



YOU DON'T KNOW

Episode 7: welcome to the workplace

David Turner: **DT**

Lizzy Turner: **LT**

Transcript by David Turner and Lizzy Turner.

Intro:

[The sound of a person knocking on a closed door can be heard.]

LT: Come in!

[The door can be heard being opened, then a person enters and closes the door behind them. The rustle of their clothes can be heard as they come in.]

DT: Hello. Welcome to You Don't Know and of course *welcome to the workplace*. It's a pleasure to see you again.

LT: And in person. Please have a seat. [The sound of a wooden chair being pulled out across a hard floor can be heard, followed by creaking as the person sits in the chair.] We're really excited to have you here, and to be able to get you started. Before we show you to your workstation, we've got a short new employee induction, in the form of a video presentation.

DT: The presentation is accompanied by that handbound book on the table in front of you. You'll be able to keep that with you and to refer back to the information included in the video. [The person can be heard reaching for the book.] Incidentally, this

handbook is also available to our wonderful listeners via the shop on our website for £9.00 plus packing and posting.

LT: Cue cliché... [**DT:** 'link in the episode description.'] Just as a side note, which I'm sure you're already aware of... but 10% of all our sales go to the Eat or Heat food bank here in Walthamstow.

DT: It's probably best to get started straight away as we've got a lot to get through today, but the presentation lasts around 30 minutes, at which point there will be time for questions and an extended chat with us.

[The sound of a person typing briefly on a laptop keyboard can be heard.]

welcome to the workplace:

[00:01:33]

[A 'generic corporate' presentation music track, with an upbeat tempo, fades in and continues beneath the next section of the text. Various tracks of a similar nature play as a 'bed' throughout the episode, with breaks and changes indicated in the audio descriptions. A computer-generated 'British female' voice reads the titles for each section of the text, and is referred to from here on as 'CG Voice 1'.]

CG Voice 1: welcome to the workplace

Preface

LT: In 2021 we set about creating our humble and simple vision: changing the world... one podcast (**DT:** and its accompanying print publication) at a time. We welcome you, our new employee, to *You Don't Know* – your new family. This handbook will take the place of the front of that shiny double-width refrigerator in the large open-plan family-kitchen that is YDK's HR department. Here you'll find nuggets of information and guidance held in place by magnets representing the memories you are about to make for/with us. Memories founded on the knowledge that found sounds are just un-found sounds waiting to be found...

DT: You are already bought in, and now the aim is to really build your capacity and understanding, in order to translate it into action. And working overtime, whilst not compulsory, is expected when required. We're excited to watch you set out on this journey.

[A sound effect fades in and continues for around 10 seconds before fading back out. It is a recording of a salad spinner mechanism, with EQ distortion which gives it a 'sparky' electrical quality.]

CG Voice 1: How to use this book

LT: This handbook is a sanctuary; a path of calm that you can continue to circle back to in your first few days/months as an employee at *YDK*. It is not a set of rules; rather, prompts to help you mind-map your own route through making this organisation a better place for your co-workers, and our extended family – the listeners. You can think of it as a kind of ‘lessons learned’ piece.

[A sound effect of an elastic exercise band being stretched and ‘pinged’ fades in and continues for a short time beneath David’s speech, before fading back out.]

DT: The handbook is forever growing, expanding, and changing, and we want you to know at this early stage that we welcome feedback about the information herein and how it is presented. We encourage genuine check-and-challenge, and value your existing expertise matched against this process; not least because, as the newest and most junior member of staff, you are the one who will be making any and all changes to this document. We have merely placed the first stone.

LT: Here are some suggested reflections for you to kick off with:

- What do you recognise, and what resonates with you?
- What are you most excited about?
- What connections do you see?
- What are we already carrying through?
- What would you like to know more about?
- What concerns you?
- What *must* we get right? And why?
- Do our spreadsheets speak to this?

The purpose is to get immersed.

[The sound of the salad spinner fades in, without distortion, and continues for a short time before fading out, along with the music track. Immediately following it is a ‘wipe’ or ‘whoosh’ sound effect, typical of a corporate video presentation, signalling the beginning of the next section. A new music track fades in, and continues. It has a similar upbeat quality.]

