

Mary Ellen: [00:07](#) From Managing Editor Magazine, this is Margins. If you have content in your job description or you're just interested on how we all talk to each other online, we made this podcast for you. And this season on Margins, we're breaking down the creative process. I'm your host, Mary Ellen Slayter.

Elena: [00:25](#) And I'm Elena Valentine.

Mary Ellen: [00:32](#) So this week's episode is called the Content Industrial Complex, and you probably haven't heard this term before because, well, producer, Rex New, made it up. Rex, what do you mean when you say the content industrial complex?

Rex: [00:45](#) What I mean is just there's so much just stuff out there, right? And you really have no idea until kinda how you see how the sausage is made. So when I was more successful as a screenwriter, me and my writing partner would go to all these meetings, right? And you're just kind of there, they read what you wrote, they like it, you know, blah-blah-blah. And so we'd go to all these offices and there's... you'd see all these people on computers just editing stuff and I'd always take a peek at the computers and I'd be like, what, who are any of these people? What the heck is going on? What is any of this stuff? I remember leaving one meeting with my writing partner and just, we were at one of those kinds of places and I turned to him and I said, "We're in the content industrial complex." And we, you know, it just- it just kinda suck.

Mary Ellen: [01:33](#) So I think that everybody who works as a professional creative, I- I think once you said that to me, I was like, I immediately knew what you meant by it, right? I thought about the fact that I used to work in newspapers, right? It's the- the ultimate content engine, you know. We talk about content engines too, but literally, in the newspaper, you know, you made the equivalent of a book every day. So it does feel very industrial, right? And the idea's that we're supposed to be creative but also at scale, like, it's really tough. I don't know. Rex, do you still feel like that? When you're making like marketing content, do you still feel like that?

Rex: [02:02](#) Well, yeah, you know. Sometimes, it's really about, you've kinda gotta divorce yourself from the process sometimes, emotionally. And you've gotta kinda recognize that, you know, hey, this is my job, I gotta figure out a creative way into it, so you can put food on the table, et cetera, et cetera, and maybe do the creative things that you wanna do. And for me, I always try to think, with everything that I do, to kind of give myself out

of feeling overwhelmed by the content industrial complex, I try figure out creatively, what's my challenge here? How can I kind of try something else out, experiment a little bit? And sometimes, that goes well and sometimes, I'm rewriting, uh, episodes of Margins the day that we record [inaudible 00:02:41].

Mary Ellen: [02:40](#) (laughs). All right. Well, so, Elena, d... what did you think the first time you heard us use that term? Did... what was your reaction?

Elena: [02:48](#) You know, it's interesting that I was- I was actually ruminating on that today. And for me, it's less about me not having enough ideas, right? 'Cause I think that's part of it, is feeling this constant pressure to be creative and have the ideas. For me, it's the overwhelming feeling of knowing I have all of this, how do I keep track of it? Because literally, I'm a squirrel, and in five minutes, I am scared I'm gonna forget it, and I do. And when I have time, if I haven't written it down or- or found a way for me to structure at least the list, I feel like I have nothing. So that, to me, actually has been the biggest challenge.

Mary Ellen: [03:27](#) This is where I think there's the tension, [inaudible 00:03:29], right? So we talk, we joke about it. It was content industrial complex, right? So yeah, we have to give structure to this work, we have to produce it at scale and at a scale that's enough to like, you know, pay our mortgage and our rent and take care of our families and ourselves, but with like that requires like a level of repetition, you know. It requires bringing structure, we need that structure, too much structure kills it, right? Like, too much structure makes... there's no creativity. Too much creativity, too many ideas in the structure, nothing happens at all either, right?

Elena: [03:57](#) Yeah, that's the spectrum almost. Yeah.

Mary Ellen: [03:58](#) Yeah. So like how do we balance that? I guess the... how does that work for- for you all? 'Cause I feel like many of the things that you do, you know, you're doing this employer branding, this employ... this workplace storytelling, are there things that you do to keep like a creative edge in every project?

Elena: [04:12](#) Yeah, we have a couple of advantages. One is we have the privilege of working with several creative freelancers who work on many different projects and with clients way outside of ourselves and our industry. So we have benefit pretty consistently of working with folks who are exposed to things that we aren't, that already gives us an edge. The second is we

instill, I would say, in most of our projects something that we call little prototypes and experiments, and we will try on each project to push something forward. It could be a new technique, it even could be using a new piece of equipment that we hadn't tried. It could be n... using a new program. And those are the things that kind of help us understand whether or not this little tiny prototype has wings to be something else.

