



# On The Hill

podcasting as a creative manoeuvre for  
remediation

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## ABSTRACT

The podcast form continues to thrive following the mainstream success of *Serial* (2014), with the numbers of listeners increasing year on year (Peiser 2019). This growth highlights digital audio storytelling as an attractive form for writers (Eddo-Lodge 2018; Mahnke 2015). Vincent van Gogh said, “I keep on making what I can’t do yet in order to learn to be able to do it” (1885). In this spirit, I set out to remediate my prose writing and research practice, applying these text-based skills to podcasting by making the pilot season of *On The Hill* (García Rangel 2019a). As a creative manoeuvre (Stranger et al. 2014), this literary podcast enabled me to understand, reassemble and retell the history of a maritime Cornish cemetery and the stories of those buried there. Via creative experimentation and remediation, I discovered some of the unique qualities of audio storytelling, the intimate nature of the podcast (Berry 2015, Barrios O’Neill 2016, Llinares 2018) and its potential to alter preconceptions regarding what constitutes an “authoritative” voice (Mottram 2016). In repositioning the sound of the writer’s voice at the centre of creative work, the podcast form can be an enriching extension of practice.

## Introduction

My way into the English language has always been led by audio. I learnt the lyrics to Bob Marley's songs on trips to a Caribbean beach, long before I knew what any of the words meant. In my world of native Spanish, the melody and the inflection of Marley's voice somehow carried the meaning of the lyrics. My vocabulary was relaxed and expanded by American sit-coms that helped me move from language theory to practice without conscious effort. The range of native and non-native English speaking voices in the *Librivox* audiobooks (2005). I listened to showed me the wealth of accents available and what they could bring to each story. They enabled me to hold on to my native Spanish accent instead of moulding it into an imitated native English voice.

My path to proficiency in English (the main language of my writing practice) was laid with higher grades for listening than for speaking or writing. Yet, as my focus turned to developing my writing, audio moved into the background, confining spoken English to my private life. Certainly, my writing practice was fed by my listening skills. I am a more daring writer because of them. However, the task of reading my work aloud to others always caused terror. I used to think, "Let the writing speak for itself, but let it not carry my accent, for in my head, it does not have it." This saddest of notions was thankfully shattered by the creative manoeuvre of remediating my text-based writing skills and applying them to podcasting. A desire to experiment with a new form positioned audio at the centre of my creative practice. In this article I will discuss why the podcast form was interesting to me, how I set about remediating my skills and how this process has influenced my writing.

## Understanding the podcast as a place for creative writing

I came to podcasts late, having been apprehensive that they would be just another way of listening to traditional "talk radio". The first podcast I listened to was *Serial* (Koenig and Snyder 2014). An insistent recommendation from a friend, and fellow audiobook lover, led me to download season one and allow it to accompany me on many a walk around Brussels, where I was living at the time whilst finishing my PhD in Creative Writing. Listening to *Serial* soon became a ritual and a treat: get to know the city, lose myself in the story and engage with critical and creative processes of research and

storytelling without having to produce them. When I finished season one, I reached out for other podcasts and became a faithful listener of *Criminal* (Judge and Spohrer 2014), *Lore* (Mahnke 2015), *Strangers* (Thau 2012), *Not by Accident* (Harper 2016), *The Memory Palace* (DiMeo 2008), *Mortified* (Nadelberg 2002), *UnFictional* (Carlson 2010), *The New Yorker Fiction Podcast* (The New Yorker 2007) and many others. I focused on searching for podcasts that provided in-depth, insightful examinations of specific topics I normally do not have access to, such as the story of a man who had to write Oregon's state manual on lethal injection (Judge and Spohrer 2018), or personal stories and experiences of people and communities that were different from mine, like Harper's unconventional journey to becoming a single mother by choice (Harper 2016). The more podcasts I heard, the more I wanted to hear, and, slowly, this craving turned into something else. What if someday I could make a podcast?

Sellas describes podcasts as an audio content system that provides a contribution to "the automation of the process through which the broadcaster distributes content and the user receives it" (2012: 7–8). Sellas's language remains tied to radio and distribution (as is often the case in podcast studies), placing the emphasis on the digital exchange process rather than on the form itself or its creators. Words such as "broadcaster" illuminate an institution, a product, studios and professionals, positioning listeners as users, further detaching them from what podcasting enables: a closer relationship between maker and consumer, between podcaster and listener. Other definitions give podcasts more range, describing them as a "new or hybrid media form, one that is accessible to amateurs as well as to media professionals" (Markman and Sawyer 2014: 21), or a social practice, one which is "more individualised than radio listening and music compilation-making, involving a relationship with several providers, the podcasters, seen not as institutions but as peers" (Menduni 2007: 16). The digital audio form itself, strapped to an "essential interconnection with the transformative applications of the internet" (Llinares 2018: 126), provides a suppleness that radio, with its broadcasting schedules, institutions, and budgets, does not.

Baelo-Allué connects the technicalities of producing podcasts with their listener-focused usability:

They are recorded and delivered via RSS so that listeners can subscribe and listen

to them whenever they want: podcasts give listeners more freedom to choose what they listen to, where and when. Therefore, podcasts are conceived as on demand, self-contained, small, easily distributed microcontent which enhances the capacity of our ears and allows for multi-platform integrated-media listening. (Baelo-Allué 2019: 117)

This focus on the listener adds an interesting aspect to Markman and Sawyer's "new or hybrid media form" (2014). In *Podcasting: New Aural Cultures and Digital Media*, Llinares et al. understand podcasting as being beyond an iteration of radio. They highlight how "the flexibility of listening and the relative lack of editorial and formal scrutiny in production marks the medium as something different, more radical, and more culturally urgent than radio" (Llinares et al. 2018: 2). The medium of podcasting has gone on to become "a collection of cultural work and practice that spans journalism, performance art, comedy, drama, documentary, criticism and education" (Llinares et al. 2018: 3).

The digital audio files distributed via the internet resolved a practical need. Yet the minimal upskilling required, the low equipment and hosting costs and the open nature of the internet imbued the podcast with more. Berry argues that by being more than a system for distribution, podcasting becomes "a space for innovation and remediation – where content can be shared with listeners in a way that linear transmission systems cannot facilitate" (2016: 665). Llinares goes further, defining podcasting as a liminal praxis, explaining how:

the very liminality of podcasting—its flexibility, transcendence of boundaries between media which may be conceived as "old" and "new" and across practices of production, distribution and consumption—offers a coherent space where thought, identity and practice find common purpose. (Llinares 2018: 142)

I met the podcast form in this space of innovation to write and produce the first season of *On The Hill* (García Rangel 2019a). I aimed to discover how my text-based writing, editing and research skills could be remediated and applied to podcasting practice; I wanted to find out how my role as an academic and writer could expand into that of independent

podcaster, producer and host. I also seized this opportunity to explore how this remediation could help me, as a non-native English speaker, interrogate my voice in its aural and authorial qualities.