CG Voice 1: Our principles

DT: *You Don’t Know* is proud to be at the forefront of what it means to identify what is truly important. Even in this burgeoning industry it has long been established that an independent podcast is the best-positioned platform from which to freely, but genuinely, check-and-challenge the perceptions of an audience numbed by the repetitive content insidiously served up by big media.

[The sound of a choir singing fades in and continues for around 20 seconds before fading back out. The choir is singing a madrigal, and the sound plays in reverse. The sound fades back in and out a couple more times. It has an unsettling quality.]

LT: We know that the only way to communicate our big-bucket ideas is through home-based foley, ripping audio from *YouTube* (**DT:** humbly), and naively fingering a *Yamaha* synth. The most fascinating discovery of the first year of our journey – blighted as it was by a global pandemic and numerous national lockdowns – was that being isolated in a one-bedroom flat really was the best temperature check for gauging what the nation needed and, unknowingly, craved.

DT: What has to happen now, and what is part of us re-framing our relationship with them, is that we continue to take our listeners with us on an unprecedented journey. Moving from a culture of firefighting in a vulnerable landscape, to a new landscape where first principles of listening are shared and understood. Sitting beneath this fluid process are some hard foundational ‘must-haves’, and these will be intrinsic to the relationship going forward. We will provide a range of tools to support that relationship maturing, such as people plans, as well as mini-diagnosis opportunities to discover, at a high level, any trends in relation to support with thinking, behaviours (**LT:** alignment), and indeed with capability.

LT: We are really trying to prototype the cultural relevance stuff here. While connecting to a bottom-up movement of community groups and breaking the mould. We feel that we’d like to use a good proportion of our time aiming to coach people to think and hear like us, so that in 10 years every single person in the ecosystem looks at experimental podcasting like we do. Short of being able to buy everyone a pair of ‘podcaster goggles’, we think there is latitude to introduce this as some CRITICAL education work, and now we need to lead on bottoming it out. And you’re right – the sequencing of this won’t be linear.

[The music track fades out and another ‘wipe’ sound effect plays, followed by a new music track fading in. This track has a slightly faster tempo, and has a more ‘dance’ quality. The faint but resonant sound of someone banging on a steel pylon fades in and out several times beneath the next section.]

CG Voice 1: Your first project

DT: So, you’ve listened to and read through the entirety of *YDK*’s back-catalogue, and like so many others you’ve loved what you’ve heard and seen. But... you’re an incredibly creative individual (**LT:** welcome aboard!) and you have ideas of your own. Ideas for better content or improved ways to engage with our listeners; these ideas may involve minor changes or radical overhauls (**LT:** see above), or even ‘just’ a more sustainable coffee bean supplier for break times. You’ll be wondering, ‘how do I bring my brilliant ideas to the *YDK* team?’

LT: Well, you will see from your Teams calendar that we have twice-weekly pitch meetings at which you can request a slot to wow your colleagues with your innovative thinking. We will put in huge chunks of workshop time ahead of these meetings, where we can agree the metrics and measures which will help you to underpin your objectives and demonstrate impact.

DT: You will have time to carry out a coordinated and ambitious skill-development audit, and begin to develop your self-challenging practice. You must be able to measure and ‘see’ the impact of your ideas – so we recommend performing plenty of horizon-scanning evaluations as you go.

LT: At *YDK* we’re proud of our flat employment structure, having disregarded the notion of hierarchy at the foundation of the organisation. Though don’t be fooled; our thinking and working methods are anything but flat. Collectively, we approach all new ideas holistically and in-the-round, without the pressure of answering to a ‘boss’. We are all just points within an imaginary (**DT:** but effective) sphere, revolving organically to find our natural positions in the workspace.

[The pylon sound fades back in, louder this time, and continues for a short time before cross-fading with another ‘wipe’ sound effect. A new music track fades in. This track has a softer, more ‘easy listening’ quality.]

[00:09:47]

CG Voice 1: In the field

DT: So, your first pitch has been accepted and you’re probably wondering, ‘what next?’ You may have an emerging ‘Why’, and even the ‘What’ in places, and to some extent your ‘Who’, yet the ‘How’ is very sparse. We suggest you get out and have some fun. *YDK* is a space in which to eschew fixed ideas and pre-planned outcomes. We believe that the most exciting ideas are born out of experimentation and are only ever stifled by working toward a goal... well, any goal(s) other than ‘how can I make/collect the most innovative audio to surprise and excite our listeners?’

