

## **Life at the Museum: Kids in Museums Youth Panel Podcast**

### **Episode One Transcript: Making Waves - National Maritime Museum**

Mohammed Miah, Kids in Museums Youth Panel Member:

Welcome to Life at the Museum from the Kids in Museums Youth Panel. I'm Mohammed. Dust off your ideas of what a museum is and join me and the rest of the panel as we explore museum life behind the glass. Future focused conversations bridging the gap between young people and old institutions, from career tips to climate activism. What can museums offer young people today? And how can we shake things up? In this episode, Chloe is at the National Maritime Museum to learn more about one of the sector's most exciting and extensive youth programmes. Over to you, Chloe!

Chloe Phillips-Bartlett, Kids in Museums Youth Panel Member:

I've just arrived at the Maritime Museum and we've come up the stairs to the main kind of foyer, with galleries coming off of it and of course, the cafe. It's a really massive, light, airy space, the entire roof is glass, and you can see the sky and the clouds. Inside the hall, there's a wall of maybe 20 ship figureheads looking over of all different shapes and sizes. There's one that's a bird. There's a harlequin and a mermaid. And there's just a general kind of hum of visitor life. I'm here today at the National Maritime Museum with Katie Cassels and Rachel Dunlop. Katie, can you introduce yourself?

Katie Cassels, Families and Young People Manager at the National Maritime Museum:

Yes, I'm Katie, my pronouns are she/her and I'm the Families and Young People Manager at the National Maritime Museum, which means that I look after the programmes for anyone aged 0 up to 24 years and think about all the aims and ambitions that we have for our audiences within that age range as we move forward.

Chloe:

Fantastic. Thank you. And Rachel?

Rachel Dunlop, Youth Projects Producer at the National Maritime Museum:

I'm Rachel, my pronouns are she/her/hers, and I'm a Youth Projects Producer here at the Maritime Museum. That means I produce the youth programme for young people aged 13 to 24, which is part-funded by Charlton Athletic Community Trust.

Chloe:

Thank you. And Katie, how have you found yourself here in the museum world?

Katie:

Very good question. So I've been at the National Maritime Museum for five years where I've worked with families and young people. But before that, I was at the National Trust, where I started off as a waitress in the cafe, which put me in a really good position to just see what was going on. I wasn't sure what I wanted to do, I knew I wanted to work with people. I'd been a brownie leader since I was about 16 and I liked working with children. But I also liked objects. And I couldn't decide whether I wanted to work with people or objects - two very different roles. And it was while I was in the cafe, that I was able to figure out what those different jobs meant, you know, what is a Learning Officer and what is a Collections Officer, and was able to sort of speak to people doing those jobs to figure it out, which was at the point that I realized that I really wanted to work with people, not objects, and then ended up managing to get a role at the same organisation working with families, schools, young people, communities and adults. A very small team doing everything on the engagement side.

Chloe:

Oh, that's brilliant. That's really cool that as a waitress, you got to see all of the brilliant things that were happening, as well as I hope, eat some scones and cakes! [Laughter.] Rachel, I was gonna say Did you follow the same path, but I can't imagine how many people that were also waitresses at the National Trust!

Rachel:

No, are you recruiting? [Laughter.] So I yeah, my path is quite different. So I grew up in rural Northern Ireland and there's not a lot of museums or sort of access to like arts and culture there. So I always use like art as an escape for myself. And that's what I went and did at university, and then panicked when I had an art degree, like what do I do now? So I started working with young people, because I felt really passionate, like I didn't really have many opportunities growing up. So could I support people to have opportunities, because I really felt the impact of arts firsthand. So I was freelancing. I worked for, I worked in Wales for a long time, running art schools on canal boats and on mountain tops and on train station platforms. And then I moved to London and I've been freelancing a little bit. And this is my first museum job. So yeah, completely, completely new to sort of working with young people within a museum context, but it's been really great opportunity to work with collections and how young people can sort of take ownership of those.

Chloe:

Amazing - I love that you've come from mountains and train stations and you've ended up at the National Maritime Museum. [Laughter.] Oh, yeah. Rachel, you've only been at the museum for about a year. So I'm sure you still find new things in the museum every time you walk through the galleries. But if you were going to bring someone new to the museum, what is the first object you'd want to go and show them?

