

[KairosCast intro music]

>> COURTNEY DANFORTH: Welcome to KairosCast.

>> HARLEY FERRIS: Welcome to KairosCast.

[music: "Auld Lang Syne"]

>> COURTNEY: Happy New Year, Harley!

>> HARLEY: Happy New Year, Courtney!

>> COURTNEY: So, here's a strange question.

>> HARLEY: OK.

>> COURTNEY: Where were you in 1996?

>> HARLEY: Ah, 96? Let's see. I was living in Greenville, Illinois, I was newly engaged and probably splitting the holidays between family in Chicago and my engaged's family in St. Louis. Where were you? Do you remember?

>> COURTNEY: It was my third year of college, I was in Boston, and we had a massive blizzard that January.

>> HARLEY: Hmm.

>> COURTNEY: And here's some other fun facts about January 1996.

>> HARLEY: OK...

>> COURTNEY: On the first of January, 1996--that was the first year that Betty Rubble became a Flintstone vitamin, after 27 years. Congratulations, Ms. Rubble.

>> HARLEY: That is a real win for vitamin suffrage.

>> COURTNEY: [laughs] It's also the month that the very first version of Java was released.

>> HARLEY: Oh?

>> COURTNEY: I don't remember that, but that's what the Internet says.

>> HARLEY: Happy birthday, Java.

>> COURTNEY: Happy birthday, Java. [chuckles] And I think there's probably something else that pretty important about January 1996. Can you think of anything?

>> HARLEY: It's a very specific date. What's, uh, what's happening?

>> COURTNEY: I think it's something to do with *Kairos*.

>> HARLEY: You know, I think I remember this. January 1, 1996, *Kairos* released its very first issue.

>> COURTNEY: So this should be an anniversary party!

[techno music and loud party conversation]

>> COURTNEY: It's awfully loud in this anniversary party! Maybe we should step outside to talk more about *Kairos*.

[door opens and closes as music and conversation become quiet and muffled]

>> HARLEY: Oh, that's much better. So being that it is the 20th anniversary of *Kairos*, we have a new issue, a 20th anniversary issue of *Kairos*, coming out on January 1 instead of January 15, in honor of the first issue.

>> COURTNEY: And to give ourselves a particular thrill this holiday season in trying to get everything done two weeks early.

>> HARLEY: That's right. Nothing like a rush to get the blood moving.

>> COURTNEY: And in this issue, let's see... What do we have to look forward to? Have you read it yet?

>> HARLEY: Well, I haven't read all of it. I've seen little hints and previews and pieces. Actually, there's one thing in particular that I'm fairly excited about: Karl Stolley is rebooting his article, "The Lo-Fi Manifesto." Have--are you familiar with that?

>> COURTNEY: I am, and the principles that he had in the original are some that have informed my own teaching recently, and I'm very excited to see what he's got in the new one.

>> HARLEY: Yeah, I first read it in a master--in a class in my master's program, and it was very compelling, and I think significant, and it immediately polarized camps in the classroom as well. And for those of you who haven't read it, you should go take a look at it, and certainly enjoy his reboot. I think it's very relevant and talks a lot about what we're trying to do here with KairosCast

in terms of looking at the back of all of the shiny webtexts. How do these things get put together? How do we do this in responsible ways that are sustainable, that support open-source and value our research?

>> COURTNEY: And so we're going to have a chat with him about the reboot, and that will be featured on the next episode of KairosCast. We hope you'll come back.

>> HARLEY: Yeah, definitely looking forward to that. And we're gonna also visit with Doug and Cheryl again, our esteemed editors, about this anniversary issue, looking back, looking forward. And maybe we'll get to talk a little bit about Vega, the new publishing platform.

>> COURTNEY: I know a lot of people are interested to hear more about that.

>> HARLEY: As are we.

>> COURTNEY: [laughs] But in the meantime, the current issue dips into the past of *Kairos* in some really interesting ways. There's a look back at Issue One, interviews with past webtext award winners, and a feminist review of the journal itself.

>> HARLEY: And we're also excited to roll out a collection of videos through the KairosCast network. Brandy Dieterle has created three videos--one on file management, another on metadata, and another on accessibility. So you might be interested in checking those out.