### **Remediating writing practice and adopting a multimodal creative approach**

My exploration of the podcast form sits within podcast studies and podcasting praxis (Llinares 2018). The production of season one of *On The Hill* (García Rangel 2019a), which is the focus of this article, is a creative manoeuvre (Strangers et al. 2014) that represents a remediation of writing practice (Barnard 2017) as part of a multimodal writing practice (Barnard 2019). Barnard defines remediation of practice as a method "whereby – as new challenges and opportunities arise – a writer looks to existing skills and prior experience and adapts or applies them in new contexts as part of a process of, in effect, collaborating with him or herself" (Barnard 2017: 278). Llinares discusses how podcasting's inherent liminality opens a space for multiple aspects of the self to synthesize (Llinares 2018: 137). The aim of such synthesis is at the core of *On The Hill* and its navigation of procedural and thematic dualities including: writer and podcaster, text and audio, foreign and familiar, past and present, presence and absence. Making this podcast would see me collaborate with myself across a number of roles: producer, research and writing lead, host, sound artist and editor, and social media content writer. This deliberate process required "foresight, strategy and (at least some degree of) control" (Strange et al. 2014: 1). A range of roles were required for the creation of each episode, the overarching narrative of the season and the podcast brand of *On The Hill*. This podcast also aimed to contribute to the literary podcast form and provide opportunities for other writers to showcase their work to new audiences.

My literary influences for *On The Hill* included George Saunders' *Lincoln in the Bardo* (2017), Karl Ove Knausgård's *A Time For Every Purpose* (2009) and other creative work based on cemeteries such as *Until the Day Break* (Perthi Kov 2017). My podcast influences included *Criminal* (Judge and Spohrer 2014), *Serial* (Koenig and Snyder 2014), *Lore* (Mahnke 2015), *Strangers* (Thau 2012), *The New Yorker Fiction Podcast* (2007), *Nest Podcast* (FalWriting 2018a) and Annie McEwen's *Here I Am and Here Be Danger* (2014). The project included three phases: pre-production, production and



post-production. In the pre-production phase, I undertook research field trips to Falmouth Cemetery, curated a list of possible stories, liaised with local historians, conducted archival research and commissioned writers based in Cornwall to provide creative responses inspired by the lives of people buried in Falmouth Cemetery. I also set up an account in a hosting platform and email and social media accounts. In the production phase, I combined writing practice with podcasting practice by collating archival research and embedding it in podcast scripts. I also selected fragments for a voice actor to record. I recorded scripts, readings and interviews with each writer. In the post-production phase, I edited each episode, designed the soundscape, wrote titles and blurbs, uploaded and released episodes and shared them on social media. The post-production phase also included monitoring the metrics and engaging with listeners. I kept notes during these phases and designed and completed a production write-up form at the end of each episode, aiming to capture the pulses of my remediation of practice by recording decisions and changes involved and reflecting on this evolving project. In this article, I will detail the creative manoeuvre and remediation of practice that has taken place and bring together the emergent findings.

This project required an approach “robust enough to enable improvement of productivity” through data-based decisions “in the face of the fast-paced change” of a monthly production schedule (Barnard 2019: 6). The approach also needed to be flexible enough to allow me to adapt each episode to the story at hand and highlight different aspects of history that would enliven them. I adopted a multimodal writing practice, which is defined by Barnard as “a creative approach wherein the inter-relationships between and among a writer’s decisions and different media and modes contribute to the production of meaning” (Barnard 2019: 6). I applied my multimodal practice to the production of one hour-long episode per month, twelve episodes per season, with each episode conceived as a place for experimentation. Season one is the pilot season, during which I set out to learn how to make a podcast by making it and, in the process, enhance my technical, production, scriptwriting, editing and hosting skills. In a spirit of experimentation, I took risks with structure, writing and podcasting processes in each episode. This aligns with the characteristics of multimodal composing as expressed by Wysocki et al.:

Multimodal composing requires that we interrogate and negotiate different tools, technologies, languages, and interfaces and that we also use them, experiment with them, make with them, and reimagine them. Making meaning requires taking chances, and taking chances requires the risk of failure.

(Wysocki et al. 2019: 21)

Embracing the task of making meaning through the combination of podcasting and creative writing, I sought to become an independent podcaster at the end of season one. Initially, I thought that I would experiment and identify a tried-and-tested master script which might enable success to be replicable. However, each story presented different opportunities as each commissioned writer responded to the story of their departed in a different way, and listeners feedback suggested that they embraced the changes. Furthermore, I felt joy in taking risks and embraced the added challenges of producing an archival research podcast during the COVID-19 2020/2021 lockdowns; these inevitably affected production as libraries, archives and university facilities closed for months and collaborators were dealing with the effects of a global pandemic. All this inspired me to review the idea of aiming to identify a master script. I was intrigued by the disruptive spirit of the podcast form and its challenge to the hegemony of text and image (Llinares et al. 2018: 3). I chose to maintain a nimble, experimental and iterative multimodal creative approach to production, supported by a growing skill in audio editing and writing for audio. Each *On The Hill* episode collates archival and historical research re-fashioned as creative non-fiction podcast scripts and includes a creative writing piece, an interview with the commissioned author and a discussion of that author’s practice. The soundscape includes fragments of historical documents read by a voice actor, sounds and music. The themes of each episode determine the choices made for that episode’s soundscape. The narrative structure of each episode combines these elements and adapts to the story and creative response as needed. Each season will narrate the history of a Cornish cemetery, reassemble the stories of people buried there, reimagine relevant historical times, reflect on the connections to the present, and include original writing in response to the stories of the departed.

### **A predecessor: *Nest Podcast***

Having benefited from a wealth of open-source audio content, I became keen to give back in this sphere. In my creative and professional writing practice, I had already established a multimodal approach understanding that:

the ability to apply storytelling skills to the production of a range of types of texts and to move between types of writing for different modes of dissemination using different media technologies, often at speed and regularly, is increasingly essential. (Barnard 2017: 277)

In this multimodal context, in 2018, I began exploring the podcast form. As staff editor of FalWriting, our department's online magazine and blog, I saw the opportunity to combine creative writing and podcasting in a multimodal collaboration between staff and students. I set up a dual-outcome project: firstly *Nest*, an epistolary story written one letter at a time (FalWriting 2018b); secondly *Nest Podcast*, which adapted the structure of *The New Yorker Fiction* podcast (2007) except instead of writers reading other writers' work and talking about their influences, our writers read their own work and discussed its making (FalWriting 2018a). A total of 15 letters and 15 episodes were produced. *Nest* worked with a creative constraint: instead of imitating a writer's room dynamic where we came together and agreed on key aspects and an overarching narrative of the story, writers were asked to write their letters in isolation, responding only to the letters that came before theirs and taking the narrative wherever they chose. No editorial oversight was used to stir the story and writers were asked to avoid communicating with each other about their contribution to *Nest*. This meant that as the narrative was constructed one letter at a time, the process was episodic for creators and audience alike. This tension was ideal for the podcast, which allowed writers to remediate their letter into audio and to gain the space to discuss their theories about the story and the process of working with this constraint. The podcast captured the nuances of what had been purposefully left in silence – this would be key learning to bring to *On The Hill*. This project enabled students to grow confident in podcasting, embedding the form within their practice where it continues to thrive (Crackpot Soprano 2020, Clark et al. 2018).

