

# TSP S9 Ep02\_ Content Creation with Jared McClelland

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No complex TPS surgeon booster. Copy that we have a go from you guys



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Well hello everybody. Chris Jordan here hosted the talking sound Podcast coming to you from the studio in Austin, Texas. It has been a long time we took about a year off from things. Just had a great appearance out at our beloved comic Palooza in Houston, Texas. We go out there with HC universal network every year and sit in on panels and talk about the art of podcasting and podcast. Networking is the topic that we had this last year. And while I was there, I had a chance to catch up with my friend, Jared McClelland. He is the host of hi hungry. I'm dad, a very popular show out there. And I wanted to chat with him about content creation and how you go about I guess, really honing your audience as well as honing content, specifically for your audience. So welcome to the show. Jared, how are you doing?



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Hey, Chris, thanks for having me on the show. I really appreciate the invite. come on and talk to you and your audience. And yeah, we're gonna have a good time. Good episode.



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Absolutely. I've known you for a few years now. And I guess one of the first times we met was actually at comic palooza. We ended up being on a panel together, my network and the network that you were with that we ended up speaking, podcast conference together. We've been on numerous panels together since. And I really love a lot of what you have to say about the concept of podcasting and what it's used for what it's about. Let everybody know real quick how you came into the world of podcasting. How was it that you came to starting your show everything else?

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Yeah, sure. So I started my show Hi, hungry. I'm dead in August of 2016. So I've been doing it for a few years. I know that there's a lot of people out there with more experienced than me. But I mean, I kind of make up for it. Because I have run multiple shows I've done hungry, I'm dead. I've done the mundane and the arcane, which is DNB live play podcast. I've done spook squad, which we watch terrible horror movies, I've done the Three Musketeers, which is a podcast that I did with my sisters, specifically about Disney. Yeah, and I've had several concepts that didn't necessarily pan out and actually see airtime. But I do have one in the works. That is an audio drama. So we kind of all over the place. And I have some experience with podcasting and reducing podcasts and making your sound as good as you possibly can. I'm not perfect, nobody is but I do what I can. And one of the things that I strive to do is make your audio as useable as possible. And I think I do that I've had multiple people tell me on a daily basis, my podcast sounds better than professional podcasts that are done by like, major production companies with celebrities and stuff. So I really appreciate those comments, because I put a lot of time and effort

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and a you know, that is an absolutely integral integral part of it. Because as

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much as the content. Oh,

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I highly agree. Now granted, there are many out there and like you said, many very large podcast where the audio is not fantastic. And it really really surprises me because it's not like they don't have budget. And it's not like those aren't easy treatments to make. It's not even necessarily a what's funny is that they spend the time highly editing and curating the episode but but they don't go through the imperfections. And it's like wow, right that's that's interesting to me. But it's also one of those I guess that is the prime and key example of knowing your audience. My My wife doesn't necessarily care about such things. She is more concerned about the conversation than she is about the the amazing audio quality Melody. That is, I mean, to me, it's one of the first things my brain cues into. But for her, it's one of the last things.

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Right. And I think it really does depend on the audience, for sure. But I think primarily, what you're going to see is most people hear about it more than they think they do.

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Yeah. Yeah. And I mean, like this show is a prime example. My wife at one point asked me why I couldn't just let something go. And I'm like, My show is about audio and video. Like, right, I

couldn't just let something go. And I'm like, my show is about audio and video. Like, right, I can't just I can't just let that go. Like, I will get destroyed in the comment box.

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You would. I mean, if you have a show that specifically dedicated to that audience, and you come out with an episode that sounds like a coffee can Yeah, and that's gonna be great. Yeah, you're gonna, you're gonna lose a lot of credibility that you've already built into your show? Oh, well, instantaneously.

 06:00

Yeah, yeah. And that's just it. It's one of those knowing knowing my audience. Another decent example is I just had a conversation with a guy who brings people to my shows. And just like a guest booking agent, basically. And he asked me if I wanted a magician on. I was like, I guess that's a cool conversation. But we aren't really like a video show in that way. Right? Like most of our distribution, and most of our lessons come from audio platforms. So I don't know that a magician would necessarily translate to audio. You know. And that was a tough call to make, because he was pretty, pretty decently known things like that. But it's like, Would my audience sit through that? If, if that's what he's trying to do is actively do live magic on the show. You know,

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yeah, that's, that's, I mean, of course, as a podcaster. And no matter how big you are, whether you have one listen per month, or you have a million listens per month, it doesn't matter, you always want to guess who's gonna come on and bring an audience. But at the same time, just like we were talking about, you have to know your audience, your audience has to want that type of content. Right? So yeah, you can probably bring on an author. But if you know that your audience isn't necessarily book fans, then it might not be able to guess, as opposed to maybe, you know, your audience is more inclined to YouTube creators or, you know, Tiktok influencers or whatever it may be. But yeah, it definitely helps to know your audience, and your demographics.