Rachel:

Um the very first object, I suppose, I don't know if it is an object as such, but I would show them the Great Map. Because that is sort of, for anyone that's not been to the museum before, we've got a huge glass domed roof and the Great Map is a huge map. I think it's like, oh, is it 60 foot? Bit wider. And that is where people really meet. That seems to be the focal point of the museum, meet you at the Great Map, have coffee at the Great Map. There's little boats that kids can play on, and you can pull them around. That's where a lot of massive events take place. Loads of different communities have takeovers on the Great Map and there's everything from dancing, singing, opera, runway shows, light festivals. Yeah, that's just the real kind of heart of the museum for me. So that's where I show people first.

Chloe:

Yeah, it's a really lovely space, isn't it? And as you say, as we walked through, there was a child kind of pushing themselves along on this boat. And it is a nice little social hub, isn't it? Plus, I really like going to a museum and heading straight for coffee.

Rachel:

Great, great cakes as well. Yeah.

Chloe:

Awesome. And Katie, you've been here a little bit longer. So I'm sure you know all the little tiny hidden gems in the collection. Where would you take someone?

Katie:

So my favorite gallery is the See Things gallery which opened in 2018 and acts as a bit of a launchpad to the rest of the museum. It's a gallery with the most objects on display of any of our galleries, with everything from ships badges to my favorite object, which is the oldest object in the museum collection: an Egyptian funerary barge. And we use that with a lot of our engagement programmes for SEND learners doing object handling in that gallery as well. So that's my first gallery and my favorite object.

Chloe:

Fantastic. My favorite object I think is in the same gallery is the statue of a Girlguiding head, the bust of a Girl Guide, and it's by Eve Shepherds. It's quite a modern object in comparison to ancient Egyptian boat. But it's a really striking statue of this teenager who's looking proudly over to the side, you can see she's got a Girlguiding badge kind of pinned under her collar, which tells us a hidden history, I suppose, of the Girl Guides resistance to the Nazi regime in Guernsey. But apart from that, I just love that it really emphasises how welcome young people are in the museum. There's literally a statue of a young person in the museum and I think that's so fantastic. The museum is doing so much for different groups of young people. You have a very popular work experience programme and summer programmes, and then shorter engagement like school visits. I used to volunteer in the Live Learn

Work programme. So I've seen firsthand kind of how inspiring and empowering that programme can be. Can you tell us a little bit more about how that programme works?

Katie:

Yeah, absolutely. So Living Learning Working is one of our school programmes for young people with additional needs. So they will come to the museum over three weeks and they work with a SEND specialist to think about the environment that work happens in. So we use the museum as a moment to think about customer service, and to think about what kind of jobs are in the museum, but equally to then allow the young people to engage with the handling collection, pick an object that they really like and to build up to then sharing that with the public in the gallery. We've recently taken it a step further as well. So under that program, those young people come with their school, and it's a very, very held sessions. We now have a young object handling volunteer programme, which invites those young people to come back after Living Learning Working to focus on building their confidence in the gallery, leading object handling with the public. So they'll be paired up with a mentor who will help ensure they feel confident talking to people, will be there in case there's something that that young person isn't comfortable answering, for when the public invariably ask about what the loos are and the cafe. And the whole point of that programme is that those young people can have a really focused, dedicated time to build their confidence, to build their skills, and to have a, I guess, a sort of work experience type opportunity to talk about beyond school when they when they finish at school. And that's also helping us trying to support young people once they've left education, when there's often quite a drop off in support for young people with additional needs. So we're trying to really fill that gap a little bit more.

Chloe:

Yeah, that's really interesting. That's really interesting. And the Maritime Museum was nominated recently for Kids in Museums most Accessible Museum, because of things like your SEN programme. There are the obvious things that you see as you come in as a as a visitor. There's lots of benches to sit down, there's places to stop and rest. What else have you got? What else is in the museum that makes it accessible to people like that?

Rachel:

Currently, staff, I think.