LT: This may be a new process for you and we are obviously aware that the pressure of making sounds for such a knowledgeable and experienced audience can be daunting or stifling. Recognising this, here are some suggested starting points:

[The sound of an outdoor building site fades in and continues beneath the next few short sections of speech before fading out. Sounds of banging and hammering, and scaffold poles being moved can be heard, and the sounds echo in the outdoor space.]

- **DT:** Use a contact mic to record the sound of a pigeon walking across a brushed-steel handrail.
- **LT:** Rig up a stereo pair of omni mics at either end of a pedestrian subway – this may require several metres of XLR cables being bought by us, but hey, no one ever claimed that innovation is cheap.
- **DT:** Use a hydrophone to record your screams of pleasure, anguish and bewilderment while plunging your face into water. You’ll be amazed at what you learn about your voice, and therefore yourself.

LT: While collecting your audio, try to highlight the ‘sounds in-between’, which need to happen in order to unlock other sounds, but which are not necessarily listed in your objectives. Think about mechanisms of change – bringing examples of what works to life. Consider connectivity. The ‘stuff’ will come through in these recordings. And we’re always happy to check-and-challenge, if you need fresh ears at any point.

DT: Remember: These sounds can be used in their raw form, or manipulated in post-production – see, ‘Editing’.

[The music track cross-fades with another ‘wipe’ sound, which is followed by a new music track fading in. This track is slightly more upbeat again.]

CG Voice 1: Foley

[The sound of an egg rolling around quickly inside a mixing bowl fades in and continues beneath the next section, with varying degrees of intensity.]

LT: For many projects you’ll have a very clear idea in your head of what sounds you want, but you won’t necessarily have the time or resources to track down the ‘perfect’ sound. That is where foley comes in. If you have listened to the entire *YDK* back-catalogue (**DT:** we’re sure you have), it’s probably easy to feel like we’ve explored every possibility in this field; BUT we’ve learned on this journey that there are always audio gems to be found if you follow enough breadcrumb trails, around enough corners.

DT: Since *YDK*’s inauguration we’ve recorded EVERYTHING, from a hardboiled egg rolling around inside a *Mason Cash* mixing bowl, to a strip of plastic bouncing along the rotating mechanism of a salad-spinner, and the inner workings of a domestic coffee machine. It’s now your job to keep exploring.

LT: Remember: Life is an experiment; *You Don’t Know* is about life; ergo, *You Don’t Know* is an experiment.

[The egg sound cross-fades with a ‘wipe’ sound, which is followed by a new music track fading in. This track is upbeat and has a more ‘electronic’ quality.]

CG Voice 1: Found sound

DT: *Good sound recordists borrow; great sound recordists rip files directly from the internet.*

LT: The true gems will always be in the last place you look, so keep looking! Scouring the shelves of the internet is a great way to start, but don’t forget dead and completely forgotten media such as vinyl, minidisks, CDs and cassette tapes. Consider joining your local library and exploring the audio collection there. You’ll be surprised by just how much amazing sound

was recorded in the darker times, before the current glorious boom in podcasting, and how much good work is just sitting on a lot of actual shelves.

DT: With the right equipment you can record and sample your favourite scenes from popular TV shows: *Blockbuster-bing* anyone?!? or maybe even a *Family Fortunes* [the famous ‘eh-ehh’ incorrect answer sound effect from the tv show plays here]?!?

LT: Remember: Eliciting feelings of nostalgia in the listener, early on in an episode, will engender warm and homely feelings, making them more likely to listen for longer.

DT: To bring a more cutting-edge feel to the final recording, you can of course sample more contemporary TV shows, but do consider copyright issues [the Netflix ‘ba-boom’ sound ident plays here] – unless you feel that EQ-ing can mask the sample enough to avoid litigation [an EQ-distorted version of the Netflix ident plays].

LT: Please log all new Cease and Desist notices in the tracker provided.

[The music track cross-fades with another ‘wipe’ sound, which is followed by a new music track fading in. This track is of a slower tempo.]