Elena: [05:05](#) So one way that we can kind of keep track of that is we do have a Slack channel that is literally called Inspiration that we're pretty consistently filling with new stories and videos, uh, that we're seeing that we'd like to try. And thanks to our chief creative officer who recently came on, what's been wonderful, like, knowing that that's been a big thing for us is now, bimonthly, we literally have something that we're calling Stay Sharp sessions where we're kind of looking at a case study of, in this point, a particular kind of documentary or campaign and understanding what are ways, uh, that we can glean from what we just saw to integrate into what we do.

Elena: [05:46](#) So we have a couple different ways. It's just a matter of how we can implement as many the ideas that we have.

Mary Ellen: [06:01](#) Sarah Lessire is the Senior Content Marketing Manager at Culture Amp. She's also a trained musician, and when she's not creating content calendars, you can find her performing live all around Los Angeles. We started off by talking about how her musical background has shaped the way she approaches marketing.

Sarah: [06:17](#) Well, to a degree, it's basically the same thing. You're creating an asset, whether it's a song, an article, an ad or a visual that needs to convey a certain message and that people need to resonate with. And a lot of that, to me and- and my process, or at least where I see the similarities, it has to do with empathy, emotional subtlety and rhythm. Rhythm is extremely important because the currency that we're all playing with is time, right? Time and attention span, and there is kind of a- a magical rhythm that I'm still trying to like, well, that I'm trying to grasp every day to how you can optimally sustain someone's attention, and it's true for music, and it's true for written pieces, and it's true for videos. To a degree, it's even true for aesthetic assets because there is a- a pace and a way that our eyes will follow, you know, we'll go to one caption and then the next and then a bigger piece of text. So I think about rhythm a lot.

Sarah: [07:25](#) And then I also spend a lot of time reflecting and really feeling into how certain stimuli affect me, like it's like a, I- I put the slow-mo mode on how I am affected by a piece of music or an article or a different kinda piece of content so that I can understand my reaction to it, where my brain goes, where I lose kin... I lose some speed or some steam, where I want to hear more and then hopefully, I'm not a complete weirdo and other people have the same kind of reaction to those- to those things.

Mary Ellen: [08:00](#) So how do you get space to do those in your job? And- and I'm asking this because a lot of content marketers in particular, you know, we have to create kind of like, whether it's strategy or actually writing or editing, tell us that they feel like they can't even get a minute to think, that like they're under all this pressure to just produce high volume of content. I mean, one, I don't get the sense that's the model at Culture Amp, like, I feel like there's more to some quality and quantity there, but like how do you make sure that you have time for that in your day? Like, what does that look like for you every day?

Sarah: [08:29](#) There's maybe three answers to that. There I was telling you I didn't want tricks and tips, then I have three answers for you. (laughs). But it's only because I don't wanna give you one. I would not believe in the one. So the first one, when talking about just organizations at a larger scale, there's an aspect to creating buffer time or retro time or creative time that has to come from the model of the organization or structure of the team and the repetition of the work. If it's something that you value as a team lead, it's something that you should provide your direct reports with. However, I understand that, you know, business pressures are what they are and we are in this corporate rat race to always put out more and more and more and more.

Sarah: [09:16](#) So the second part to me would be the individual responsibility. I think that we are all marketers but we are all unique individuals with different needs. Some people feel really good being on the hamster wheel for five weeks straight and not get any time to think. There is like an excitement that comes from like putting out things and getting the data and seeing the progress and I like that sometimes. But I know that I'm someone who is a creative first, so knowing myself also means knowing that I will plan a couple slots in my week where I have a Do Not Bother like couple hours twice on my schedule and people just don't putting meetings there with me unless there's an emergency of course, and I use that time to actually, (laughs), I am... I'm just gonna sound so bad in my colleagues here that,

but hear me out, I use that time to get bored, because to me, boredom is the mulch of creativity.