Katie:

Yeah, absolutely. We have champions within the front of house team, who often have lived experience of disability themselves or supporting someone with a disability. So they ensure that the rest of the team are really supportive and welcoming and know how to direct people to useful resources and useful spaces. We also have a set of pre-visit resources that were created in consultation with some of our local audiences. So things like a visual guide. We've got sensory maps as well. Internally, we have a

staff network that is made up of staff with different disabilities, and they advise us as well on some of those resources, and making the museum a much better space. We're also really lucky to have a Changing Places facility, which makes a huge difference for a lot of our audiences, enabling them to visit us for a longer period of time. And we've started looking for gaps in our facilities provision as well. So in the last year, we've launched Sensory Sailors, which supports families with children under 13, with special educational needs and disabilities. And at the Prince Phillip Maritime Collection Centre, there's a session called, called the Sensory Social Clubs, which focuses on providing a social space for again, those young people who've left education and are looking for a social place to build their peer network, whilst being inspired by the museum collections, of course. Do you want to talk a bit about Saturday Art Club?

Rachel:

Yeah, so just to say as well, we run a program called Saturday Art Club, which is a programme run by a facilitator, an artist, that works with young people every Saturday through October to April. And it's a really diverse group of young people in there, a lot of young people with special educational needs who come with their support worker. And we've got an assistant who supports those young people as well. And that gives young people a free opportunity to work towards a Bronze Arts Awards qualification, which is often a charged-for opportunity. So we're really lucky to be able to offer that for free as part of our programme, which is funded by Charlton Athletic, or part-funded by Charlton Athletic, so feel like I should mention that there. Yeah, and that's a really great opportunity where young people can meet others. There's a lot of young people who are experiencing social anxiety, especially at the moment. And they build networks, they get to develop their skills, meet other people, also have interactions with adults beyond education, which I think is really important for that sort of 14, 15, 16 year old age range. And they also show their work at a National Exhibition at Somerset House each year. So we take them as a group and they have a graduation ceremony and they go up and get certificates and their work is in a sort of very prestigious gallery, so that's an incredible opportunity.

Chloe:

That's amazing. That's really cool. So it's clear that through the museum, you're building these skills like confidence and relationships, but actually, you've also got these really specific skills being built that boost employability and boost kind of relationship building.

Rachel:

I would say that it's like a massive part of the youth programme around competence building, skills development, that sort of professional development, not only for the museum and cultural sector, but like wider like what are the sort of transferable skills? And that is what young people are asking us for, or they feel they've really missed out on opportunities, especially given what's happened in the last couple of years. And this sort of time of intersecting crises between that climate emergency, Black Lives Matter, cost of living, there's all these sort of, there's all these pressures on young people to

really make their time valuable and what they do come to and we, we want to be able to like shift programme around that need, and those interests.

Chloe:

Yeah, museums are in such a good position to offer out that, that support and that skills building in a really interesting way. Rachel, can you tell me about the Young Creatives Rethink Residency?

Rachel:

Yeah, sure. So Young Creatives is a project that we run three times a year, so in February half term, October half term, and then we run a programme in the summer. It's for young people, aged 12 to 15, or 15 to 18, depending on what time of year it is. And the idea is that young people work alongside professional artists and facilitators to really improve skills, have some experience of working within the museum, respond to collections and items, and develop work for their portfolios or however they'd like to express their creativity. And the Rethink Residency takes place once a year, and they work with an artist. So in July 2022, they worked with an artist called Charlotte Grayland, who works across visual art and sound, so sound is her main focus of her practice. And Charlotte worked with the group to explore the museum through sound zines, printmaking, photography. All sorts basically. It's like a sort of, it's like an intensive art school in the museum, I would say. And the group were fantastic. They just flew at this idea of like making memories from items in the collection. And they came up with the idea of making a set of instructions for visitors that they read out over the tannoy. So they went around and they observed visitors to the gallery and they said, 'Oh, why does everyone take photographs of pictures without looking at them? Let's say that they can't do that.' And then he said, like, we should get like people to try and interact with each other. And they made this sort of like quite, you know, quite comical set of instructions. So for well, they had one that was like ride a cannon. [Laughter.] The managers were like no, I don't think that's going to fly. Let's take that one out! But look at every painting, use the exhibition as a catwalk. Yeah, what else is there? Hum, sing in the galleries as loud as you want. So ideas around challenging what sort of museum visitors should be, because there's this idea that you come in, you have to be very quiet and you have to walk around with your hands round the back, or like put your hand under your chin to look very thoughtful, and they wanted to challenge those things. And they also came up with a set of questions, which is kind of installed in the museum at the moment that invites visitors to respond to those questions. So there's questions around, do you feel proud of the British Empire? Like quite challenging, provocative questions. Do you feel like there are enough women represented in the collection? Do you see yourself represented in the collection? Do you think there's enough on offer for you here? So it's this idea that the visitors can come in and respond to the young people's the questions that they've answered? Yeah, so there's a there's a series of artworks and then these questions on display, and then we think space, which is on ground floor of the maritime.