*Nest* and *Nest Podcast* enabled me to test the

practicalities of a multimodal collaboration, the commissioning system, the management skills needed for an episodic project and the discussions of practice I would bring to *On The Hill*. *Nest* enabled me to develop working relationships with participants who went on to contribute to *On The Hill*, including author Amy Lilwall, writer of *Nest*'s first letter, who became a principal writer for this new podcast project. *Nest Podcast* taught me that combining creative writing, the epistolary form and podcasting could lead to fertile storytelling spaces – and, importantly, it initiated my return to audio. My own letter was the last letter of the *Nest* project, and the first time that I had read my own writing out loud to be recorded – it was the first time that my voice had been part of a podcast (FalWriting 2018c). An earlier podcast project had included my writing read by someone else (McGrath 2010). This time, however, I faced the microphone myself, pronounced my name as I would in Spanish and read my story with the pace and emotive texture that I had written it with. This necessarily involved overcoming my resistance to reading my own writing which was much easier to do in the intimacy of the recording studio. The knowledge that my letter would be listened to after it was recorded also removed some of the performative aspects of reading out loud, enabling me to understand the studio as a comfortable place for my voice and my writing. As my letter provided the long-awaited conclusion to the story, it stood, welcomed, alongside the other letters and the 16 different voices of *Nest*. I would later learn from listeners' feedback that my contribution enriched the podcast. In the following section, I will explore the decision to locate my podcasting experiments in Cornish cemeteries, and in subsequent sections I will consider the phases of production of *On The Hill*.

### **Creating *On The Hill*: inspiration and setting**

The first connection I made between cemeteries and my desire to make a podcast was during a walk in St Euny's cemetery, Redruth, one late summer evening. I spotted a black cat resting atop one of the graves and my writing instincts kicked in – there seemed to be an immediate story there. Was he visiting someone? Did he live in the adjacent church? I discovered that a project of performed "magical theatre walks" had taken place on the site (Krowji 2017). *Until the Day Break* was a play that used creative writing and music to introduce the St Euny cemetery's "residents" to audience groups (Perthi

Kov 2017). As the stories from St Euny were recently told, I decided to find another cemetery. I learnt that Tony Casey, who participated in *Until the Day Break*, was researching Falmouth Cemetery in the hopes of replicating the theatre walks there. He created a local initiative called *We Love Falmouth Cemetery* (2019) to host guided walks and conduct research. I arranged a walk with Tony to explore whether Falmouth Cemetery was the right site for *On The Hill*.



Figure 1. Tony Casey signalling the grave of Polly Lanyon and her family. Falmouth Cemetery, June 2018.

Falmouth Cemetery is a Grade II listed High Victorian Garden Cemetery first established in the early 1850s. The site “skilfully exploits its picturesque topography” and has mostly survived intact, with funerary monuments and gravestones reflecting its maritime connections still in place (Historic England 2020). The cemetery was first established at the top of a hill before it was expanded downwards in subsequent extensions until it reached its natural limit, the Swanpool Lagoon at the base of a valley. In Cornwall, finding cemeteries at the top of hills is not uncommon; this, and the contrast with the university’s position also at the top of a hill, is the root of the name of the podcast. Parts of the cemetery are consecrated by Church of England (Kresen Kernow 1857), but burials from other faiths were also common. The windy location near the sea, perched at the edge of town, is also home to many different species of wildlife (including its own murder of crows). It would provide ample opportunities for interesting soundscapes. All these characteristics – the location’s proximity to campus and the local collection of primary sources and records on the development and history of the site – rendered Falmouth Cemetery an excellent place for the content generation processes of the podcast. Additionally, this cemetery reflects its

port town’s location in the varied nationalities and stories of those buried there. In its liminality, podcasting becomes a place where identity, thought, and practice converge (Llinares 2018: 142), and this place resonated strongly with my experience as an immigrant in Cornwall. Cornwall had always felt welcoming, but it was *theirs*, yet this ancient Victorian cemetery had people from elsewhere. I could relate to finding myself in Falmouth, wondering how to navigate this town and become part of this place. This cemetery made me immediately curious. I could use my experience to approach those of the departed and write about distance and contrast, past and present, presence and absence. This would become a main thematic strand of *On The Hill*.

During my first cemetery walk with Tony Casey in June 2018, I identified one of the creative practices from my prose writing that I would remediate for *On The Hill*. I often go on walks, observing and feeling myself in a place, taking notes and photographs for inspiration. I used this technique in the cemetery, allowing the different graves to pull my attention. In this first walk, as Tony showed me what he knew, I spotted a war grave standing among the ancient Victorian gravestones. A robin perched on a branch next to it as if to signal me to stop and have a look. I discovered Chung Shin’s grave; my writing instincts told me that the name and the gravestone’s position away from the World War I section of the cemetery (as well as the robin) hinted at something important. Research highlighted that Chung Shin was originally from Singapore and that he was the only victim of a U-boat attack in 1917. His story – just one of many stories of people from elsewhere in this maritime cemetery – became episode 03 (*On The Hill* 2019a). A mixture of observation and writing instinct always formed part of these walks. I let them guide me to certain stories and they informed my preselection from the stories Tony had found. As we covered the length of the site, Tony’s enthusiasm matched mine and he showed me the graves that had been the focus of his initial research (Casey 2018), including the graves of Sir John Alleyne, Henry Phillip Creese, Mary Monk and George Sheaff, all of which all became part of *On The Hill*.





Figure 2. A robin waits in the shadow of Chung Shin's grave. Falmouth Cemetery, June 2018.

I wanted to investigate the podcast form as something that could explore elements of *Until the Day Break* (Perthi Kov 2017) such as the biographical accounts of the lives of the departed and their interpretation through creative writing. I also wanted to repurpose aspects of *Nest Podcast* (2018a), such as writers reading their own work and discussing their process. By combining these elements and adding new ones (revision of historical times, history of making the cemetery, research journey), I wanted to create a new, more intimate way to relate with the cemetery, one which would shorten the distance between the story and the individual, between the medium and the listener. In this intimate space, I hoped that the listener could examine the narratives of the past and how they play a role in the present, approaching the distant and underrepresented lives of the departed through the evocative work of creative writing. Berry highlights the sense of “hyper-intimacy” that podcasts can offer:

Podcasts are listened to in an intimate setting (headphones), utilizing an intimate form of communication (human speech). Furthermore, in many cases, podcasts are presented by people from within a listener's own community of interest or by people she/he may already have a relationship with via social media and are frequently recorded in a podcaster's own personal or domestic space. Unlike radio listeners, who may encounter programmes by chance and use them as sonic wallpaper, the podcast listener actively searches for content and puts time aside to listen. (Berry 2016: 666)

Barrios-O'Neill compares podcasts to the written form and centres this sense of intimacy even closer, “as a form of media that occurs, in the case of mobile listening, inside the body, the podcast form can be intimate and private in a way that textual forms rarely are” (Barrios-O'Neill 2018: 153). As a creative writer this was the kind of experience I was aiming for, and as a listener this was one of the elements I enjoyed so much about podcasts.