Sarah: [10:12](#) I need to get to that point of like, ah, what do I do? Wait a second, what do I want to do? What's the most interesting thing I could be doing right now? Or like, what's the most frustrating and why is that frustrating? And is there a way around this? Is there a way that I can optimize this or this or that so that I can spend more time doing this other thing that's really important to me? Or is there something, some, you know, like a newsletter or an asset that really frustrates me? And usually, if it's frustrates me, it's because I feel like I'm not doing the best job I could be doing. There's something too automatic, not interesting enough to the way I'm going about it, so I will spend time thinking about that and understanding how I can still find play and creativity in the way that I go about that.

Sarah: [10:56](#) So one would be at a structural level, two would be at the individual responsibility of like knowing what your creative input and output needs might be and making time for those. I think three has to do with how you view your work-life balance and integrations. I'm a remote worker, so my schedule is kind of all over the place and there's a lot of freedom in there and I-I thrive in that environment. But what that also means is that I'm never not working or not thinking about work. So I multitask a lot. I listen to podcasts while I'm exercising or doing groceries and I-I think about work a lot in the shower. And th- those are the places where I get better ideas because I'm not being harassed by Slack notifications.

Sarah: [11:45](#) So for me, it also has to do with like accepting that I care about work and work is going to be a background stream that's like constant in my life and being able to give it attention when it wants attention.

Mary Ellen: [12:07](#) Lily Zheng is a consultant and activist, and she just co-authored her second book, *The Ethical Sellout, Maintaining Your Integrity in the Age of Compromise*. I kick things off by asking Lily what exactly she means when she uses the term sellout.

Lily: [12:22](#) The very first question people tend to ask, and it's definitely a complicated one, because I think in our society, we- we have to talk about, first, what our society thinks of selling out. And I think our society [inaudible 00:12:32] is the sort of betrayal of our communities or of our values, of our mission, and so you might think of like, I don't know, politicians who promise one thing and they get into office and the lobbyist pay them lots of

money and then they completely [inaudible 00:12:45] on their promises. Or like m- musicians who like sign big record deals, et cetera, et cetera, and like lose their initial live or their initial brand. And what we try to do with the book is we tried to present a more compassionate, larger definition of selling out, mostly as any compromise to our values, beliefs or identities to get what we want or need in the moment.

Lily: [13:10](#) And when you expand the definition of selling out to that extent, you actually find that it's an experience that goes from a rare things to a universal thing. All of us have to go through those sorts of situations all the time. And so the idea is there's not any sort of one experience that we can narrow down to say this is selling out and everything else is fine, instead, we took the approach where we argue that in reality, selling out is something that happens all the time to everyone. And in fact, the people who care most about their beliefs or their values or their identities are actually at the highest risk of- of selling out because it's so easy to compromise on the things that we care about most.

Lily: [13:50](#) And that's something that we found through talking to dozens of folks about their own experiences from a range of industries, from a range of i- identity as background. And we just heard the same sort of story o... like, over and over and over again, which was fascinating.

Mary Ellen: [14:02](#) What does it look like in- in real life for- for you? I would love to hear it if you've got a story about when you had to sell out or if you've got stories, some of the great stories that you've collected when you were doing your research.

Lily: [14:11](#) Oh, I have a whole bunch. So I guess the story that I share in the book about myself is when I was an organizer and an activist as a student and we had a big action to shut down the San Mateo bridge in the San Francisco Bay Area and 68 of us, um, got out of cars in the middle of the bridge and shut down eight lanes of traffic. Um, it was great. It's also really intense and traumatic, and all of us got arrested. And what happened after the process is, you know, after going through the so-called justice system and getting slapped with pretty intense fines and, um, needing a lot of therapy, a lot of us, especially me, we felt traumatized to the extent that we couldn't return to the work and that sense of guilt and shame around not being a good activist was something that haunted a lot of us.

Lily: [14:57](#) And as a result of that action, I pretty much stopped participating in activism for a couple years, and it was the worst experience for me because I felt like I had, you know, stuck to my values, I had stuck to my beliefs, I had done the right thing in the moment, I had protested and shut down the thing, and my own what I viewed at the time was weakness or inability to be a good activist and to follow through on it led me to leave activism. And I worried that by doing so, I was betraying my communities, I was selling out, I was, like I said, like too weak or- or not good enough of an activist to sort of weather this. And I went into working for the institution, straight from that.