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And know, how did you I guess, not just with hungry, I'm dead, but also with your other specific niche audience shows? How did you go about building and curating that audience to begin with Jared?

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So I mean, as much as you can, you have to niche down your podcast so your demographic is kind of built into what your show really is. Hungry on Dad is specifically about this cheesy dad in the name right. So people are gonna know going in, okay, this is a comedic kind of take on

being a dad, you're probably going to get a lot of bad jokes. With the Three Musketeers, the one about Disney. People know that, you know, being a fan of Disney, you're considering yourself announcement here. So you bring in that demographic and automatically was spooked squad, that one, the name is a little bit different, but you build the value by giving your audience something. So what we did with that one is we watched terrible streaming horror movies that were rated 6.0 and below on IMDb, and we found the diamonds in the rough. So stuff that we knew people would go and enjoy. But you might not just stumble upon it yourself. So we always scrolled through just terrible horror movies. And just found what's good. And we found so many good, like, movies that we hear about now. Before that people were even talking about not saying that we created that cult following because we most definitely did not. But I mean, it's funny to watch a movie, talk about it. And then like a year later, you see that this movie was now have a cult following. Yeah, that's that's really interesting to do that kind of stuff. So yeah, your niche your niche should be built. and finger plots. It shouldn't be so broad that anybody can just kind of come in. And just a little bit run it like you want to eat down so much that you're gonna know you're Democrat.



10:14

Yeah. Yeah, absolutely, absolutely it is getting to the point of and that that can take a little while to find. I mean, even even sharply honing a show can take a little while I've had pretty good success with my previous incarnation of my other show, and come to find out through a rebrand and a proper relabeling. We grew by leaps and bounds and have much better guests than what we had previously. But that was also highly curated. And we started letting people know like nine months out, but before the actual rebrand happened, that this is happening. Like, we we talked about it at the end of every episode that this is going to be happening. It was knowing my audience and knowing the fact of not everybody tunes in every week, you know, people will go people, people have lives. Sure you have diehard fans, but most of the time, you've got somebody for for about three quarters of an episode while they're sitting in traffic, you know, something like that. So you really do have to take advantage of that and use it properly. And use your audience properly.



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Right. I'm glad you kind of talked about the changing the name, and maybe even changing the content. Because with high hungry we have. Through the years, we have changed so much we've changed like format, where we're pulling content from what kind of content we're pulling. At the first couple of episodes that we have for the show, we were focusing more on like, kids specific, like how to raise your kids. And we were like, This just doesn't fit for us. Like this isn't the content that we want to make. So we kind of changed over time and even changed our format, change our little bits that we do in between the main topic. We tried some stuff that we really had fun with, but it just wasn't the right fit for the show. Until we found our format found what we really were good at for the show.



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Yeah, yeah. And that can take a little while sometimes. I know take years sometimes. Oh, yeah. Yeah, I mean, my previous show dudes and beer that was five years, just over five years, it was 303 150 episodes, every Tuesday, and some of those episodes were like four or five hours long.

So it was a ton of content. It's hilarious to me that with 00 push anything, Jared I still smooth get like a good three 500 lessons a month on dudes and beer. And I do nothing for like it. i People find it. I look at my stats. And I see the fact that people have gone through and dug through my website and found it. You know, stuff like that, like, oh my god, this guy's got like a whole nother five years of content, like, wow. But

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that's a good feeling. Good feeling whenever you know that your audience is going through your other shows in your other content. Yeah. So they're, they're in the mindset of having that parasocial relationship with you that they're like, Okay, I really like his content. I'm gonna go and find all the content I possibly can.

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Yeah, yeah. And it was really one that began out of the concept of a bunch of people sitting around, maybe will disagree this week. But next week, we're still going to come back and be friends. And we're going to talk about hard tough topics. And then, and then we had a guest or two here and there. Then I started traveling, and probably about once a month, I started having a guest on other than connecting to the studio. And as things grew as we stepped away from the studio and things like that, and people kind of went their separate ways. It metrically evolved into just being me and a guest and the metrics I became better and better and better. And it was really interesting to see that evolution. And that's what that's what led to the rebrand was like we're no longer the, the, the conglomerate table of people with different opinions. You know, having a topic, having a topical conversation, we're now a topical conversation with somebody about a topic. And that took a long time to hone and get to that point.