Creating something that lingers also became an important aim. In the digital form of the podcast, I sought something durable, something which any listener could engage with at any time. *On The Hill* would transpose stories of the departed and the place that holds them, and recontextualize them with reflections on the past in contrast with the present, highlighting Cornwall's international connections across time. This podcast would also include new creative writing inspired by the departed. Thus, as well as remediating practices and skills, *On The Hill* remediates stories, seeking to understand death as another stage of storytelling (a mediated ellipsis and archival handing over), and not a full stop which suggests nothing else can be said or that the story is somehow over. Understanding mediated communication as a conveying of messages through “a technical medium for transmission across time and space”, Featherstone highlights how in these interactions “participants are not co-present, so there is a narrowing of the range of symbolic cues available and hence a need for a more open-ended quality to the interaction with more interpretive and contextual work required” (Featherstone 2017: 64). In reassembling the stories of the departed through archival research, and reinterpreting them through creative writing, *On The Hill* embraces the characteristics of mediated interaction. This would stand in creative tension with the physical presence podcasting conjures and at the same time liberate my multimodal writing practice because:

through its very liminality, particularly with regards to the fusing of material and digital ontologies—the centrality of physical presence, conversations with others, the use of the voice, all of which are captured, shared and listened to digitally—[podcasting] offers a profoundly valuable approach to understand mediated subjectivity. (Llinares 2018: 136)

In the intimate, liminal and subjective nature of the podcast form, *On The Hill* would hopefully “help people pay more attention to the world around them, and to the interplay of elements in that ‘immense network’” (Webb and Munden 2017).



Figure 3. Logo of *On The Hill* podcast by C F Sherratt, 2019.

As a creative manoeuvre, *On The Hill* grapples with the “insistencies and niceties” of the processes of making knowledge and art which, according to Stranger et al., require “endless improvisations and adjustments” (Stranger et al. 2014: 2). I welcomed all of these as intrinsic and enchanting elements of a multimodal writing approach and podcasting practice. Through remediation this project embraced the enhancement of all the practices involved, responding to the non-linearity of making where processes move “sideways and backwards, spiralling around an issue, rather than proceeding logically ahead” (Stranger et al. 2014: 2). This meant that the creative manoeuvre of making *On The Hill* influenced the strategies and practices that originated it; my writing and research practices continued to change and adjust across the production of every episode of season one. In the flexibility of a pilot season that would lay the groundwork for a lasting remediation of practice into independent podcasting, I would experiment, make mistakes, rethink preconceived ideas about how I write and research and what podcasting is, and grow this project through reflection, data and experience.

In the following sections, I explore the remediation of practice that took place during the production of season one of *On The Hill*. I discuss the phases of pre-production, production and post-production in the order in which they took place. The following sections also identify how the elements of text-based writing practice that were remediated and applied to podcasting practice were then themselves adapted to the content and technical challenges of this season of

*On The Hill*. I will discuss the creative decisions that were made to overcome challenges, and what was learned from them. I aim to showcase the benefits of remediating writing practice and how the podcast’s inherent flexibility can make this form an exciting place for writers.

### **Pre-production – research, writing and commissioning**

In her poem *Epitaph for the Unrequited*, Kiernan describes cemeteries as libraries, gravestones as books with ivy binding (2015). This connection between cemetery and archive performs as a production cycle in the oscillation of this podcast. As I set out to investigate, cemetery led to archive or library, which brought me back to the cemetery and so on in the process of gathering and corroborating the stories and legends for *On The Hill*. I remediated my academic research practice and my editorial practice (FalWriting) into podcast production by organizing this cycle and all the phases of making the podcast. Firstly, I took Tony Casey’s research packets and my own encounters with interesting gravestones in Falmouth Cemetery, and curated a Google spreadsheet with an initial list of potential stories for *On The Hill*. The list highlighted interesting elements of each story for example, “famous Jewish art dealer escaping Nazi invasion of Holland”, “painter buried in his monk’s clothes”, “widow’s is the only statue in the cemetery and possibly haunted”, etc. (García Rangel 2019b). The list also included names of writers who might be interested in participating. Variety was my focus – I intended to show how a port town’s historical cemetery showcased the interconnections of this town with the world – and this document became a shared production schedule. At this stage, I invited creative writers to write a response to the life of a departed. As the project had no funding, I approached my colleagues at Falmouth University for these unpaid commissions, offering exposure of their work via the podcast as a way to gain new audiences.

Tony Casey’s initial research and my notes and photographs served to highlight dates and elements of the story I needed to confirm. I accessed local archives including the Falmouth History Archive at The Royal Cornwall Polytechnic Society, the Bartlett Library at the National Maritime Museum, the Falmouth Library, the Falmouth Town Council and the Kresen Kernow archives, for primary sources and documents, such as the cemetery’s original handmade map, and Sir Robert Rawlinson’s report



(1854) on the living conditions of the inhabitants of the borough which provided the account of the establishment of Falmouth Cemetery discussed on the podcast. Being in the presence of the original documents triggered a surge of joy and inspiration in me that became key in the writing of each episode. The physical presence of these materials brought each story closer; whereas the gravestone signalled something, the document proved it, anchored it and brought texture, highlighting not only that this person had lived, but how. The primary sources and archival research could illuminate details that were literally not set in stone, rendering these lives into movement. In episode 01's production write-up form, I described this as "a pleasure and an inspiration, so this must be sought in the production of each episode as a triggering method for the script" (García Rangel 2019c). Barnard describes a similar sensation, "the visceral pleasure I experienced when reading and inventing is akin to gut instinct. It kept taking me in unexpected directions" (Barnard 2019: 33). Whenever the archival material expanded the story, this gut instinct pulsed in me, renewing my passion for this project and taking me in unplanned editorial directions. Episode 05 presented a challenge which illustrates how such re-directions took place (*On The Hill* 2019b). This episode focuses on the story of a Cornish man, Henry Phillip Crease, who died on the Titanic. I needed to find an original take on a well-known story. Searching for Crease's obituary on the Falmouth Packet, I encountered examples of how Cornwall found out and processed the news of the Titanic's sinking on the 15<sup>th</sup> of 1912. I also discovered that the renowned Polar explorer, Sir Ernest Shackleton, was visiting Falmouth at the time that the inquiry into the famous shipwreck was taking place. In a social event in Falmouth, Shackleton commented on the wreck and on how to safely spot icebergs, "the higher they were above the deck the less competent they were to judge the approach of the ice" ([anon] 1912). Although it was over a century old, this information felt like a scoop, so I built the episode around it. Archival resources helped me determine the research questions behind each episode, the historical time it would look back on, and the contrast with the modern world that would be the focus of the reflection in the podcast. They also helped me identify elements to creatively include in the writing, such as historical phrasing and word choice.