>> COURTNEY: I think these videos will be really useful for people who are interested in becoming new webtext authors for *Kairos*.

>> HARLEY: I agree. And you'll be able to find those through our KairosCast page, which is kairos.technorhetoric.net/kairoscast.

>> COURTNEY: And we're also going to talk to Brandy on an upcoming episode of KairosCast, so stop back in for that.

[music: theme from The Twilight Zone]

>> ROD SERLING: You unlock this door with the key of imagination. Beyond it is another dimension - a dimension of sound, a dimension of sight, a dimension of mind. You're moving into a land of both shadow and substance, of things and ideas. You've just crossed over into...

>> COMPUTER-GENERATED VOICE: The KairosCast Zone.

>> COURTNEY: *Kairos* has had 20 years to grow itself into a fine journal; we at KairosCast are excited that we will also be growing in 2016. And one of the ways that we will be doing so is that we are seeking applications for KairosCast fellows!

>> HARLEY: That's right. We're seeking fellows to help produce content for the KairosCast podcast and also support the KairosCast network. So the KairosCast network is all about building community, and we need more people in our community.

>> COURTNEY: We're looking for a fellow who will jump in with the KairosCast team and get involved with all of the conceptual and technical work in producing KairosCast. So that's doing recording, it's also editing and producing segments, and maybe even conceiving of entire episodes.

>> HARLEY: I think the call is really open because we've not had a fellow before, and so we're looking forward to hearing what you would like to bring to KairosCast.

>> COURTNEY: So we have tons of information in a formal call for participation. It's available on our website--look for the link for the KairosCast Fellow.

>> HARLEY: So if you'd like to join the KairosCast Zone, send an application by February 1 to thekairoscast@gmail.com.

[music]

>> COURTNEY: Alright, Harley, what have you been doing since C&W?

>> HARLEY: Since C-- oh, goodness. What haven't we been doing? We've been traveling, writing dissertations--well, a dissertation--uh, focusing on that, getting ready for the job market, so, cautiously optimistic, excited, nervous, and not thinking about it too much, so... What about you?

>> COURTNEY: Well, on my way back from C&W I managed to get my dog and myself exposed to the plague--that was exciting. And then I went to an NEH workshop on digital humanities in community colleges and completely overhauled all of my teaching and did not leave myself enough time to finish it before school started this semester, so I've been in a whirlwind trying to get my act together and make sure my assignments are in place for my students.

>> HARLEY: Alright. Well, speaking of your teaching, Courtney, I was really excited about some of the things you were talking about at Computers and Writing at our workshop that you were doing in the classroom. And I just heard about another thing you've been doing with this American Studies course. Could you tell us a little bit about that?

>> COURTNEY: Well, I invented this American Studies course when I accepted the job in Las Vegas because I didn't know anything about the city of Las Vegas, and so--I learn through teaching. And it's an American Studies course that focuses on the city of Las Vegas. It's called

"Reading Las Vegas," and we're reading a lot of literature, but we're also reading the city itself, and I have students doing cool stuff like going out and making videos and doing oral histories of people living in the city, and we're working with museums that are in the area. We have a geography collaborator who's also working with us on some cartography issues. Doing a lot of--we're doing way too much in that class. [laughs]

>> HARLEY: [laughs] It sounds really, uh, really outstanding. I'm excited to hear more about that.

>> COURTNEY: Alright, well, one way of doing that is to let you listen in on a presentation that I did with Steph Ceraso on teaching with sound at a conference called Inertia, which was an interesting grouping of people--we were the only two rhet/comp people there. There were a handful of media studies people there, a whole lot of musicians, and all of us getting together to talk about the purposes of sound in undergraduate education.

>> HARLEY: Well, I'm excited--let's listen.

[music]

>> COURTNEY: In Spring 2015, I attended Inertia: a conference on sound, media, and the digital humanities on the campus of UCLA. The event sought to "examine the ways in which sound and music can enhance the multimodal forms of teaching and research that [digital humanities] has championed thus far" (Inertia About page). It was co-hosted by *Echo: A Music-Centered Journal*, The Digital Humanities Working Group at UCLA, and *Ethnomusicology Review*

I was pleased to co-present a panel with Steph Ceraso, assistant professor at University of Maryland, Baltimore County.