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Let me ask you a question. Because you touched on the topic of rebranding, and I know that you've kind of rebranded your show. How do you feel about the whole process of rebranding your show? Like, for most people, it's going to be like, Okay, well, I'm just gonna not do the show. And then I'm going to do a new show. What would you suggest for people, you think that they should try to keep the audience that they've already built with their show, and then rebrand them to something else with some heads up like, Hey, this is what the show is turning into? Or do you think that they should just put that show on hiatus and start from somewhere else? Build a different demographic?

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Yeah, I think a lot of that has to do with I mean, once again, a lot of the reason I went through the effort with my audience was because I was just letting them know that we I mean, my previous show name was dudes and beer. It became the fact on social media literally jarred where I could not take out an ad for an episode. I couldn't take out an ad to boost like dudes and beer is going to be at comic palooza. Because I had the word beer in my name. It wasn't

like dudes and Michelob. Like, I see, on my Facebook timeline, how come? I can't I know. So yeah, there was that then there was the idea of most people get the idea of dudes being just a term, but I am kind of leaving half of the world out. When I'm saying dudes, and not saying dudettes. And ladies, and of course, everything else. So there were a few things. And then there were a few guests that were very honest with me that they were very apprehensive with their first appearance. And it was their PR agent who really pushed the moon was like, listen, I know the name seems odd. But take a look at the guest list, take a look at the topics of conversation. And I got handled out of a few interviews. Like as somebody who were worked in the halls of radio I, I was a producer for a show, and I got the emails for people to be a guest. And there were people that I handled that have interviews. So I know what that email is. And I got it. And it was like, Well, you know, maybe maybe it's time for me to have that consideration. And yeah, the, the real consideration was keeping my audience, not not trying to rebuild an audience. Because it was the same show. It was the exact same show that that we had transformed into. If you were changing topics, if you were turning heels, and changing, you're changing your life politically, or religiously, something like that, sure. Utterly change everything. Stop one community build another but I look at it more as using one as a stepping stone to the other end as many people as you can translate from one to the other. The better.

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Yeah, I completely agree with the building. Building

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a community is hard. It's very hard.

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Yeah. And I think that's one thing that most people are going to try to do. If they are changing their content, they are changing our show. Completely. I think they're gonna want to try to hold on to that audience they've already built. Yeah. But you have to think though that, yes, some of them will move over with no matter where you go, some of them a small, a small percentage, some of them will leave because it's not going to be the content content. They're looking. Yeah. So yeah, so I think that just I had that mindset early on, early, early on. Like if I were to change this, I would just like change the logo, change the tagline, change the description, and just use the same audience and then hopefully, everybody stays. Yeah, but that's not the best mindset to have. Because that's kind of being dishonest to your community, your audience that you've already built. You know, because they're, they're gonna leave, most of them are probably going to leave it just kind of dump. If you slowly and gradually, like you did with your naming of your show, tell them like, hey, nine months out, this is gonna happen, this is going to happen, this is going to happen. And then whenever it finally happens, they're not just kind of shocked by it, right? But that demographic that you built for this one show that you're doing is not going to be the same for the next show. So you really do, even though it's frustrating, I get it, you're really going to want to start building the community. Fresh.

 20:44

Yes. Yeah, absolutely. And, you know, like, even even my online community with curious realm, formerly dudes and beer like that, that switched over probably about three months before the name change, everything switched over, because it was like, get used to it now everybody, and we lost some people, we gained some people, we gained a lot of people on social media once once that real definition of the content got cleared up by the name change, but it was one of those the the community became a lot more active. In one of the big things that I recommend everybody do is a not just have a page for your stuff, have a group pages are fantastic, because they're gonna give you metrics beyond belief. As far as social media goes, Facebook, but a group gives you really a nice fly on the wall insight to your community and what's on their mind and what they're thinking.

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Those are the diehards, Whoever joins your community, your group, those are gonna be your diamonds.

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And those are the people that you want to try to curate your content for you No, no different than, like, I'm not a tick tock user. But that's because most of my most of my demographic is in my age range or older. That just happened.