CG Voice 1: Editing

DT: WAV file in hand (**LT:** or in Cloud) - and please bear in mind that high-quality WAV files are preferred when recording - you’ll be ready to hit the editing suite. We have made an organisation-wide choice to not create any in-house style guides. It simply feels counterintuitive to bring in such a freewheeling creative as yourself, only to hand you a list of rules.

LT: We do have one mantra here at *YDK*: Whatever you put out for consumption, it better be any good.

DT: We believe that this offers absolute freedom, while reminding all employees of the high standards that not only we as founders expect, but what our loyal fanbase has come to know and love.

LT: There are so many ways to approach editing the amazing audio that you’ve recorded, and again we advise experimentation. As a result of us having rejected any idea of style guides, there are no hard or fast rules regarding length of episode, audio style or even LUFS.

DT: The only ‘rule’, as such, is that each episode be different from the last. Each one is an evolution in itself. [The sound of a filter coffee machine brewing fades in and continues beneath this passage.] And when it comes to how much editing work an episode requires; think *Italian Nonna* cooking(**LT:** editing) pasta(**LT:** audio)... you simply stop cooking(**LT:** editing) the pasta(**LT:** audio) when the pasta(**LT:** audio) is ready... *delizioso!*

[00:17:10]

CG Voice 1: Social media

LT: We hate using social media but it is a vital collaborative link between us and our wonderful audience. That is why it will now be solely your responsibility. You will be the (**DT:** anonymous) face of *YDK* online, using established modes of communication on trusted platforms, as well as trialling new methods and avenues of digital innovation as they are developed.

DT: As an experimental podcast of note it is important that we are seen to match pace with technological trends, BUT please remain aware that, rather than trying to appear 'youthful', it is our aim to be acknowledged as 'timeless'. We strive to simultaneously reference and exist within the noble traditions of experimental and established literature and sound-making, while being seen very much as part of the zeitgeist; and hopefully, humbly (**LT:** but very proactively), shaping the future of 'episodic-downloadable-audio'.

LT: Remember: There are many potential pitfalls associated with operating online, and while all efforts will be made to support you in seeking out the appropriate training and guidance, it will ultimately be your responsibility should you get yourself into any trouble on 'the socials'.

[The music track cross-fades with a 'wipe' sound, which is followed by a new music track fading in. This track is also of a slow tempo.]

CG Voice 1: Deadlines

DT: As the candidate that took our breath away and swept all other candidates before you it seems almost redundant to explain to you how important the meeting of deadlines is at any organisation, never mind such an exciting and ever-evolving one as *You Don't Know*. That said, our reputation stands on the shoulders of our excellent output; never has the phrase 'you are only as good as your last episode' been more appropriate. And, as is heard so often out on the playing fields of the *National Football League* (**LT:** did we mention that we're huge *NFL* fans?), 'we didn't come this far to only come this far'.

LT: You've been gifted this spot on our dynamic roster due to your proven and demonstrable desire to immerse yourself in such a fast-paced industry (**DT:** one that is reacting to, informing and shaping the cultural landscape of the 21st Century), and you've shown us your hunger for producing uncompromising, top-notch audio content while balancing and managing all the other essential duties within your workload.

DT: This accepted, *YDK* has only reached the standing it currently enjoys in its listeners' heads and hearts due to our steadfastness in identifying when an episode isn't ready to publish. We would always prefer to push back or reassess a projected episode release date than to ruin any of the work that has gone into building the reputation we hold so proudly.

LT: Though please note, routinely missing deadlines may lead to disciplinary action.

[The music track fades out and is followed by another 'wipe' sound. This is followed by a new music track fading in. This track is slightly more upbeat. The sound of the rolling egg fades back in and continues beneath this section, again with varying degrees of intensity.]

CG Voice 1: Performance reviews

DT: You may be entering this role with a ton of experience, or we may well be taking a punt on you based on a hunch that got us believing that huge things lay ahead for you. Either way, it's only natural to eventually start wondering, 'how am I doing?'

LT: Well, fear not. We have an established and, we believe, effective framework for outlining what is expected of you in your new role. This method will set out a roadmap of the landmarks you will need to hit, while both reassuring you when you are doing so, and encouraging you if any particular touchpoint is taking slightly longer to reach than planned.