>> STEPH CERASO: I'm Steph Ceraso.

>> COURTNEY: For our panel, Steph introduced her work on implementing a listening pedagogy toward sound as a compositional medium and I made a case for replacing alphabetic composition with soundwriting in my American Studies curriculum. Elsewhere, the conference featured panels on sound in GIS, reality augmentation, listening modalities, computer music, music production, and licensure.

In this segment, Steph and I share some of our ideas about sound pedagogy, but also experiment with sound as a medium for scholarship. We recorded conversations before, during, and after our panel, then used them to assemble this audio essay.

[Jet sounds]

>> STEPH: That plane is so loud. Sorry.

[Louder jet sounds]

>> COURTNEY: Should I wait? We're having the real environmental experience of being here.

[More jet sounds]

>> STEPH: I like it.

>> COURTNEY: Bird. Helicopter. [Laugh]

Steph: So, we are at UCLA right now, at the Inertia conference on sound media and the digital humanities. And you just got in. I've been here for awhile so I've been listening to panels and what I think is really interesting--so there's been panels across all kinds of disciplines from musicology to sound art to digital humanities. The topics have ranged from mapping to augmented reality to sonic branding to sound and media. All kinds of stuff happening. And we're here to talk about pedagogy and we happen to be the only rhet/comp representatives at this conference and also the only pedagogical panel. Which is pretty fascinating.

>> COURTNEY: Yes. Fascinating and a little alarming.

>> STEPH: A little bit! Yeah. But we are going to be talking about pedagogy to this very very interdisciplinary audience.

>> COURTNEY: I'm a little nervous about how this is going to go.

>> STEPH: [Laughs]

[selected audio clips from formal presentations]

Steph: So it appears that we're talking about very different things today. My presentation is a talk about teaching multisensory listening practices. Basically, it explores how to take a more expansive or embodied approach to sound in listening pedagogy, hopefully to invigorate the role of sound in people's classrooms, particularly in relation to digital media. So I'm going to go over some assignments that have to do with that and outline this overall listening pedagogy that I have in mind. While you're talking about a course called "Reading Las Vegas" that ended up being very much about audio and having students do this really intensive audio essay that includes oral history and soundscape and these types of things.

But there does seem to be some overlap. I think we're both talking about attention to different environments in terms of listening. Not just having students do stuff in audio editors but also go out into communities and do these kinds of mapping assignments. We also both talk about accessibility. I'm talking more in terms of embodied accessibility and disability studies and

you're talking a little bit about material accessibility and making your class accessible technically for your students. And we both emphasize kind of experience as opposed to just reading and analyzing things. We want our students to experience sound in these different ways. You're sending them out into Las Vegas instead of just reading about it--really experiencing Vegas. I'm trying to get them to think of digital compositions as sonic experiences. So, we did actually record the panel and you can definitely hear how discussions about the environment, accessibility, and experience became important themes in both of our talks.

>> COURTNEY: What I'm going to talk about today is, at a very basic level, what is the value of introducing audio composition into classes that should not, perhaps, deal with audio material at all? Is there a role for that? And I'd like to claim that there is one. From the beginning with this course, one of my largest motivations was to get my students into the community. These courses are supposed to be structured as literature surveys, but that is not what I wanted to do. I wanted to learn about the actual city--not just about the books about it. So, from the beginning, I had students going out into the community to collect oral histories, to do creative mapping projects, things of that nature. And it's been a slow build into more and more audio content. And it was at the beginning, let's see Fall semester, I made the big change to transform nearly all of the work that students did in the course from writing to audio production.

>> STEPH: So, in order to get students to treat digital sound projects as holistic environments for users, it's first necessary to defamiliarize the digital composing experiences that they're used to, like only composing on digital audio editors. Teaching students about the richness and complexity of sonic experience requires moving beyond exclusively digital context to include a variety of listening situations. Ultimately, I think that the exposure and critical attention to different sonic environments makes students more sensitive to the ways they can use sound or not in digital compositions.