Lily: [15:38](#) So I started working for Stanford right after that. And this is after protesting Stanford for many years, right? I had spent years saying, this institution is corrupt, this institution is broken, and I graduate, I go right back into working for them. And so I felt this intense guilt and shame around, um, what felt like betraying my values as an activist to work for the man, right, to work for the thing I had spent a couple years trying to tear down, and that's something that I view as one of my own selling out experiences.

Mary Ellen: [16:05](#) But Lily also wants us to realize that selling out is actually a lot more common for us than we realize. It's something she has to confront in her work every single day.

Lily: [16:16](#) I face this challenge every day in my work, when I work with client companies that want diversity and inclusion services, and the big question here is why do you want to pursue an inclusion services? Are you actually trying to create change? Are you actually trying to create lasting, sustainable change in your culture? Or are you trying to use a consultant to look good, to quiet your employees who may be giving you problems, right? To- to shut them up by hiring an external consultant and say, "Okay, look, we're doing this. Look at this big flashy project we've done. It's all smoke and mirrors, and now stop complaining." And the challenging thing about doing this work is it's very hard to figure out what role you're playing until you've already stepped through the door.

Lily: [16:55](#) And so I can definitely remember a whole bunch of situations where I've walked in and I've been talking to people and they've been saying, "We don't need you. We don't want you." Like, "We've been asking man... like, we know what we want. Management knows what we want and instead, they threw this consultant at us?" And I'm just here, it's like, oh gosh. (laughs). I was told by my client that I had to do this very important thing

and everyone I'm talking to is telling me that I am serving evil. Shit. (laughs). So, yeah. I mean, it's- it's a conflict that I deal with every single day. It's a challenge that comes in- inherently with doing this work. And I don't think I'm unique. I think everyone that works with any sort of complex problem deals with this sort of challenge on a daily basis.

Lily: [17:38](#) And so that is what I think makes this book so useful and- and frankly, this is why I needed to write this book, because I- I needed to read this book also. It was something that I needed help with to make sense of my own experiences. Every single client who I'm getting is offering me jobs that I think are ethically dubious, to what extent can I keep saying no, right? When can I stick to my values and when does it become a liability for my ability to pay rent, to support my loved ones and family, to put food on the table, all of these things. And I don't have an answer to that.

Mary Ellen: [18:11](#) So I bet there are clients you wouldn't take, right? And [inaudible 00:18:14], I have clients I definitely won't take.

Lily: [18:16](#) You know who reached out to me? ICE.

Mary Ellen: [18:18](#) What?

Lily: [18:18](#) Yep. They want a diversity consultant.

Mary Ellen: [18:21](#) Did you take... did you work for ICE?

Lily: [18:22](#) No. No. But... so this was actually a really tough decision for me because I was actually very strongly considering it because in my head, it was like, ICE is terrible, maybe if I work for them, it'll make them less terrible and they will be less awful to the people they work with.

Mary Ellen: [18:41](#) There's some hubris right there. (laughs). Like w- like we can change the system like, you know, we- we don't [inaudible 00:18:47] (laughs).

Lily: [18:48](#) A little bit. But, you know? Like, I- I can't stop these thoughts from going through my head, right? And- and-

Mary Ellen: [18:53](#) Of course, we all do.

Lily: [18:53](#) ... there's- there's the idealistic hope that we can, as individuals, change systems and, you know, fix the terrible things ourselves.

And ultimately, the decision that I made was, no, not to work with them because I was weighing the pros and cons, of course, and the benefits that ICE would have to throw my name around would be huge for them, and that was just simply not worth what small impacts that I might've been able to make. So I ended up saying no to that one. That- that wasn't a very hard one at the end of the day. But like let's talk about companies like Facebook and Google, right? I wouldn't say that they're particularly, you know, morally good on ambiguously. I would say that they're complicated. There's parts of them that are doing really well, there are parts of them that are complicit and, you know, injustice, oppression, et cetera, and those are not clear cut answers for me.

Lily: [19:40](#) And I- and I still continue to navigate whether it's appropriate to work for companies like that, whether my participation is actually helping or just I- legitimizing, you know, the harm done that's already being done, and it's hard. It's tough.

Mary Ellen: [19:53](#) So what's your thought process like? Like walk me through this. Like one of these comes up and it's- it's not like, it's not ICE, right? Like you're not... it's not the ICE decision and it's also not the easiest. What does your process look like for that?