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I don't care about that. I just love hosting St. John's. Yeah. My audience is there as

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well. And you know, it's one of those I'm I, I would much rather spend more time on curating my content for YouTube and Facebook, where we get my name over and completely understand it that's that's a battle in and of itself is how do you how do you learn to conquer each different social media animal? Right, because yeah, once once you're on that boat, you got to learn how to drive that boat in that water. You know? Like, my wife is amazing on Twitter. I got I got no clue, man. I got no game and no clue on Twitter. Does my stuff post there? Yeah, post there automatically from my website. But I don't know what the I don't know how to properly tweet. And internationally. And that's it.

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That's the thing though. If you don't know find somebody who does. Yeah. And go that route. Like, obviously, you're doing well enough. You don't need to, but it's really struggle with social media. And you feel like, Your presence is not a good one. Find somebody go to Fiverr. You know, just reach out to people who are doing some of this stuff through our social media,

content creators and managers and get their help. Ask some of your friends who can really navigate those social media platforms. If you have a friend of yours, that is just like blowing up on Tik Tok. Ask them to help offer them a little bit of cash, they'll probably help you out.



24:11

Yeah. Yeah. It really is interesting how communal? So much of that is especially in the podcasting communities. Oh, yeah. podcasters are so entirely helpful to each other and willing to because as we said in our panel in Houston, it's a world since the gatekeeper. And even the most successful people got there by the most modest of means, typically. I mean, sure, there's the whole concept of time as money and a you if you either got the time or the money you can get there. You know, there's many people that invest a whole lot of commas and zeros to get there really fast. And to



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have the people All that is true. But then we have the people like the godfather of podcasting, Conan O'Brien that really hasn't put in. You just Yeah. Yeah. And, you know, by all means, this is not ripping Conan O'Brien or his show because he has always been one of my favorites. And whenever, whenever the luminary stuff came out, and it was like all about Conan and how he created podcast, and it was kind of frustrating for a little while, yeah. Whenever we have people like Rogan, which I don't listen to Rogan show I'm not a huge building fan. I can appreciate Rogan to some extent. And then you have like Kevin Smith, who's been doing it for so long. And it just seems like the real people who have been there. Just Jesse Thorn just born has been in podcast. No sound Yeah. Adam Carolla in it. Yeah, that too. Yeah, it just seems like a slap in the face for the people who really built podcasting. Yeah, to come out and be like, oh, yeah, this celebrity just got into podcasting. Because he found out he can make money at it. And now he's just like the best podcaster Okay, whatever. Yeah, but



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the thing is, though, you bring up a really solid point, Jared. And that is I think the especially since the pandemic, podcasting has exponentially grown. To the tune of millions of podcasts out there, now we are we are literally talking to no fish. It's no longer a large lake, or inland body of water full of fish. It is an ocean full of fish. Yeah, yeah. And unfortunately, people see and hear names like Rogan, Conan O'Brien, they see channels on YouTube that pop up. And you know, 10 year olds are streaming Minecraft and making a comment and zeros every month. It's interesting how fast people get disillusioned. I tell people, if you want to podcasts, make sure that you want to make a show. And you just want to make a show. Like if you want to make money later, fantastic. But that's a you're either gonna have to have an incredible niche. To start off with, like you said, very drilled down, like, hey, if you've got a gaming niche, feel free to hop out to your local gaming shops, comic book shops, you might be able to grab up a sponsor real quick, you know. But if you're just a bunch of guys sitting around talking to the table, it it's a different world, you know, and hitting the points of monetization on platforms is hard enough, much less hitting the the real numbers of click per mil on a website, or what a sponsor wants to see.





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Right. And see, I think that's what you really have to do. In order to get to that point where you are getting sponsors, you are getting some kind of notoriety, I think you really need to start out just making a show for yourself. Make a show where you're doing it for you. And if you have a co host, you're doing it for the both of you. Yeah. And the audience will come they'll gravitate because it's using your genuine self in front of you. You're you're kind of putting yourself out there and people I think, relate to that. Because everybody's gonna have some similar views on certain things. Right. So basically, with Hi hungry, I'm dead. We ended up we started the show, because we wanted to do, like I said early on, it was all about kids and raising kids. And we were like, You know what? This just, this isn't for us. This is like just kind of us talking about this stuff. Why don't we change our format? Just be up. And we ended up just trying to make each other laugh. And that's all the show is it's just me and my co host is trying to make each other laugh. Yeah. And if people enjoy it, they enjoy.