>> COURTNEY: I try to make the course very accessible to students at all technological and all monetary levels. I don't require that they buy any equipment at all for this class, so that if all they have is a phone--a dumb phone--they can still do the class. They can record everything through their phone onto my voicemail and I can send them the file and then they're good to go. Like, why wouldn't that work, right? I'm not looking for high-quality here, I'm looking for content, so that will work. Every student I've had in three semesters has been able to do the course with their cell phone.

>> STEPH: I think it's really important to teach students to account for how different kinds of bodies might interact with or have access to sound. So, rather than assuming that all bodies are uniform, that all listeners listen in the exact same way, composers of digital work need to acknowledge and plan for an audience that consists of a diverse range of listeners with various sensory capacities and learning needs. That is, we need more assignments that challenge students to design sonic compositions that can be experienced via multiple modes and pathways instead of only through the ears. Asking students to experiment with universal design

to create sonic compositions that offer flexible experiences can lead to the production of more affectedly powerful and inclusive sonic media.

>> COURTNEY: The end project of the course is to produce a complex audio essay of some kind. It has to include many components, and everything else in the course is structured to build towards this final audio essay. They're not creating the final project whole cloth, every week during the course they are producing a soundscape or conducting an interview or doing a dramatic interpretation of quotation from the reading. So, they are producing snippets of audio content every week and the final two weeks (which is now, by the way), they're trying to assemble those into some kind of something that tells a story or makes a case for their theme as it manifests in the city of Las Vegas.

>> STEPH: I just want to suggest that, incorporating assignments that treat sound as an experience rather than a mere text or object of analysis, to ask students to attend to the relationships between sound, bodies, material things, and environments instead of just what's streaming through their earbuds would greatly enrich how they understand and practice listening and sonic production.

[Applause]

>> STEPH: [laughs] All right, um. Okay, we are on. So I was really surprised by the audience's reaction. I don't know if you were. [laughs]

>> COURTNEY: Well, I wasn't, um, I only went to the one session before ours so I didn't have a whole lot to go on but just looking at the program, since we were the only two rhet-comp people there, I wasn't expecting anyone to be interested at all in what we had to say. [laughs] So yes, I was surprised!

>> STEPH: Yeah, and not only were we the only rhet-comp people, we were also the only pedagogical panel and the only presentation that addressed any kind of pedagogical ideas, so the fact that people sort of mobbed us... I mean, there was a huge reaction. People were extremely hungry for these kinds of ideas and they had a lot of questions.

>> COURTNEY: Yeah, we had reserved what, like 20 minutes to do discussion at the end and we easily could have gone three times that, I think. I was very surprised by that.

>> STEPH: Right. And I know it spilled over too onto Twitter and I've had several email conversations with people since. There's lots of questions. Everything from how to scale these assignments to a larger audience for people teaching in classrooms with like a hundred students, right. Or even a lot of questions about how to grade this work. It seems like a lot of the people I talked to anyway, and these were people from different disciplines from ethnomusicology to music to media studies and communication studies, even sound art, and I was surprised to hear that so many people were having students still read and write about

sound instead of actually make stuff with it. I think that's why our ideas seemed so innovative--because so many people were still having people just kind of like consume sound and write about it as opposed to make things--making things with it. So I think that was a big, I don't know, I felt really good about that. I felt like rhet/comp was leading the way in a sense.

>> COURTNEY: Yeah, I think it's because pedagogy is such a huge part of rhet/comp, right? So we're always thinking how to teach it. So with our pedagogy background, it's worth us stepping up and taking a bigger role here. Leading.

>> STEPH: Yeah, and I think that's exactly why I felt really good about rhet/comp contributing to these broader conversations about sound studies and actually participating in it and also vice versa, I think there's a place for rhet/comp in these conversations and it hasn't really pushed much into that territory yet. So that was kind of exciting to hear.

>> COURTNEY: I agree. I think one of the ways that we'd be able to do that is to spend more time with other disciplines to find out what they're trying to do [with sound] so that we can experiment with it ourselves.