Chloe:

That's really cool. It sounds very disruptive in the best possible way. [Yeah.] And playful and I hope will make the museum feel fun and welcoming, in a way which it is, but perhaps isn't perceived as being that way.

Rachel:

Yeah, I think that's - I really love that you use the word disruptive. I mean, that's got like positive and negative connotations, right? But I do I do sort of feel like youth programme can be a little bit disruptive, because you're really trying to advocate for what the young people want and that is their voice, so we're trying to like put that into the programme as much as possible. And the, like the museum staff have been amazing with that sort of buy in around letting some of these things happen, like doing that tannoy takeover, where they read all the instructions and visitors were like, what is going on?

Chloe:

Did people know it was gonna happen?

Rachel:

No, no, so it was unannounced. And everyone was just looking at really like 'what is going on', 'cause I guess you once you hear a tannoy you're just expecting like, a lost child, or a tour is starting in 10 minutes, or so it is sort of that disruption. And then people got a lot out of that week. So yeah, they've had their work in a national museum, you know, the ages kind of 15, 16, which again, it's a really, I think, quite amazing achievement really.

Chloe:

Yeah, and it's brilliant that the museum is accepting these changes and going along with the challenges that the young people present. Because really, museums will need to carry on and every generation of young people that comes will change how we how we exist in the world and how we exist in museums. That's really cool. Working with an artist like that, where you can build those relationships and really kind of work closely together must be really inspiring and creating lots of new opportunities.

Rachel:

Yeah, and I think because Charlotte's practice was so multidisciplinary, there was a chance for young people to try different things. But I think what's amazing about working an intensive week like that is you can kind of see some young people really like taking off some mediums and flying with them. So like really into illustration, or really into writing, or really into zine-making, or whatever it might be. And there was one young person who wasn't really into the sort of drawing or I think she maybe felt that she wasn't good enough for drawing, although that's like another discussion, isn't it? And Charlotte

supported her to take a digital camera and use it for the first time, like a really nice DSLR, and kit like that is so expensive, and a lot of young people don't have access in sort of every day. And she loved that. That was like, I think, really an amazing opportunity for her because she sort of became the project photographer. So every morning, and then she would come in she would say, 'Can I have the camera?' You know, so she was kind of taking that initiative and not ownership of it. And then we use a lot of her work in the final sort of show and they're all her photographs. She just had a very natural eye for it. And I think those little journeys are really lovely to see when you do this type of work.

Chloe:

Yeah, it's amazing how you've listened to the young person and actually adapted to suit them. And you've created some beautiful things, or that young person has created beautiful things from that. What would you say are some of the challenges of the work that puts young people at the forefront?

Rachel:

Some of the challenges, I would say, limited resources. So that like when I talk about that, I mean, sort of funding that we have within the organisation. I think especially given COVID, a lot of teams are stretched and that was some of the first things that we saw go, right, were the sort of learning and engagement teams. And I do think there is a bit of a, there is a stretch to do as much as we can with limited resources. So I think that's always something that we come up against. In terms of like the young people themselves, like, the museum, like, we really want to pay people for their time to get them to and from the museum safely. So like, think about like transport bursaries, paying them for their attendance, providing food - that's been a big thing when we've been consulting with young people - and like healthy choices as well, reaching the right young people that will really benefit. So not only just the sort of usual suspects as such, or those who, yeah, maybe reaching more young people who would really benefit from the opportunities and we've got work to do on that. Definitely. I think that's just always going to be an ongoing process. And making sure that young people's voices, young people's voice is genuinely heard I think is often a challenge. But making sure that that's at the core of projects and that it's that they're genuinely collaborative and co-produced. I think, partly funding, partly, yeah, cycles of things of being busy, sometimes it's very easy to plan projects, and then think about getting ten young people to programme. So really trying to like flip that and consult with young people to put their, put them in the planning stages and consult with them about the programming. And yeah, sort of shifting that to be a bit more, I guess the projects being a bit more long term in that way too. And then I think the thing around that balance, like, of course, professional development skills are really important, and we know that young people are pressed to spend their time wisely, thinking about their futures, but also having that balance of just being able to come to the museum and have a good time, have fun, meet new friends, I think that's a massive thing. Yeah. But it's that sort of balance between joy and sort of thinking about the future. So keeping all those things in mind, I think those are the sort of main challenges.