DT: We will plan into your shared diary an initial performance review around three months after your start date. This will be followed by an informal verbal update every six weeks, and a more formal email update every three weeks. Around these dates you will have the opportunity to request an additional informal update every two weeks, up to four times a year, and we will reserve the opportunity to raise formal 'flags' every ten days, up to seventeen times a year.

LT: A quick note here. Flags can appear scary at first, official and nationalistic, but fear not; a flag is merely a visual aid to be raised in the air, so that everybody is aware that an issue needs looking at. Think of it as a high-level, low-tech read across your personal diagnostic. They flutter in the air, harmlessly, peacefully. A signal, that's all.

CG Voice 1: Holiday and sickness

DT: Alongside your statutory holiday allowance we offer an extra week of annual leave - because, well, you definitely deserve it. We also offer a bonus 'rewards' scheme via which we give away extra days of annual leave in recognition of excellent work, innovation and general commitment to the YDK cause.

LT: We believe that what is more valuable than dishing out cash or material goods as remittance for your hard work is giving you the gift of free time to do the (**DT:** other) things you love, so that you can return to work refreshed and ready to create ever-greater content for us to share. Key to creativity, in our humble opinion, is that we all engage with the outside world, soaking up as much as possible and repurposing into our sketchbooks and notebooks.

DT: Though if you're anything like us you'll never be 'off', and constantly scouring your surroundings for inspiration. [The sound of Ridley Road Market in London fades in and continues beneath this passage before fading out. The sounds of stall traders shouting, and people walking past and talking can be heard.] But remember, the creative mind will need a rest from time to time to refuel. So, get yourself along to that obscure film festival on the

South Bank, the performative avant-garde dance piece in Hackney Wick, or the Sound & Food Seminar at Borough Market. Just don't forget to relax... and have fun!

LT: However, we do have strict monitoring policies to identify and address any recurring patterns relating to sick leave. As a close-knit micro-team we are heavily interdependent and simply cannot afford to let anybody drift into bad habits.

[The music track fades out and is followed by a 'wipe' sound. A new music track then fades in. This track is more upbeat and continues beneath the next couple of sections.]

[00:24:02]

CG Voice 1: Survival tips from the YDK veterans

DT: So here you are! You're ready to kick off and start #LivingOurMantras, and we're certain you feel like a coach, an innovator, a strategist and a visionary, all rolled into one ambitious collaborator.

LT: But before you lace up your mission boots, strap on your producer's toolbelt and zip up your *Wenger® Potomac™* two-piece wheelie travel-case (**DT:** please remember to padlock it!!), we thought we'd provide you with the following wisdom catalysts – like glucose shots to keep you running at speed, night-vision goggles to help you dodge bad ideas, or simply a set of high-quality orienteering equipment with which to track down your greatest work.

DT: We imagine they will supplement your already ample creative diet with plenty of bonus nourishment, but please know that you can still feel free to approach us at any time (**LT:** please look at our diaries first) if you need to. Please also bear in mind that our FAQs follow this section.

[The pylon sound can be heard again here, this time as a single resonant 'bang'. This repeats between each of the following quotations. The quotations are each read by a different computer-generated voice, and these are described below, **according to the voice generator naming conventions.**]

CG British Male: *"Collaboration, collaboration, collaboration."* – Ollie

CG Australian Female: *"A rubbish sound is better than a complete absence of sound."*
– Rae

CG Welsh Male: *"If you encounter a blockage, think: can I mind-map this? Create your mind map. Share your mind map back. Try adding some thought fragments, to aid your mind-mapping and thinking. Still stuck? Might be one for a forum."* – Gareth

CG American Female: *"Does your objective speak to your vision? Let your experimentation speak to your objective. Always speak to your spreadsheets."* – Anneka

CG American Male: *“A day without audio equipment is a nice challenge. Live in the moment, rather than being overly structured prior.”* – Dan

CG British Male: *“Be a BRIDGE. Be a LIGHT. Be a LADDER.”* – Seb

CG German Male: *“Develop the behaviours, skills and capabilities to collaborate effectively. Learning and development helps develop learning - with behaviours, skills and capabilities embedded. Develop capacity and capability around collaboration at different levels. Work with others to deliver learning and development, to ensure we can develop the right skills and behaviours.”* – Felix

CG American Female: *“Every time you make a recording, ask yourself: what does this sound like for us?”* – Maddy

CG American Male: *“Objective: Bring clarity to your language and deliver a clear, consistent framework that is transferable and easily understood externally and internally. Objective: Consider and integrate market trends within the commercial world that will affect our sector in future years and inform planning. You’re welcome.”* – Rico

CG British Female: *“Take an action to liaise with Nina re payday drinks ;)”* – Nina

[The pylon ‘bang’ is heard three times.]