>> STEPH: And I think to do that too, I feel like we need to push beyond what we've been doing with sound especially in just sort of an alphabetical way in terms of making podcasts and more linear assignments and really taking in also what other people are doing in sound studies with sound mapping and a lot of exciting approaches to sound more broadly. I think we could bring those into rhet/comp but also push our ideas out into sound studies because I think they are relevant to a lot of what's going on right now and a lot of the conversations that are happening.

>> COURTNEY: Yeah, I got really excited. Several of the contacts I got afterward were from graduate students and I'm really excited about the idea of a new generation of rhet/comperers coming up and focusing their new research on sound studies and seeing what they can bring to the field. So I hope we see a whole lot more.

>> STEPH: Okay, so I have to say this. When I first got to campus--this is my first time in LA, actually--and I knew traffic would be bad, right? So like stereotypes, but, it was. It was terrible. But when I got to campus, and we're having this conference here about sound and media and music and all this stuff, and I swear to god it was the most peaceful... . Like I walked in by the sculpture garden part of campus and there was somebody singing scales in the grass, then I heard music leaking out of this building. I almost thought it was staged,

>> COURTNEY: [laughs]

>> STEPH: as something the conference wants us to think that this is a very musical and lovely place. The birdsong was really loud.

>> COURTNEY: It's a really impressive conference!

>> STEPH: Yeah. But the soundscape of UCLA is actually very peaceful and calm. I mean aside from the plane and some of the birds are really loud!

>> COURTNEY: [laughs]

[Soundscape of UCLA]

>> COURTNEY: Thanks to Steph Ceraso for co-authoring this segment and to the Inertia Conference for hosting us. Thanks to many artists for their CC-licensed sound recordings used in this segment. For more on everyone, please see the show notes. As we mentioned earlier, this conference featured exciting work in music composition too. Here's a taste of "Wherever We Are", composed for laptop orchestra by another conference presenter, Bruno Ruviaro of Santa Clara University. You can hear more of Bruno's work from his link in the notes.

[music: "Wherever We Are" by Bruno Ruviaro]

>> HARLEY: My background's in music, and you have a background in music, too, don't you?

>> COURTNEY: Mm-hmm.

>> HARLEY: And the relationship between the type of composition we do and music composition--well, there are a lot of connections there.

>> COURTNEY: It was a really interesting opportunity to be able to speak to people who deal with composition in music.

>> HARLEY: There are a lot of other interesting things in that piece, too, that I think are going to be great springboards for other episodes, that we're going to have plenty to talk about. Hey, maybe our new KairosCast fellow might want to take something up from that.

>> COURTNEY: In fact, we'd be happy to hear from anybody who has a reaction to ideas from this piece, whether you want to produce a segment or not.

>> HARLEY: And you had this really neat idea for "TinyCasts." Would you tell us about those?

>> COURTNEY: You know how with first year students, they panic when you tell them they have to do a whole essay, but if you tell them they have to do a homework assignment, they usually OK with that? There's--it's tough to do a whole piece, but something that's tiny, something that's known to be incremental and ephemeral from the very beginning can be accomplished with a whole lot less panic, theoretically. And so we'd like to encourage something like that with KairosCast, with something that I call TinyCasts. And that is just doing

small things that contribute to the conversation without attempting to be an entire conversation in themselves.

>> HARLEY: It reminds me a lot of, sort of, the one-minute essay at the end of class. You know, take the last five minutes, I'm going to ask you what you learned today, what's still unclear, and write that on a 3X5 card. This seems to be the sonic version of something like that. And just as an example, I did this at Computers and Writing. I just walked around with my recorder and asked everybody the same question. I asked what new technology you'd like to learn.

[music]

>> ELKIE BURNSIDE: My name is Elkie Burnside, and I work at the University of Findlay in Findlay, Ohio. The next technology that I want to learn is actually kind of--I almost don't want to admit it--I need to learn how to code better. Working with *Kairos*, I do a lot of hunt-and-peck coding, like, "I need to know how to do this," so I'll look it up and figure out how to code it and then do it with the article and then move on, but I haven't ever really built anything from the ground up myself. I know [laughs]! So that's actually one of my goals this next six months. I want--over the summer I want to look at some of those free coding academies that are online and kind of build something from the ground up so I can learn more about that.

>> HARLEY: Is there any particular language?