Lily: [20:03](#) So it's- it's a couple steps, and this lines up somewhat nicely with the, uh, framework that we share in the book, the- the change framework, but what I like to do is I first start off by saying, what position am I in to say yes or no? So for example, if I hadn't had any clients in three months, I don't really have an option at this point, right? Like, it's not a choice. I- I- I would like to think I have a choice, but at the end of the day, my bank account isn't looking very happy and I need some money so I can pay food and rent. And if I'm in that decision, my- my decision-making process is very straightforward. It's basically with compassion, if I look back on this moment in- in five or 10 years, am I going to hate myself? And if the answer's no, then I just say yes. I just take it.

Lily: [20:45](#) Now, most of the time, I'm- I'm happy to say that my business is doing well enough that I don't end up in that situation too often. Most of the time, I'm in a situation where I can say, "You know? I don't need to take this gig. I don't absolutely need it to survive." And so now, I have more of a choice [inaudible 00:21:00], and this goes back to something that we've been sharing in the book, which is that the direness of the situations we find ourselves in has a huge effect on the decisions we end up making, right? It's a situational pressure that causes us to

make different decisions. So it's... it has nothing to do with our morals or values at the end of the day, right? Like, if it comes down to our survival, we'll do anything. That's a moot point. We all know that. We all would act similar ways under pressure.

Lily: [21:23](#)

Now, when it's a tough choice, first, I approach the situation with compassion. I say, "Okay, you know, I'm not the worst person in the world if I do take this gig and I'm not the best person in the world if I say no, so let's just get rid of that black and white thinking," and then once I take that standpoint, I start to ask myself, "What would the impacts be of taking this position? What are the potential downstream effect of saying yes and how can I be accountable to the communities and the values that I care about?" Accountability is a really big idea in the book, and so that means that this affects the conversations that I have with my clients going in. This is one of the key things that I talk about in all of my meetings with potential clients is why do you want this work, what's the political context, how are the employees going to feel about this work, how are top leaders feeling about this work?

Lily: [22:13](#)

And what I'm trying to do is I'm trying to gain, you know, and- and I have, you know, boards for putting all my post-its up to like sketch out the landscape, but I'm always trying to figure out where I fit in into everything. I never like to go into situations with no understanding of the context because that's how you get into trouble, that's how you find yourselves, you know, in the middle of a real messy situation and, uh, and the, em- em... the employees hate you and the managers hate you and the top leaders just want you to shut people up, and that's not [inaudible 00:22:40] that I want. So I try to be as transparent with my clients as possible in the beginning of the process. But sometimes, my clients have called me because they don't actually know what's going on.

Lily: [22:49](#)

That's a really hard one, and it's a very, very hard one. And so some solutions that have worked for me is taking gigs on a try-before-you-buy process, right? So let's start on a small part of this project, I'll do a scoping thing for you, I'll help you figure out what it is you actually need, and then we can decide from there if it's a project that we want to go forward. That's actually tended to work very well for me because that's allowed me to understand more about the context before I hard commit to going in. So sometimes, I'll do a scoping project where I'll say, "Okay, it seems like you've hired me to do a conflict resolution thing, but the only way to actually resolve this conflict would be with you taking an action that I can't actually help with. So I

actually don't think it would be effective for me to be a consultant in this project, but I hope that the insights I've given you during the scoping process have been helpful for you. I wish you the best of luck going forward. Thank you. Goodbye."

Lily: [23:43](#) And I've had to say that a couple times, but that's really helped me avoid those sorts of sticky situations and I... and I- I'm lucky because I am a self-employed person, right? I have the freedom to create my own processes for screening candidates and for screening clients that I work with. Um, not everyone is lucky enough to have those... that- that sort of flexibility to- to choose which- which clients they take.

Mary Ellen: [24:07](#) So here at [inaudible 00:24:08] and Managing Editor, we talk a lot about moral marketing. After all, if we're in the business of thought leadership, we've got to be really careful about the thoughts we're putting out there.

Lily: [24:18](#) This is where the line between being an individual and being an influencer sort of starts to get messy because I wouldn't call myself an influencer, I don't think so, but, uh, a bunch of people seem to think that that's the case, and so, you know, I'll- I'll post something about something mundane that I'm doing and everyone's going to be like, "Lily has endorsed blah-blah-blah," and I'm like, "Oh gosh, no." (laughs). That's not the case. That- that- that wasn't my intent, but again, my intent almost doesn't matter, right, because it's had that effect of seeming like an endorsement, people are going to interact with as if it's an endorsement. And so I kinda need to take responsibility for that, right?