Chloe:

Yeah, absolutely. And thinking about the future is, is quite stressful and young people are bombarded a lot with things like, do this project and it will look great on your CV, and do this project. And actually, sometimes you just need a space for joy and for playfulness. And that that will help your wellbeing and ultimately it will kind of improve those employability skills anyway, but that's a bit of a bonus, whereas the focus sometimes needs to just be on the playfulness and you know, taking over a tannoy in a museum and telling people to sing!

Rachel:

Yeah, absolutely, I think as well, like something that's come through from consultation is young people like really like routine, as well, like creative routine. So I think that's somewhere that our programs can offer is like, you come on a Saturday morning, and you know, you're gonna have three hours of making play structures or listening devices, or whatever it might be. Yeah, it's that sort of routine that's beyond scope or work or caring responsibilities, or...

Katie:

Yeah, I think the other challenge is then the after a project, what's next? Like how can we maintain that relationship with that young person? How can we signpost them to future opportunities that, you know, in some cases, maybe that is you've volunteered with us, here's paid work, or once you've done that paid work, here's something else that, you know, is going to help you achieve what you are trying to achieve. And so often, again, sort of links to the funding cycles that you end up finishing a project, and it's on to the next one, and you don't have the space to be able to offer the 20 young people, you've worked with all these additional opportunities. And I think that's where museums better connecting with other organisations around them, whether that museums or, you know, something from a totally different sector really has scope to benefit the people that we're working with.

Chloe:

So if, if I can wave my magic wand and make all of the problems and challenges disappear, what would you [laughs] what would you hope to see in the museum?

Rachel:

Can you wave it? [Laughter.]

Chloe:

You know, I think I left it at home today. I'm so sorry.

Rachel:

You knew you were coming here! [Laughter.] That's a good question. I think, for me, it's putting more resources - that's what we want to do with the programme long term - putting more resource directly to young people. We've been piloting ways of doing that. So for example, theories collective we pay young people to come and participate, and they take over the museum for an evening. So this year, they did a it was called the Sand on the Runway, where it's like a multicultural fashion show. They put red carpet on the Great Map.

Chloe:

Amazing.

Rachel:

And that was a paid for opportunity, which I think was really beneficial. And thinking about ways to involve young people in all areas of sort of, not just programming, but sort of more internally at those higher up levels: involving young people in recruitment processes. So when we're bringing new facilitators we pay young people to like sit on the panel and gain that experience, and feed into, yeah, devising exercises for the artist to deliver. So thinking about ways that young people's voice can be more visible in the programming, I think, and giving them more money! And I think there's a lot of work that we would like to do around engagement and making sure that we're reaching people because we sit in a massive building. I actually don't get to spend as much time outside in communities that as I would like, so actually working with young people, to be advocates within our communities, I think it'd be really powerful paying them to do that. Because I think that's what young people want to hear is like, I mean, if I say something's cool and they should come along, that's not necessarily gonna make them want to sign up! But, you know, if they're called us, that's a different thing, isn't it? Because it's that trust that that those people already have. That's really vital for us to foster, I think. Did you want to add anything to that, Katie?

Katie:

Yeah, I guess from my perspective, what I'd really love to see is much more visibility of young people in the museum. And by that I mean their, their efforts, and their work that they're producing, during projects and as a result of work experience, and all the different elements that come on to that youth programme, so that it doesn't feel like they're coming in, they're doing an intensive programme, and at the end of it, they're taking it away with them, but what's the mark on the organisation? I'd really like all the outputs to feel like they're making change in the organisation, and being seen by our visitors so that they know that young people have a voice and a valued voice at this organisation. And I think there's been a shift, and we were starting to see that more. The Rethink Residency is one example, you know, that their work is up for six months, before a school's work goes up for the other part of the year. But that's one project. And we do so many more projects and engage so many other young people across the year. And they're, they're the participants and the visitors who have really interesting perspectives on the world around them and on what they want to see in society and in the museum

going forward. And, you know, we're an organisation about the oceans, for instance and yet, where's the young people's voice about the climate crisis? And that that's an area where, you know, we may not have experts on the climate crisis internally, but we're in the perfect position to coordinate those experts and those young people to have those conversations in a space that isn't school. And allows them a creative response to, to these challenges that they're facing. So there's definitely still a lot of work to do to ensure that there's buy in for that across the whole organisation, and that everyone sees the value of putting those voices front and centre.