>> ELKIE:: HTML, definitely. I would like to learn some other, like, I'd like to learn Java eventually, but I think I want to start with HTML, because that's what we deal with mostly in *Kairos* and in my own work that I do with students. And there's not a whole lot of advanced technology stuff that I do with my students right now, and I think if I could open that window for myself, I would feel a little better about getting them to do it, too.

>> KATHRYN PERRY: My name is Kathryn Perry, and I am at the University of Louisville. I am a fifth-year PhD candidate on the job market. I have heard about a technology--I think it's called Jing--that's sort of a combination of screen capture technology but then also with audio, so that basically as an alternative to the traditional comments on student papers, kind of a more layered, interactive tool that I feel like students would probably get more out in terms of actually paying attention to the feedback and doing something with it. I feel like maybe there's a little bit of a learning curve that might take a while to get used to as a teacher, but I've heard of other people who've used it, and it just seems like it could be fun and really productive.

>> JOHN JACOBS: John Jacobs, Clemson University, and the next piece of technology I want to learn is the Vuforia Unity Extension for augmented reality applications.

>> ABIGAIL LAMBKE: I am Abigail Lambke, and I am an assistant professor of English at Avila University in Kansas City, Missouri. One, just in general, is HTML. I think I should know a lot

more about that. But also, as you've been talking to me about other audio editing software, Reaper, to do more professional audio editing.

>> CLAYTON BENJAMIN: Clayton Benjamin, University of Central Florida. I'm interested in learning more about Aurasma for creating easy-to-use augmented realities with students.

[music ends]

>> HARLEY: So, speaking of new technologies... I have so many apps and technologies that I have downloaded and that I have signed up for accounts for, and I have started to use and just haven't done anything with, and Instagram is one of those. Do you use Instagram at all?

>> COURTNEY: Barely. I am making a true attempt at it again this semester, and I think I'm starting to get it, and that is due in part to our next guest, Cydney Alexis.

[music]

>> CYDNEY ALEXIS: I'm thinking about the project as trying to materialize writing studies and make the work that goes on, not just in this field but being a writer, being an academic writer visible in all its dimensions. So, making our labor conditions material, photographing the spaces in which writing occurs, the landscapes of writing across campuses and in our homes, but then also giving us a space to take ideas within writing studies and to represent them digitally and visually in Instagram and kind of an ancillary goal is to see if we can push this medium in new ways--see if it's possible to use it in this way.

>> HARLEY: So would you say your interest came out of wanting to do more with Instagram specifically? or did you find Instagram on your way through thinking through some of these ideas?

>> CYDNEY: They're definitely linked because most of my scholarship sits at that boundary between material culture studies and composition studies or writing studies. So I was already thinking about the artefacts of writing and objects of writing and I was already thinking about these issues of labor. What it means to be creative. What it means to be a writer. How people begin to think of themselves as writers and who doesn't and then I was interested in Instagram immediately because of its potential for the classroom just because of its visual nature and so I began integrating it into my classrooms and using it as a teaching tool and I was constantly frustrated by the fact that it's hard to push it--that the projects sort of fall flat. They start replicating some of the same problems that are inherent in the medium. I've been thinking a long time about wanting to do this maybe for a couple years and then I ran across another artist's Instagram project and it blew me away and I saw that she was able to challenge the medium and so I thought how can we try and make it do similar things?

>> COURTNEY: I want to hear more about this inspirational project.

>> CYDNEY: Her name is Rupri Kaur. Or Kaur? I'm not sure. It's K. A. U. R. and this actually started out as a project for her visual rhetoric course at the University of Waterloo and what she was trying to do was explore issues of misogyny on Instagram and make women's issues and women's bodies more visible and so she would post photos of women menstruating and ever since she's been in a constant battle with Instagram because the community keeps requesting, flagging her pictures, and requesting that they get taken down. Every time they take her account down, she puts it back up and she's been in dialogue with the company about this.

>> COURTNEY: Are you expecting your project to be as controversial and perhaps dangerous as this one seems to be?