This first loop in my remediation of practice led to another one. In encountering fascinating excerpts

of history, I realised that the episodes would not only be longer than originally thought (25 mins to 50+ mins) but that more aural texture would be needed to produce engaging ones. I contacted Alex Horn, producer and host of *Nest Podcast*, and invited him to record archival excerpts. The cadence of Victorian written English provided Alex with an opportunity to expand his voice-acting portfolio and his contribution to the episodes added informative and varied content. In addition, the sound itself was enriched by his voice. Alex recorded his contributions at home from a document of excerpts I provided and sent them over each month for me to edit in.

The length of the episodes informed the length of the production cycle which in turn informed the rhythm of episode release. As each 50+ mins episode took a month to produce, *On The Hill* became a serialised narrative podcast released monthly from the autumn of 2019 to the spring of 2021 (COVID-19 2020/2021 lockdown interruptions halted production at different intervals). I chose a hosting platform which would enable me to track data on how each episode was behaving in downloads, location of listeners, platforms of choice and others (PodBean). I published the RSS feed of *On The Hill* in different podcatchers for distribution (Apple Podcasts, Stitcher, iHeart Radio, Spotify). Friday before noon was chosen as release day and time, in line with *Criminal* (Judge and Spohrer 2014), the thinking being that this podcast might have a similar audience. I experimented with releasing later in the day and on different days, for example, releasing episode 04 one Friday at midnight (*On The Hill* 2019c), and releasing episode 10 one Monday before noon (*On The Hill* 2020a). The results confirmed that Friday mornings were the most successful day and time for downloads. Authorized photos of the documents and gravestones, and photos of people involved in the stories (when available), accompanied social media posts. This was done with the aim of contributing to the listener experience and the podcast brand.



Figure 4. Research notes for episode 08 from the Fox Records of Arrival at the Bartlett Library. National Maritime Museum, Falmouth, February 2020.

The next turn in the remediation loop was making creative non-fiction scripts from archival research and the stories of the departed. I adapted Ruoff's (2018) podcast template and designed my own for *On The Hill*. When editing the scripts, I used a process from my fiction writing: I read the script out loud at each draft, using listening to support text editing. This meant that writing was first transformed into audio privately while I was getting it ready for recording. This process changed my writing by highlighting a few characteristics of writing for audio that I hadn't considered when writing prose. I began to focus on short sentences, descriptive writing, intonation and creative repetition. I also chose to focus on spoken English over formal and written, avoiding accidental alliteration, unplanned pauses and silences and prioritising the beauty of the sound when possible. Writer and podcaster Malcom Gladwell discusses the experience of discovering how different it feels to write for audio in an episode of the *Longform* podcast:

I sort of realised halfway through the process that it's actually a different kind of storytelling. And that's when I got really excited because I feel like I had discovered this thing that I hadn't known which is that when you're dealing in sound there's all kinds of things you can't do but there's all kinds of things you can do that are sort of amazing and I was never able to do them before... The kind of emotions you can evoke are so much more powerful. (Ratliff et al. 2012)

This awareness of the unique qualities of writing for audio surprised me too. In the trailer for season one

of *On The Hill*, I set out a tone and a style I would go on to invoke in the following scripts (*On The Hill* 2019d). I wanted to create an atmosphere that was evocative of place, so I focused on different aspects of living in Cornwall. I read the drafts over and over to myself, testing different cadences and paces, seeking to make sure that the mood I was trying to conjure was carrying through. I intended that mood to be one of inquiry, surprise and reflection and immersion into the story, and I wanted it to evoke Cornwall as I knew it to be – a landscape that undulates between vastness and narrowness where the past and the present are neighbours, and the routines of the everyday crop its natural lure and make it manageable:

If you have never been to Cornwall, there is something you ought to understand about this place. It is hilly. Very. Rarely do you find a spot that's any sort of flat. An estuary maybe, or a riverbank. Aside from those, there is always a gradient here. You go up and down to go back up again. Long roads which bring you from the high farmland or up the cliffs, down to the rivers or the sea. Tucked between the hedges, the vault of foliage above you filters the sunlight or the fog and only the doubler-decker buses keep it in check. (*On The Hill* 2019d)

The four-minutes trailer took me 10 days to edit because I was learning how to use the software and getting used to both audio editing and the experience of recording my own voice. However, since the episodes were much longer (standing at 4,000+ words each whereas the trailer was 411), it became important to quickly improve my editing skills and pace in order to keep up with the monthly production cycle. Concerned about time, I decided to experiment with delegating some of the research and scriptwriting to others. In addition to the original creative response to the lives of their chosen departed, I commissioned some writers to produce a creative non-fiction segment about their departed's biographical information. I pursued this in episodes 01, 02, 05, and 06, which feature script segments written by our contributors. In episode two, for example, the story of Mary Monk and the creative response to her life are both written by author Amy Lilwall, whereas the rest of the script is written by me. Yet when the commissioned segments came in, I realised that they were written in an academic

formal tone, which stood oddly against the rest of the script. This presented a challenge for it was my objective that *On The Hill* explored its topics as if in an in-depth conversation with a friend, inquisitively and insightfully, layering information, context and contrast, and asking poignant questions for the listener to find the answers to. Inspired by the evocative tone of the trailer, I was developing an authorial narrative voice across the rest of the script (each episode is composed of intro, description of the grave, biography of the departed, Falmouth Cemetery section, historic time section, connectors, creative response, interview, outro, credits and content warnings). The process of recording the commissioned segments alongside the rest of the script highlighted the differences in the tone and style further. It became clear that for the episodes to come together, I would need to edit the commissioned segments and bring them into the authorial narrative voice I was developing for *On The Hill*.

My experience as a podcast listener had taught me that a robust overarching narrative, a carefully constructed structure and a consistent style were some of the markers of quality in this form. The voice of the host also provides a common aural thread that listeners can get used to and trust. I had chosen to become the narrator of the podcast to create a consistent and familiar experience for the listener. Podcasts like *Criminal*, *Lore* and *Serial* rely on this, with a team supporting the writing and research. The voice of the host is soon tied to the brand of the podcast, as my experience with *On The Hill* would later highlight. However, if the tone of some segments did not match the script, the experience of listening could be jarring. Barnard comments that whilst creating a multi-featured “magazine programme”, “in producing each feature, I would be producing a narrative. The features would serve in effect as chapters within each week’s programme, and each programme would also need an overarching narrative drive” (Barnard 2019: 36). Accepting this responsibility as host and producer, I remediated my fiction writing skills, applying them to podcasting to seek an overarching narrative per episode and season of *On The Hill*. I requested permission from the contributing writers and edited the commissioned research segments to match the rest of the scripts. All contributions were credited in the concluding section or outro of the episode. I recorded all segments, enabling my voice to function as the aural bridge between them. I also created places for other voices

to come through: a voice actor read extracts from historical documents, and each writer read their own creative response to the life of their chosen departed.