CG Voice 1: What if ‘You Don’t Know’? our FAQs

[The salad spinner sound fades in and continues beneath the next section, gradually increasing in volume and intensity. With each question-and-answer passage in this section, the question is panned completely one way, and the answer the opposite way.]

LT: How will I know if the impact of my work is being felt on the ground?

The aim is to make clear connections. To identify the gaps, and to draw horizontal lines that will create change. This is something we all have a responsibility to speak to in all of our work.

DT: What if I massively undercook the ‘How’?

Sometimes it’s great to look at what you have, or don’t have. To surface the challenges. This feels like a stock-take of what you’re doing already, and then this informs, but doesn’t drive, the process. It’s about finding a way of working that allows you to achieve some of this incubation, innovation, insight, and embedding.

LT: What capacity are we ring-fencing for this? Are we going to have the courage of our convictions or not? Where is our internal diagnostic???

Let's park that question in the parking lot for now. Sometimes, you just need to go *up the snake*, if you know what we mean. Just pick up that spoon (**DT**: recorder) and start eating (**DT**: recording) the pudding (**DT**: sound).

DT: I've been following this breadcrumb trail for a while now, and the crumbs are becoming fewer and farther between – what if I get lost?

Have you fed into any conversation roadshows lately? Were there any slides? Do the slides contain any learnings? How many columns are you living across at this moment? Aim to revisit key areas - then highlight and consolidate.

LT: I feel like our new-wave behaviours are being squeezed by the process – how do I apply positive pressure?

Have you tried colour-coding your diary?

DT: What is our budget per episode?

We believe that *an investment in knowledge pays the best interest* (**LT**: Benjamin Franklin), and that *empty pockets never held anyone back – only empty heads and hearts* (**LT**: Norman Vincent Peale). Everybody knows that *it takes as much energy to wish as it does to plan* (**LT**: Eleanor Roosevelt). We'd like you to recognise that *a real entrepreneur is somebody who has no safety net underneath them* (**LT**: Henry Kravis), and to remember that *wealth is like seawater; the more we drink, the thirstier we become* (**LT**: Schopenhauer). *Every day is a bank account, and time is our currency* (**LT**: Christopher Rice). And hey, *if your ship doesn't come in, swim out to meet it* (**LT**: Jonathan Winters)!

[The music track fades out and only the salad spinner can be heard. It continues for around 30 seconds before the brewing coffee machine fades in alongside it. The coffee machine sound is EQ-distorted, and is almost uncomfortably 'digital' in quality, like bubbling, scratchy white noise.]

Both: Any questions?

[The distorted coffee machine sound continues, with bubbling and dripping noises, until the end of the track, becoming more strange and intense in tone before fading out.]

Outro:

[00:31:30]

[The sound of birdsong can be heard in the background during the entirety of this section.]

LT: Hello, welcome to episode 7 of YOU DON'T KNOW, the first episode of 2022; *welcome to the workplace.*

DT: We'll take it by the blank looks on all of your faces that you do not in fact have any questions for us. In which case we'll get onto the next section. Before we do that... because we tried something different in this episode with the intro, it's worthwhile saying here that this episode, as all episodes, is accompanied by a full transcript. You can download it at our website, youdontknow.uk. We'll begin this bit with Lizzy saying a bit about how the writing came about for this episode.

LT: Yeah, I had a vague idea that I wanted to make something based on 'corporate language' and 'management speak'. I didn't have a firm idea about what that might be, I thought maybe a zine or something similar. I'm equally annoyed and fascinated by that way of talking. I think there's an oddly poetic quality to the lack of substance and meaninglessness of that 'language'. Partly as something that people use as a mask to hide behind, and also how contagious it is.