29:36

Yep. Yeah. And people certainly seem to enjoy it there. And that's just it. The beautiful thing about podcasting is that there is a panoply of show and show ideas out there. And it's a beautiful medium where there really aren't any gatekeepers. You can you can have a podcast about anything As long even if



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there's a right, and even if there is already a podcast about the topic you want to talk about, but let's say you want to start a true crime podcast, and you're like, Oh, well, there's so many true crime podcasts out there. You are correct. There are, but there's not any true crime podcasts out there with your voice, your opinion, your thoughts. So you'll be surprised how many people can be successful, even though there's a million other podcasts out there with the same topic?



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Yeah, absolutely. If, if you were to give two pieces of hard advice to somebody, I guess, one to somebody starting a show, and one to somebody looking to grow their show, Jared, what would those be?



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Start starting the show, I would say, of course, didn't get your topic. It's your name, whatever breeze work you need to do for the show. But once you actually sit down to record, record, five, the 10 episodes, thinking that you're going to put them out, and just never really, because within those five to 10 episodes, you're going to learn a lot, you're going to learn Mike etiquette, if you've never been on the mic before, you're going to learn your cadence whenever you're speaking, if you have to co host you're going to learn how to communicate with each other, and really, like, step on each other's toes a whole lot. In just like, what the

communication feels like, in the context of the show itself. So I always say minimum of three, but really, five to 10 is where you want to be. I know sometimes you're gonna just be like, Oh, no, I just want to believe this. Because I feel like this is so good. And you can definitely do that. Whenever you hit that point of, okay, this was really good. Like, I want to listen to the show. That's when I think you can go ahead and start talking about okay, I think we're ready. I think we have the format have the relationship with each other. Or I just have the tone of the show if you're a solo. And yeah, I would definitely do that. Because you can always keep it you can always release it later on if you really want to. But later on down the road, you're gonna be like, Man, I'm, I'm so happy. I didn't release those episodes. Because, yeah, they're they just weren't as good as I thought they were.

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Yeah, yeah, I will say I'm, I've always been very honest with my stuff that I don't I don't think I'm right there in the camp with Todd Cochran. When it comes to editing. He's like, I've done 1000s of episodes, I don't think I've ever added in a minute. I do some basic audio treatment, I match audio and video and put the two back together like re stitch them. But I don't I don't really do any hard editing, or anything like that. I guess it's my coming from the world of live radio and live TV where I'm just used to a casual conversation being on air. So I don't I don't want it highly curated.

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Right. And I think I think it comes down to the show. Yes, well, if you're, if you're telling a story, so you have a show about haunted hotel, and you really need it to be concise. And you have your outline, you have everything you wanted to say, you just kind of go on a tangent a little bit that has nothing really to do with the show, you're definitely gonna want to edit that out. If you're talking about like a conversation of a show. It's usually better to leave in those little moments that might not be exactly what you want it to be, because it's kind of funny in the moment, or it might touch on like a heartfelt moment that you didn't expect. So, yeah, I can see like, conversation wise, if you're if you're not touching. I do, typically. But mostly it's trimming down some long pauses or something. Yeah, my brain doesn't work so well sometimes. And sometimes my brain just kind of clicks off and just stays there for a little too long. So sometimes I'll go through and I'll just take out a little bit of silence. Just because it's it's too much of a pause. Yeah. Yeah, for the most part. I'm not going in in There are some times where somebody may make a comment that you're like, Okay, well, you didn't mean to say that. It's not coming across. Yeah, yeah. It's something that you really want to live out there in the world.

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That that's true, I think I think that there has been one of those, throughout my, throughout my time where something got something got hidden away. In an episode.

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There's not very many not not

there's not very many not not

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very many in my world, though. And, you know, I think your advice, especially whenever I've had clients, things like that, that are looking to start shows, the dry run is always my prime example for people. Sit down, hit record, you know, and then go back and listen to it. You know, give it a day or two and go back and listen to it with fresh ears.

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In horse, I think that's a big one is listening to it with fresh ears. Because I know you're gonna be excited, you're gonna be ready to get it out. You've thought about this for so long, and now you're finally recording and we just want it to be out in the world. But really, in all honesty, it's very few people can nail it on their first episode.

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Yeah. Yeah, I would, I would tend to agree with that.

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Unless you're like a trained professional thing, you know, what you're doing in your time over coming over from some other media platform to do this new thing called podcasting? Yes. And typically, you're gonna need a little bit of time to really understand who you are on the mind. Because who I am on the mic. I myself, but there is a little bit of

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extra. Oh, yeah. I mean, Chris, you and I have hung out a lot.

