations, I love the idea of what a podcast can do, but I don't just wanna love the idea, I wanna love the implementation, I wanna as much as possible, love the work, and the only way that I can do that is if I feel like I've set it up in a container that actually works for me, and so I made some rules with myself that I am only gonna start another podcast if I can do it in a way that honors the fact that I don't wanna be releasing a new podcast episode every week into infinity. And so the Pop-Up Pod was born. I thought I love pop-up shops, pop-up events, pop-up restaurants, there's something about the... Just the nature of something being fleeting or temporary, that almost makes it more special to me, or that makes me appreciate it more.

0:07:16.8 NA: And other newsletters that I've been on, maybe it's been a special newsletter that's once a day, for 30 days, or once a week for eight weeks. And they're exploring a certain topic or it's a specific project, and then it ends. It's one of the reasons, obviously, I'm a long distance hiker, but I love following other long distance hikers when they're posting about their journey or YouTube videos of their journey, because that journey has an end point, like either they get to the end of the hike that they set out to do, or they quit the hike and it's over, but either way, I almost like knowing

that there's a guaranteed end point, and I thought that would be neat to do for a podcast. And so this idea of the 12-episode seasons, followed by long multi-month breaks where there would be no episodes was really appealing to me so that I could rest my podcast muscles, replenish my curiosity for a new season of the show, work on what's next at a more human-centered pace, and like I mentioned before, also a chance for listeners to experience spaciousness and being able to take their time with the episodes.

0:08:20.2 NA: Especially, I mean, in this first season, these are long episodes. They're like 90-plus minutes. And so being able to take time instead of constantly being bombarded with more and more episodes that really is something that I was interested in. So Season one will be done airing by the end of April, and then we rest. My patreon community and I will discuss and brainstorm, perhaps even vote on what the topic is gonna be that's covered in season two. I haven't even begun thinking about that yet, but as Season one gets wrapped up, I would love to take that to the community. A lot of the work that I do, those of you who are in the patreon community know that I like a collaborative style, so if that's something that you wanna vote on, we'll be doing that. And then eventually I'll begin working on season two, maybe it'll start airing in late summer, maybe early fall, who knows? I'm not committing to a particular timeline, I'm really just trying to sit with the truth that it'll be here when it's ready, and that I don't need to rush and then that's exactly right.

0:09:25.8 NA: So that's the pop-up style. The listener-funded model. I mentioned my patreon community a moment ago, so if you have never been a part of a patreon, if it's not something that you ever used, basically, it's a platform that allows folks to easily and directly support their favorite creators, tons of different people use patron for different reasons, it's popular with podcast hosts, I know writers use it, people who are creating video series, musicians. It's basically like a direct to creator payment model, and it's what I have used to fund a lot of my work for the past six-ish years, I think, yeah, about six years. And I really love this model. So here's how it works. Or I guess how I see it working. I feel like if you believe like I do, in voting with your dollars for the kind of work that you wanna see more of in the world, and if this podcast is part of that vision, then joining a patreon is a really great way to make that happen.

0:10:30.5 NA: I know, I was talking earlier about how it's this funny thing that certain types of creators are allowed to take breaks and certain aren't, creators aren't, and I feel like it's the same with monetization that for the most part... I was gonna say with books, unless you're getting it from a library or something like that, I wouldn't just walk into a bookstore and take a book and walk out with it, I'm gonna pay for that book, and yet I've gotten really used to so much incredibly high quality content, digitally being free, and whether that's video series or a podcast or writing or whatever, like this could be a whole other subject, right, but I've gotten really used to all of that being free, except it's not free because it's paid for by advertising, and there is another model there that my attention is being sold essentially as all of ours are as listeners. And I don't know, there's something in this model of expecting high quality creative content to be free that I started to check myself on that like.

0:11:37.9 NA: Okay, well, what's that about? Why do I think that I need to pay for a book in a book store but that I don't need to pay for a podcast? Anyway, so that's kind of just like the evolution that

I went through as a consumer, and then it's also being on the other side of it as a creator, what would it take for me to make something that is publicly available and freely available for all, but to be able to do it in a way that doesn't have corporate sponsors ads, that type of thing. So that's where patreon comes in for me. I run that space on an economic justice-oriented, shame-free sliding scale, which is just a fancy way of saying that you can choose how much you pay based on your own circumstances and you can increase or decrease the amount that you pay over time whenever you need to and all folks get access to the same community bonuses regardless of how much they're able to pay, that feels really fair and just to me, and it's been working really well for the past however many years.

0:12:30.9 NA: Some folks pay \$25 per month, some folks pay \$15, \$10, \$5, etcetera, and those hundreds of individual contributions add up to an amount that ensures that everyone involved in the pop-up pod can get paid, which I think is really neat, it's the power of 400 plus people coming together where each individual contribution wouldn't be enough to pay the team that makes the show, but together it is, so that includes me as the host and creator, I get paid, our sound engineer and musician, Adam Day gets paid, we can pay for transcripts, every single one of our guests gets paid, those are just my personal production ethics, and it would 100% not be possible to operate the podcast that way without the support of listeners like you. So I'm super grateful. I feel like as I'm talking through this, I'm realizing that I've kind of built the Pop-Up Pod to be non-normative and disruptive in a couple of different ways, like having rest like a disruptive model, and then also changing the way that it gets monetized and whether our guests get paid.

0:13:30.4 NA: So yeah, I'm super grateful for all of the folks who have come on board for that, so obviously, the patreon community funding supports the Pop-Up Pod, like I just said, it also supports my weekly writing series called Wild Letters, another beloved and publicly available project that's free for all, but the funding ensures that I get paid for doing that writing, which is awesome, but then in addition to the public projects, there's more that goes on within the patreon community that's just for those folks. Some really fun bonuses, we do community discussion threads, occasional live virtual gatherings, there's exclusive podcast episodes that don't get released anywhere else, so those aren't necessarily... It's not bonus Pop-Up Pod episodes, they're their own different podcast series, so there's some cool stuff to check out there, plus I do an in-depth business and money report every single month, and it's a breakdown of the financial and administrative side of my one woman's small business, people love those reports. It's like true financial transparency.

0:14:28.8 NA: So that's really fun to do. So if you wanna support the Pop-Up Pod, if you wanna help fund a second season of the show, and if you want some delightful bonuses each month, come find us at patreon.com/nicoleantoinette, the link is right in the show notes, patreon.com/nicoleantoinette. And it would mean so much to me to have your support so that I can keep the show going beyond the first season. Speaking of the first season, there are some deep and juicy and honest conversations ahead, you'll hear stories about how having a baby can change a marriage, stories about being single in a world that privileges couples, how folks nurture their individuality within both partnership and parenthood, how to navigate conflicts between our partners and our families of origin, [chuckle] that's a big one, and so much more. Thank you for coming on this podcast journey with me. If you have other behind the scenes questions you'd like me to answer, let

Minisode: Behind-The-Scenes with Nicole Antoinette

me know, I can't wait to get to know you better within the container of our patreon community, if you're able to join.

[music]

Thank you for choosing Scribie.com

Cross-check this transcript against the audio quickly and efficiently using our online Integrated Editor. Please visit the following link and click the Check & Download button to start.

<https://scribie.com/files/c9f92b40e4e748c9aa0181be9447dad1ba1eced6>