It's something that you can adopt and people will agree with you regardless of what it is you're saying. So, we started with that in mind, and then... I think you had the idea of writing a, sort of, play script or screenplay, didn't you?

DT: Actually, I had an idea for the book first. I've been wanting to make a book for a while... we'll talk a bit more about the book afterwards but it was the starting point for how the writing was formed. I had an idea of having a book bound like a manuscript, like a play script. It was from that I had an idea that maybe we could re-write a play. Something for the stage, and re-write it with the nonsense that you've been coming up with.

But as that idea went along, I felt like it was too forced, like we were just going to force some words into some stage directions. At that point I started to think about the times I've had new jobs and had inductions and it made me think that it might be quite nice if it took the form of a handbook that you might be given on your first day.

I thought it was important... because we were 'taking the rise' a little bit out of the way that people talk in their jobs. And they're obviously very passionate about these jobs, as ridiculous as you might think the way that they communicate is; I didn't want the writing to just be an attack on other people. I felt like it was more appropriate if we laughed at ourselves a little bit, and other podcasters; the seriousness of it all. How we're all doing really great things by putting out silly sounds every month or every couple of months. It seemed like a more appropriate place to start, to laugh at ourselves.

LT: It's always better to turn it onto yourself, isn't it?

DT: Well, you can go further with the idea can't you, if you start by laughing at yourself. I quite liked this notion that we really believed that what we were doing is truly experimental. Because that's always been a bit tongue-in-cheek since the start of the series, hasn't it? It's experimental in that we are experimenting with ideas but if you went back and talked to truly experimental writers and artists they'd probably laugh at how mainstream most of the stuff is that is considered experimental.

LT: Yeah, I feel a bit self-conscious when I use that word but I think we want people to understand that we mean it literally. We are experimenting. [Laughs]

DT: It does seem that if you're doing anything that isn't talking to someone that works in the same profession as you, you're doing something truly experimental.

Anyway, that's how the idea came about and how we formed it into this 'induction' [session] and the listener was coming to work for us. And we got to use these really overblown ideas of how important our work is. I then wrote the whole handbook, didn't I? Which isn't what you [the listener] hear, that isn't the form of the book.

LT: You wrote most of it and then I added some bits in. Some headings in. And then we added to each other's sections.

DT: That's right, the idea was not to... like with previous episodes, where we just give the writing to the other person and they produce the sound. It was to have a bit more back and forth with the writing. So it went backwards and forwards a couple of times.

LT: I think you ended up writing the majority of it in the first place because you write very quickly once you get going.

DT: I quite enjoy writing stuff that is, sort of, taking the mick out of us. It comes quite naturally.

LT: It's, sort of, writing in a different voice as well. It comes easier sometimes, I find.

DT: But, the most integral parts of this book were then added by you, like all the 'management speak'. I don't have anywhere near enough experience of that to add [anything].

LT: There's so much of it in my brain, I felt like I just needed to get it out. I got a sort of perverse enjoyment out of using those phrases and images which don't really make any sense. Or they could make sense in a million ways.

DT: Once the writing was done, it then split into two, 'jobs-of-work'... I'm laughing because that is a phrase that comes up a lot in 'management speak'. But then there were two branches of this episode. One was to develop the book and the illustrations and then hand-bind it. The other was to record the text and add the audio. We'll just stick to talking about the audio for the moment; I felt like the best thing to do was really just commit to how ridiculous the whole idea was and to set it up like a job interview.

And then this idea of a video induction, which I've done a few times at different galleries I've worked at. They're normally health and safety videos and they've got that really awful bland generic corporate music behind them. Which serves its purpose because it tells you that there's information to take in and I suppose the music can't be too distracting. Although, it can be distracting in its generic nature, because you can be sitting there just being distracted

by how weird it is that you are sitting in a room, usually with several strangers, whilst they tell you to not put your fingers in [electrical] sockets and only drink drinking water, etc.

And that then lead onto the idea of just keeping on adding layers and layers of audio and as regular listeners will probably recognise, most of the underlying sounds, other than the generic musical bed, those sounds all feature in previous episodes. That was important because it felt like if we were those arrogant, egotistical producers, we probably would believe that everything we've done so far in the series is so brilliant it should feature in everything we do. Including the inductions into the organisation.