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You know, I'm a little bit more refined. I'm usually listening to the conversation more than contributing to the conversation, I'm taking some stuff and I'm trying to learn where I can, whether it's learning something that I just don't know about, or something that I know about that. Okay, maybe if I do this a little bit different than my content will be, or something along those lines. On the mind, I'm a little bit more outgoing. I'm a little bit more bubbly. I'm a little bit more. I guess, I don't want to say like, involved with the conversation, but I'm driving the conversation.

 37:46

Yeah. Yeah. And that's just it, you know, especially when it comes to hosting, you really do your

learn. learn. And that's just it, you know, especially when it comes to hosting, you really do your job is to drive the conversation, it's to move the conversation along. And that can be it can be hard sometimes. That that can take a little while to hone in yourself, to know when to move something forward and when to keep it going. Yeah, most definitely. And you know, with that in mind, what is what is your advice for the veteran?

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My advice for the veteran is, don't think you know everything, just because you've been doing it for a long time. Learn where you can, some of these new people coming into podcasting might have some crazy new concepts that you never really thought about before. So don't don't pigeonhole yourself into the mindset of I'm the smartest guy in the room, because I've been doing.

 38:52

Yeah, yeah, absolutely. I mean, my myself included, I learned something in every panel that I go to, I lean on so many other podcasters in ways to interact with my audience, ways to find new audience ways to ways to use new social media platforms that I'm not aware of things like that, once again, the the community when it comes to podcasting is where it's at. And if you don't involve yourself hip deep in that, I think you're doing yourself a big big disservice.

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I mean, also going into another aspect of this is, I guess, for the veterans, but it's also for the new people coming in. Network. Yeah. Thoughts of people that are in the same niche that your thoughts are people who aren't in your niche but might possibly fit to do In the graphic that we will be there, just network and, and, you know, try to build a relationship between your show and somebody else's show. Not just like a friendship between the host but you know also try to reach out and say hey, we can collaborate and do this thing or the other thing. Chris Barnett with entreat minimum, he was here in Houston for comic Palooza, these are our good buddy Minuchin. And we've kind of been talking ever since and communicating. And we were both saying, hey, we need to collaborate with something. So eventually, at some point, we're gonna have an idea of what to collaborate on, and we're gonna do it. So it's keep an open mind, you know, talk to people network. I'm usually pretty much introverted. But whenever it comes to podcasting, I'm out there, I'm talking to people, having a good time. Going out to other people's channels, shows learning where I can communicating, talking to people. Yeah, I'm gonna get done.

 41:10

That's it, man. That's it. Well, Jared, I want to thank you for your time today coming in talking about this. I think it's an important conversation. Because if it is a content day and age, whether you're talking about it for your business, whatever. Creating content and trying to get content out there is an art form in and of itself. And there's so many different strategies, so many different ways to think about it. Thanks for coming in and weighing in with your opinions on the fact.



41:47

No problem. Thanks for having me.



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Absolutely. Let everybody know where they can go to keep up with Hi hungry. I'm dad where they can go to follow you. All that good stuff.



41:59

Yeah, of course. Obviously, we are pretty much on every bug catching app on Google, Spotify, Apple podcasts, we're pretty much everywhere. Primarily, I direct people to Spotify, this because that's what I personally use. On social media, you can search at high hungry podcast. You can search at atomic calm on social media, if you want to find my personal stuff. Usually it's kind of set to private. I do have kids. Yeah, totally want that all out in the world all the time. So just if you want to connect with me, just send me a message you're trying to add me or whatever.



42:46

Fantastic. Well, Jared, once again, thank you for your time. I greatly appreciate it. Hold the Line real quick while we close things out, and we'll chat off air. While you are online, checking out all of the amazing work of Jared McClellan and hi hungry I'm dad of course make sure to swing by here. Curious realm talking sound podcast.com Talking sound show.com as well as our sister site, you can find all of the episodes there you can go to our gear shop, and actually buy you know all kinds of equipment for the job site. Everything else you can stop on by check out our videos page and see all of our coverage from events like CES, and Texas Association of Broadcasters as well as interviews with manufacturers and so much more. Thank you so much, everybody, as always for tuning in. Very much looking forward to this season nine of talking sound. Take care of yourself. And remember, keep reaching for 11 We'll talk to you soon. Bye.



44:02

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