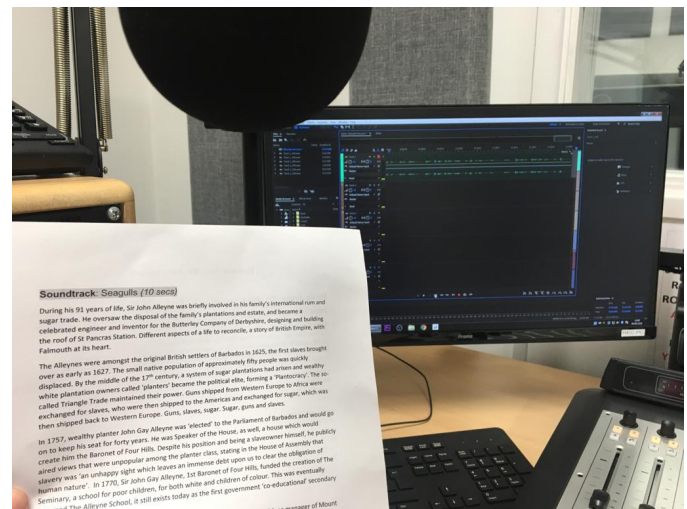


Figure 5. Recording the first episode. The Soundhouse, August 2019.

Rewriting and editing the commissioned segments in episodes 01, 02, 05 and 06 required additional time. In a tight production schedule, I could not afford to do this for every episode. On my production write-up forms I reflected that instead of spending time rewriting the work of others, I should support all the research and scriptwriting myself, allowing the commissioned writers to focus on their creative response (García Rangel 2019d). The scripts of all other episodes were written by me, and some also include my own creative writing (03, 08 and 12). Claiming this space allowed for the research journey I was undertaking to become part of the narrative of the podcast and from episode 08 – the first one produced completely independently and in lockdown – I began to bring that journey into the scripts themselves. Jerry Padfield (2020) highlighted this new element from the experience of the listener in an interview for the PhD Casting series of the *New Aural Cultures* podcast, “I find that listening to *On The Hill* all of it is like first person, even though you’re narrating the story of another person, I am following you on your research journey finding out about this person and you kind of feel like you are that person that is [going through this process]. It’s an intimate experience” (Padfield 2020). This feedback highlights a listener’s experience of the centrality of my voice as host, writer and producer. My confidence grew one episode at the time as the needs of the production streamlined the relationships with contributors, experimentation developed my skills and the challenges of COVID-19 lockdowns propelled me as an independent podcaster. Another



significant change and interesting remediation also happened gradually as I grew more confident. The spoken authorial voice of *On The Hill* across a few episodes began to inform the writing of new ones, effectively positioning audio ahead of text. As the production and post-production of the podcast informed this change, I will discuss these phases first and later explain this further in the “A reverberation remediation” section.

### Production – recording and interviewing

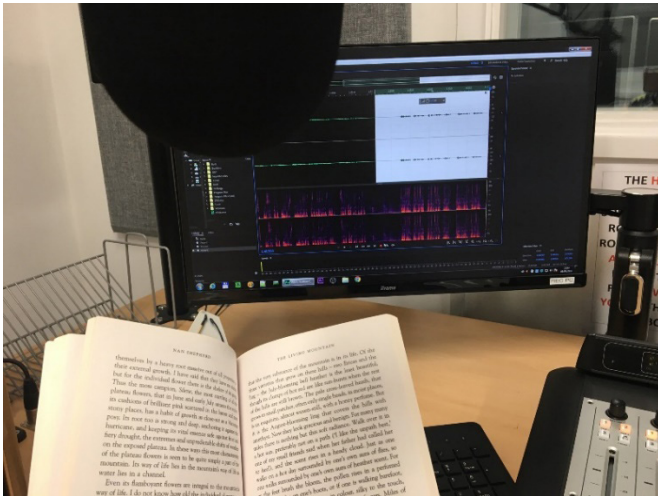


Figure 6. First practice session recording myself reading creative non-fiction. The Soundhouse, July 2019.

As the pre-production phase (research, writing and commissioning) was well on the way, it was time for me to learn how to record audio. From *Nest Podcast*, I knew that the learning curve was relatively short and thus I decided to schedule this for July 2019 in preparation for production and launch of episode 01 at the Folk Horror conference in September of the same year. I developed initial podcasting skills by undertaking a *Perfect Podcasting* workshop in Falmouth University, informal beginners training on audio editing software (Adobe Audition) and an induction to enable me to use *The Soundhouse*, an audio-recording studio on campus with an Axia digital desk and Zetta payout on PC platforms. Although podcasting can be done outside professional studio environments, easy access to *The Soundhouse* via Falmouth University, and the flexibility it gave me when recording with other writers, encouraged me to begin the podcast there. I booked a session to practice my recording skills, wanting to become comfortable using the equipment unassisted before I had to make professional recordings. I recorded a chapter of Nan Shepperd’s *The Living Mountain* (1977). This creative non-fiction

classic enabled me to find a similar tone and reading speed that I wanted to use for *On The Hill*. I read as I would to a friend, testing different reading speeds, postures and intonations, imagining someone was listening to me. I measured how long it took me to read different lengths of a chapter and how long the recording would last. I averaged about 100 words per minute. This figure gave me a way to measure an episode’s length using its word count. This first solo session also showed me how exhausting recording could be, how certain words would be harder to conquer and how my mood would come across in the audio. This crucial information informed production schedules. Each recording session lasted 90 minutes and I prepared for them by practicing the script, working through difficult phrases and editing it with awareness of the podcast’s developing authorial voice and of how my non-native English accent engaged with the script. I also prepared by allowing time for me to rest before recording and ensuring that I looked after my voice as “talent” so that the production schedule would not be impeded. This became one of the most significant turns of the remediation of the practice during which, except for when I was editing, I felt most like a podcaster. I was no longer only a writer. I had to spend time in the studio, prepare the equipment and recording software, pay attention to potential disruptions (such as wind and rain brushing the ship-container studio) and ensure the quality of the raw digital audio file. The quiet time of organisation, research and writing was done for now, I had to commit the script to audio and thus carry myself as a podcaster.