LT: Because we didn't want to make it too convincing as an induction presentation, we made a conscious decision to read the text in quite a neutral way. Not quite like a news report but not in a really enthusiastic 'actor's voice'.

DT: All characters that you assume are extensions of yourself anyway and most of what we do we try and do it in quite a naturalistic delivery as if we're just there chatting to people. Plus we don't have any acting experience.

LT: We rely quite a lot on generated voices for that reason, don't we? [Laughs]

DT: Yeah, I particularly enjoyed the generated voices to this one.

LT: They're quite realistic now, I think they're quite impressive.

DT: Yeah, they are borderline too realistic now. I enjoy it more when they sound like robots.

LT: Or they say one word slightly wrong.

DT: 'Felix' kept saying 'leevals' [instead of 'levels'] which I enjoyed so it was good to leave that in.

I feel like I have a bit of a croaky voice. We were up late last night watching the Super Bowl so we didn't get in until 4:30 this morning. But I was talking to our friend James... hello James if you're listening, which I'm sure you will be at some point... and I was saying how sometimes the simpler audio ideas take the most work because there are very fine lines between the interchanges between different musical beds. For a thirty minute audio track, which is relatively short for stuff we've done in the past, it took quite a lot of work and I'm really glad that now its done! Because it fried my brain.

LT: It's a bit harder than cooking pasta really, isn't it? It takes longer.

DT: There's nothing nutritious at the end of editing, is there? So, while all the audio was happening we were beginning to lay out the book. Lizzy took on the idea of it being a handbook and really went to town with the info-graphics.

LT: I had so much fun making made-up info-graphics, I mean they're always made-up, but making them as silly as I could. But still they looked real to me.

DT: There's nothing better than Clip-Art. I know that Graphic Design is a job. I'm not saying it's not a job.

LT: It's a noble job! [Laughs]

DT: It's a noble tradition, modern as it is. But you can't beat Clip-Art.

LT: It may be basic but I love it! And the icons you get now in Word are almost infinite.

DT: I feel like we're on the verge now of heading into talking complete nonsense because we're both so tired. It's quite difficult at the moment around work and running this truly important experimental podcast to find the time to record these things. And we're a bit limited in that even if we've been out all night, sometimes we've still got to record the next day. But just to recap, because Lizzy sorted out all the printing, maybe you should give some of the details about the book?

LT: Yes, the book is available, as we said, from our website for £9.00, plus postage and packing. For the printing we, again, used Panopus Printing in Islington in London, who we highly recommend. Their service is brilliant and everything they have produced for us has been of a really high standard. So, if you are based in London and have printing needs then do go along and visit them.

For those of you who are interested in the physical materials of the book, we used off-white recycled paper at 120gsm. The book is bound with 'screw and post' binding.

DT: We got those online from Gobrecht & Ulrich which is one of the best names of the suppliers we use. We'll put a link to both Panopus and Gobrecht & Ulrich in the episode description. As with everything on the web shop, 10% of our sales go to the Eat or Heat Foodbank here in Walthamstow, so it's just another reason to buy the books. Though, to be honest with you, if you don't want anything to do with the books, you could always go and give them some money. They're doing really brilliant things in an increasingly difficult world for a lot of people.

I think that's it, we will be back throughout 2022. We've got ideas for more episodes. I'm not going to mention them, though it's not because I want to build up any idea of suspense but I can't remember any of them! [Laughs]

LT: I've gone completely blank!

DT: But we're going to continue doing the 'bonus' episodes as well so there will be some shorter episodes coming up alongside these longer more formal episodes.

LT: I'm hoping we'll touch on some more esoteric subjects this year. Some 'spooky' things would be good.

DT: Yeah, Lizzy is a member of the Ghost Club and she's got me listening to all kinds of spooky, ghost-based podcasts. For those who know: 'bloody hell Ken!' I'm not going to explain that any further but if you know, you know.

That's it from us, if you've liked this episode or anything else we've done then please do tell someone. It really helps. We're increasingly fed up with being on social media so if you wouldn't mind doing that for us that would be great. But do it in real life, you don't have to do it online.

LT: Talk.

DT: Talk to people.

LT: You need to go and get your haircut.

DT: Yeah, I'm off for a haircut. You will hear from us in the next episode.

End of transcript.