Chloe:

Yeah, and I think that's it, you've both kind of talked about the value, making sure that young people are valued and compensated for their time in terms of actual money, but also valued in terms of they are given the credit that they're due for that, and kind of their experience and interest is reflected, even more so in the museum.

Katie:

For a long time, we've talked about expertise, not being a PhD, and, you know, qualification. You can have expertise from your lived experiences, and we value that from our communities. But are we translating that to young people and saying actually, your experience as a young person, in this borough, in London, in the UK, is an expertise that we do not have, that we learn from.

Chloe:

And passing that through to the visitors as well. We've talked mostly about young people. And we've not talked so much about the general public who come in. And I think it would be really interesting to see museums that not only value the young people and make the young people feel valued, but shout loud and proud to the visiting public about how important and how impactful the young people have been.

Rachel:

Definitely. You're the future, right? Yeah, it makes sense, isn't it? You have to like, as well as we've got responsibility to provide opportunities, but also sort of platform your voices. Yeah, sort of like thinking about these inclusive practices going forward. Yeah, there's a lot to do! If you could wave your magic wand? I suppose it's also making sure that people get to do what they want. [Yeah.] That's at the heart of this.

Chloe

So my last question for you then, is what advice would you give teenagers and young people, or if you want, maybe a young, a young you? What advice would you give you, would you give teenagers about engaging with the museum? So that might be, you know, career advice or it might be a tip for how you how you engage or interact when you're at a museum.

Katie:

So my tip would be to ask the question, reach out. Organisations, particularly teams working with visitors and working with young people, are really happy to have a conversation. If you want to know what's going on, if you've got an idea, and you don't know if it's something that could have legs, and you would like to see if an organisation would buy into it, just contact someone. Everyone I've ever encountered in engagement and participation teams are always, always looking for ideas, if nothing else, but always really want to hear from audiences, and from young people in particular. So just reach out, send an email, pick up the phone, whatever you're comfortable doing.

Chloe:

Great tip. Rachel?

Rachel:

Yeah, my tip would be to go somewhere, even if you're intimidated. So I, I do still get intimidated by quite big galleries and museums. And I'm, I've got like a degree in like art, and it's one of those things once you go, it's great. But I think it can be quite intimidating if you don't think it's for you. But it is for you; the objects are for all of us. And most museums are free, so make use of it and make use of the space, even as a social space for some for somewhere to go and meet new friends or hang out for a few hours, for someone with free Wi-Fi. So yeah, it's like you don't have to see everything when you go somewhere. But yeah, sort of push through that intimidation and once you're there, it's good.

Chloe:

That's a really good tip. And as I arrived here today, you've got a beautiful front of the museum, but it's enormous. And it is a little bit intimidating.

Katie:

It's like a government building.

Chloe:

It does! And as we approached, I was feeling a little bit nervous about going in. And as soon as I was in the door, a member of staff was like, 'Hello, welcome to the museum!' It's so lovely when you when you get in the door and push past it. Thank you so much. It's been really lovely talking to you. I'm so excited to keep an eye on what happens at the museum because it sounds like there's loads of brilliant things going on.

Katie:

Thank you.

Rachel:

Thank you so much!

Mohammed:

Thank you again to our guests for taking the time to speak with us, and thank you for listening. If you enjoyed this episode, there are several more in the playlist featuring some really interesting museums. Don't forget to share the podcast with your friends and your families and we hope to see you again. And for those aged 16 to 25, we would like to extend an invitation for our upcoming Youth Summit, an event designed and delivered by young people, for young people. The Future is Now: Museum Youth Summit is a space where peers can discuss the future of young people's work in the heritage sector with plenty of opportunities to network and plenty of coffee breaks in between. If that sounds interesting, you can find more information through the link in the description below.

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