Lily: [24:56](#) It's not ethical or it- or it doesn't feel ethical to me to simply walk away from a decision like that and say, "Oh, I didn't intend for it to be an endorsement, so it's not," if everyone is viewing it like that. So, yeah. It's hard. I think about the ideas that I've put into the world every day and, you know, if everything's going to be seen as an endorsement, I might as well just endorse the things that I actually think should be endorsed, right? That's- that's the way that I'm trying to go about it. And so when I reference things explicitly, I make sure I reference things that I actually want people looking up and I actually want people going to when I reference businesses that I actually think are doing a good job.

Lily: [25:31](#) And so, you know, let's- let's- let's talk about Culture Amp, for example, right? I'm sure me saying this on this podcast is, you know, in some way, convertible to more traffic, more

marketing, more exposure to Culture Amp. And I do like to say that their eng- engagement surveys are in fact the best in the field. So I don't feel too bad about endorsing them in that way. But I can't even talk about any of the other companies that I've worked with without having to also do that sort of calculus of, uh, do I actually want people going to them? Do I actually think they deserve it? Do I actually think people who trust me and my brand would have a good experience going to these companies that I'm talking about? And if the answer is no, then, uh, maybe I can't talk about them.

Mary Ellen: [26:12](#)

And finally, Lily ended our conversation by giving us all a challenge.

Lily: [26:17](#)

When we talk about the content in- industrial complex, there's often a black and white conversation that happens around, well, you either, you know, accept that all the content that you put out's going to be supporting the man and is going to be, you know, feeding into evil or you do it in your Facebook. And I would like to think that there are more creative ways we can use our content to disrupt and to, you know, speak truth to power. And what I find interesting about the current climate is that we're finding new ways to produce content into the world that is explicitly hard for brands and organizations to market or to claim or to consume. Um, so a really good example's like shitposting, right? I mean, ha- have you heard of shitposting?

Mary Ellen: [27:04](#)

Oh yeah. Oh yeah.

Lily: [27:05](#)

Yeah. Yeah. So I really like shitposting because no one can claim it, right? It's kind of like paparazzi when like people just flip off cameras for the paparazzi because no one can actually publish those photos anywhere, right? And so I find that to be a really interesting example of modern resistance to being... to having your content co-opted by brands, except, you know, then there's always the complication of the shitposting because of your brand and then it negatively affects your brand, but that's kind of fun, right? Like, if I posted something about Culture Amp but then instead of a whole bunch of me-me stuff with it, I- I don't know, post the picture of me flipping off the camera, I bet they wouldn't share it, right? Like, (laughs), I'm willing to bet they wouldn't share that on social media.

Lily: [27:45](#)

And so I find this, you know, brave new world of what it means to be an influencer and a content creator on social media to be super interesting. And I know all of us, especially the younger generations, are constantly navigating what it means to be

engaging in this way on social media. And all of us are dealing, again, with what it means to sell out because it's so easy to sell out, right? We sell out every single day with every single thing we do. And so I'm hoping that, you know, this book can start a larger conversation about the everyday choices we make and- and- and add more intentionality to what I think should be an intentional process whenever we engage and interact with the world.

- Lily: [28:25](#) Maybe, you know, not to the extent that people like you and I have to do it since- since, you know, we- we own businesses, but I think everyone could benefit for more intentionality and more mindfulness around how we engage with the world, especially on places like social media or, you know, companies that are generating content on social media. And it's something that I'm curious and I'm excited to see where things go from this book continuing to pick up traction.
- Elena: [28:53](#) So that's it for this episode and season of Margins by Managing Editor. Find us on iTunes, Stitcher or wherever you listen to podcasts. Thanks for joining us for a deep dive in the creative process. And if you like what you heard, share your favorite episode with your friends and rate us on your favorite podcast platform.
- Mary Ellen: [29:10](#) And let's stay in touch. We send out an email every Friday morning. And you can join the club at [managingeditor.com/subscribe](http://managingeditor.com/subscribe).
- Elena: [29:18](#) And a special shout out to the Too Hot for TV Team who made this season possible, producer, Rex New, and audio editor, Marty McPadden.
- Mary Ellen: [29:26](#) We'll see you all for season three.