In my role as *On The Hill*’s producer, I arranged for each writer to join me in the studio to record their creative responses to the stories of the departed and interview them about their writing. From episode 08 onwards, these recordings were done remotely due to the COVID-19 crisis, which involved mandated lockdowns. The job of recording remotely presented new challenges; it was harder outside of a studio setting to achieve good sound quality. After testing with a web-based platform proved unsuccessful (Cleanfeed), I chose to record via Microsoft Teams. Multiple takes were needed to avoid words getting cut off by wavering Wi-Fi signals and noise interference. All these experiences as a producer involved remediation of skills developed previously as staff editor of FalWriting including commissioning and project management.



Figure 7. Amy Lilwall at the studio to record her creative piece for episode 06. The Soundhouse, January 2020.

On my production write-up forms I noted a challenge within the production process regarding the pacing of the episodes. The 50-minute episodes could feel a bit monotonous if they relied only on studio-based recordings. This was the case with episode 03, the first episode to be entirely written by me and thus featuring my voice predominantly. In order to expand the aural variety of this episode, I asked Dr Amy Lilwall, writer of episodes 02, 06 and 09, to interview me. This role-flipping initiative turned me from producer and host into a writer and interviewee. Secondly, I sought to bring in music alongside sounds such as the sounds of seagulls, church bells and the sea which had featured in earlier episodes. As this was a self-funded project, I only had a small budget of £400, which had to cover hosting, the logo and research costs and so I could not afford to pay for music licences. However, this constraint turned into an opportunity as I decided to use historical, creative commons or open-source music (all credited in the outros) to match the tone of the stories we were telling. Historical music added texture to the episodes just as low audio gain, different music genres and live recordings in public spaces helped to evoke the different historical times for listeners. On a couple of occasions (for example, when planning the podcast's theme song and the music for episodes 06 and 07), I approached local bands and asked permission to use their music. To further broaden the soundscape of the podcast, I followed the advice of a colleague with experience in radio who suggested I “get out there” and record outside *The Soundhouse*. Outside recording began in episode 05, for which, accompanied by another colleague who taught me how to use specialist recording equipment designed for use outdoors, I

was able to record in the cemetery itself. We also went on to record binaural audio for episode 07 and 12, which expanded my knowledge into the possibilities of immersive audio and independent podcasting.

These experiences helped me grow more confident as a sound artist, and this led to another turn in the remediation of my creative practice. With the aim of creating more immersive episodes, I used my writing instincts to layer different sound elements into the story. As I grew confident about recording outside with my own equipment (audio-technica AT2020 cardioid condenser microphone, Tascam DR-07X field recorder), I was able to make the podcasting production process nimbler as I no longer needed to book a shared studio and could include changes in the script or correct mistakes as I was editing. The distance between production and post-production diminished, strengthening my skills as a podcaster and in turn making the remediation smoother. In the next section, I examine the post-production phase and the importance of being the editor of the podcast.

### Post-production – editing

On my production write-up forms, I noted another surprise of season one – how visual editing audio was. Audio, as the final output, was the most important aspect of *On The Hill*, but as I edited, I began to visually identify a series of elements including intakes of breaths, coughs and distorted audio. When writing text-based projects, the editing process involves combining visual attention and reading aloud to enhance my awareness of the text; as indicated, I had already remediated this strategy during the production of *On The Hill*. The discovery of the visual quality of audio editing, enhanced by the editing software which uses colours to highlight the different tracks (Adobe Audition), connected the experience of editing sound with my text-based writing process and strengthened my podcasting skills.

Just as when editing text, the story continues to be the priority in podcasting – but in this case it is sound what leads the finessing process. For most episodes, the editing process took between three and four days. However, the more experimental episodes, such as episode 10 (*On The Hill* 2020a) and the two-part episode 12 (*On The Hill* 2021a), could take up to 10 days to edit. Whilst editing I found myself repositioning sections of the script, listening

to discover where they best suited the harmony of the story. Using this instinctive method, I was able to cut redundant sections, allow silences to let ideas sink in, and layer the soundscape to a rhythm that would feel natural to a listener. An example of an episode for which I took this approach is the Titanic episode mentioned earlier (*On The Hill* 2019b). I secured a recording of an original song about the shipwreck by a local choir who had participated in *Until the Day Break. The Red River Singers*, featuring Tony Casey, offered me a song written by Len Davies, a descendant of two Cornish brothers who died in the Titanic. The song, called *The Finest Ship* (n.d.), starts with an exciting reverberation which I decided to repeat as an anchor point in the episode. I also included another sea shanty and various sounds relating to the sea (e.g., waves and seagulls). This was the first episode to include so many layers of soundscaping alongside a lengthy script. To keep the listener engaged, I measured the length of each section of the script, making sure that they were between seven to 10 minutes long. I used the reverberations of Davies' song and other elements to continuously recapture the listener's attention as the episode went on. I included the *The Finest Ship* in full in the middle of the episode, where the song worked as a connector, linking the creative non-fiction and the commissioned creative response. This episode, which honoured the Cornish victims of the shipwreck, served as a pivotal moment in the series, as it raised the bar regarding what I thought was possible for the soundscape of *On The Hill*. It was also the most downloaded episode within its first week. Since the episode's release in December of 2019, I have focused on designing individual, historically inspired soundscapes for each episode including a combination of outside recordings, binaural audio, songs, and other elements.

The making of *On The Hill* happened across the 2019/2020 and 2020/2021 academic years as I was working as a lecturer in Falmouth University. After the release of the first few episodes in 2019, I was offered the support of a radio sound technician to edit the podcast for me in order to ease my working load during a busy semester. This could bring benefits, such as more time for research and writing. However, I had set out to become an independent podcaster and was enjoying the process of editing the episodes myself. I felt that the creative challenges involved were helping me develop a stronger overarching narrative and vision for the project. As my editing skills improved, so did the episodes

and I chose to consult the technician instead of handing over the job of editing. Editing the episodes enhanced my podcasting practice by offering me an in-depth, nuanced understanding of audio. Delegating this important process would truncate the far-reaching possibilities of the multimodal approach and the remediation. My goal to become an independent podcaster involved developing knowledge and experience of all the production processes and skills of this form from idea to finished season. I signed up for further training, including a workshop on binaural audio, in order to continue learning technical aspects of recording and editing audio as the season continued.

For each episode of *On The Hill*, the editing process brings together material recorded over the course of a month and provides the opportunity to add the final storytelling touches. My technical skills and playfulness grew with each episode, and I became more flexible regarding what I included and removed from the final mix. For episode 10, I decided to keep poignant comments made by the voice actor after their reading of a historical excerpt (*On The Hill* 2020a). I also adopted a more ad-hoc structure that was inspired by the creative response that poet Sarah Cave wrote to the life of maritime painter Charles Napier Hemy. Her 17 beautiful, unique poems challenged me to think differently about where to place them within the episode. Such creative responses were usually placed after the historical account of the life of the departed and the time they lived in, but I realised that Cave's poems would sit oddly here. Instead, I decided to weave the poems through the episode and use them to connect different aspects of Hemy's biography and era. This change in structure enabled the different segments of the script – biography, archival research, creative writing and soundscape – to become liberated from the restrictions imposed by the original structure. In this episode, they came together in an echoing creative exchange.

Aurally sinuous, Sarah Cave's poems also inspired me to play with sound. I layered birdsong from different parts of the cemetery across one section and brought more emotion through my narration as I recorded the script. Recorded online due to COVID-19 lockdowns, her poems were distorted by a wavering Wi-Fi signal and multiple retakes were needed to secure good takes for each poem. This challenge and my experimentation made this episode the most complex and lengthy to edit. I learnt that the more



other writers experimented, and me in response, the hardest the episode would be to produce. Some of the writers embraced the malleable nature of the podcast form and created work that was attuned to sound. I learnt that more experimentation made episodes harder to produce. Yet having adopted a multimodal creative approach, I was able to adapt to this and sustain an interesting creative manoeuvre across two years of production as the podcast continued to push my skills and imagination to reach further.

### **A reverberating remediation**

Remediating my writing practice and research skills into podcasting practice has given me confidence to make decisions based on data, observation, reflection, experience, instinct and analysis. Settling into a production rhythm where I oscillated between roles, the dynamics involved in remediating my creative practice provided another surprise. Stranger et al. discuss the importance of balancing control and lack of it during a creative manoeuvre and they suggest that artists are “subject always to the unexpected, to forces beyond their ken, to moments of surprise or ambush we experience in the making of a work” (2014: 2). In episode 07, instead of writing the script first and using my voice as a tool in the editing process, as was usual, I – quite instinctively – began to dictate the script to myself before any word was written. My notes report:

I’ve been doing this for a while without clocking it. I now dictate the words as I write. Because of the medium and of having to practice them so much over and over again to get them right, and listening to myself as I edit, I noticed that now I am dictating them as a write – whereas before I would read them out loud after I wrote them, now I integrate the sound to the writing process itself and in doing this, I am performing the voice I use on *On The Hill*, slow, modulating, incantating. A direct change into my writing practice given to me by the practice of making a podcast – remediating on a loop now! (García Rangel 2020)

Furthermore, in the renewed surge of experimentation that the technical freedom of recording outside and becoming an independent podcaster has inspired, I have begun to record myself in the dictation of segments of the script, writing

directly with sound as I did when describing George Kerswell Sheaff’s grave for episode 09 (*On The Hill* 2020b). Llinares talks about language materializing through sound (Llinares 2018: 135). Audio had always been important for my creative practice, but now my voice was leading the writing:

In terms of articulating written text the voice is the essential instrument for both nuancing meaning and conveying emotional profundity. The resonance of speech operates both in the dramatizing of a story – injecting a sense of emotional texture to a narrative whether fictional or non-fictional – and as the vital component of public discourse, debate and argument. (Llinares 2018: 133)

My voice, which I had previously separated from my writing in public spaces, was now a key element of it and of my podcasting practice. I was able to breach that distance between the scripted voice and the spontaneous one, instinctively trusting myself to write through audio on the go. This resonates with Llinares’ description of the podcast as “a coherent space where thought, identity and practice find common purpose” (2018: 142): the identity of *On The Hill* has become tied to my voice. The importance of this moment where my voice itself became a writing tool still lingers with me, as being a non-native English speaker and writer had at times found me othered in the communities I strived to belong to. In my day-to-day life, my accent is corrected at times, always without my consent. Words are repeated back to me in the assumption I must not know that I am pronouncing them differently. My voice had been questioned in the early production of *On The Hill* as well. Some suggested that it was unsuitable for the very nature that it summoned my accent. “For female podcasters, the politics of the voice is urgent as it links to a potential for podcasting to challenge gender hierarchies in media” (Llinares 2018: 139). I would add that, in the context of podcasting, the voice can also represent a challenge to migration, class and race dynamics in contemporary culture more broadly. This is especially interesting if we consider Mottram’s suggestion that the voice of the podcaster has a particularly close relationship with the listener, “because listeners trust podcasters as friends, they expect them to reveal the truth in a way that a traditional authority figure, who is interested in keeping the current power structure in place, might not” (Mottram 2016: 63). Seen in this light,

the potential of the podcast to affect preconceptions regarding authoritative voices and prejudices around accents is one of the most exciting aspects of this form.

## Conclusion

Becoming a podcaster enabled me to acquire news skills in audio production and audio editing, strengthened my writing practice and enabled me to become an independent producer working within liminal podcasting practice. The creative manoeuvre of remediating my text-based writing practice to make a podcast series allowed me to contribute to the form of the literary podcast and to Cornish studies, as is demonstrated by the Awen medal that I was awarded for Awenekter / Creativity by Gorsedh Kernow (2020) for *On The Hill*. The experience of making *On The Hill* gave me new confidence in my voice as a writer and has made me excited about what this form can achieve. Mahboob suggests that throughout the COVID-19 crisis “podcasts have become a source of entertainment, comfort and refuge for many people” (Mahboob 2020). Even though production halted after the release of episode 08 (March 2020) and did not resume until the autumn of 2020, *On The Hill* continued to be downloaded steadily between those times. This highlighted that the release of new episodes is only one of the ways in which to achieve downloads and gain new listeners, as the presence of this work in a digital platform enables it to be found at any moment. Season Two will begin in the autumn of 2021 and I am looking forward to new experimentation, including with community co-production. In the future, funding might provide compensation for commissions and securing this would be a useful set of skills to develop as a producer. In light of COVID-19, I adapted my production to work safely within social distancing guidelines, enabling me to record in and outside

of studios and remotely too as necessary. Modified research methods now enable me to capture more archival at longer sessions, with extensive preparation via online catalogues to guarantee uninterrupted access to relevant materials.

Making *On The Hill* opened new opportunities for me as a researcher, podcaster, and multimodal writer. For International Women’s Day 2020, I was interviewed by a local radio station about the stories about women covered in the podcast. I also helped facilitate guided cemetery walks alongside *We Love Falmouth Cemetery*. I produced and edited a podcast episode for *The Lit Platform’s Magazine Issue 2* (2020) and gave a talk on the literary podcast at the Stay-At-Home Lit Festival (Jess-Cooke 2020). I discussed the podcast as a place for dissemination of research for the Cornwall’s Maritime Churches project (2020). I took part in a sound-based collaboration with 30 other women across the UK during lockdown (SoundArt 2021). In 2021, season one of *On The Hill* was selected to be included as part of Falmouth University’s Research Excellence Framework submission. Llinares suggests that “the decoupling of knowledge from a highly formalized, austere, even deliberately dull form of delivery, is a central advantage to podcasting related to the creative use of sound to articulate knowledge” (Llinares 2018: 140). Having understood how podcasting can enhance text-based writing and academic practice, inform a more dynamic multimodal creative practice, expand a writer’s audience, enable creative collaboration, build connections with communities and institutions, provide a platform for underrepresented voices and inspire communities to rethink their context, I am looking forward to continuing my work as a podcaster.

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