>> CYDNEY: I don't know. I don't know that I have a motivation of making it controversial. I think that I don't mind if it is and I am thinking about this under kind of the curation model that we discussed so that I would be the author of many of these images but then I'll also recruit other people to submit images and so it may be that other people have this urge but just as this is not controversial at all but yesterday I had this impulse to take a picture of my desk which looks absolutely horrific right now because the first thing that goes, once I start to get busy is the organization and we have this urge never to... if you ever see a desk on Instagram it's not going to be a messy desk, it's gonna be a perfectly polished desk and we... people are obsessed with looking at very crafted sculpted images of each other's workspaces but what we don't do is take pictures of our disorder. But the disorder is a huge component of what it means to be an academic in a lot of ways so it's not exactly controversial but I was interested in my own reaction and having to fight with myself over wanting to take this image and then potentially use it in the future in this project.

>> COURTNEY: Wow! I have to take a picture of my desk now right now. Harley you have to do it too.

>> CYDNEY: I'll take one of mine too; it's scary; it's frightening.

>> HARLEY: It's funny, even in that, I'm finding myself picky about what's the best angle and then there's always the frame, right?

>> CYDNEY: And the lighting's not quite right! Groan.

>> HARLEY: Something that I always think about is, I was really shy around our family's video camera when I was a kid because I always felt that I was on display even if I knew no one other than our family was going to see it, there was that imagined audience of who's going to see this at some point and it seems like that's something that's important with Instagram because these are not photos that are meant to be put onto a hard drive somewhere and just pulled out every now and then. If something's going on Instagram, it's meant to be shown. Right?

>> CYDNEY: It's a really fascinating question because I was having this dialogue that I have with myself really frequently, which is just that tendency toward narcissism and you know the thought of I'm going to post this photo and how many people will respond to it and the truth is that some people you know people who follow you might respond to anything. They might just click like. It doesn't mean that anyone is actually engaging with the photo that I've posted but there's that inner dialogue of "is this photograph really necessary?" and in a sense I think that dialogue comes to silence a lot of images that would go online. The question is, is it more narcissistic to post more photos or to post fewer? Because there's so much censorship. I censor myself consistently with what I actually post online.

>> COURTNEY: It seems like there's a market for an anti-Instagram of some kind where all of the disposable photos go--the ones we didn't like.

>> HARLEY: "Instabin".

>> COURTNEY: "Insta-bin?!" [laughs]

>> CYDNEY: "Instabin, I love it!" [laughs]

>> COURTNEY: So, Cydney, why don't you tell us about what the project is as you're imagining it right now.

>> CYDNEY: I'm imagining it as a 365 project that would last for an entire year, and I will contribute images and then I will also recruit other participants, potentially other students, other academics, other writers to contribute images as well. The idea is that I might then post images maybe for the first 30 days just to give participants ideas about what they might want to photograph. People don't really understand the full gist until they start to see images that I've posted or I start to talk with them about it more depth and a couple of people have already expressed an interest in signing on and joining me and I am also thinking about having themes on certain weeks or months so that all the participants are taking a similar kind of image within parameters like let's try to make our grading more visible or let's just look at work spaces for this month. Sometimes those restrictions help to make us more productive.

>> COURTNEY: Sure. How are you planning to communicate the themes or messages or assignments? Is that going to happen on Instagram itself or will there be a secondary mode of communication?

>> CYDNEY: I think I will have to have some communication behind the scenes because not everyone checks Instagram everyday or sees every image the someone posts so I really couldn't rely on it but I might also communicate it through Instagram.

>> COURTNEY: It seems like there's a lot of room here for reflection, I guess, on your end, as you're receiving images, as you're planning ahead for future events and thinking about progress

on the project as it goes along. Is that something that you're planning to make public as you're doing it (aside from KCast, of course)?

>> CYDNEY: Actually I did have this thought that you know should I also be putting these images up on Tumblr and so it might be that I have a blog running where I document some of these issues. My argument with myself leans toward having a tumblr page. Is that, if we're utilizing Instagram, it seems like that should be the medium that these images are being posted at solely and if we're podcasting some of these issues then I would hate to see some of the material duplicated because it takes away from the force of using the podcast.

>> HARLEY: I kinda like the fact that we don't know what's going to happen and we aren't sure the best way to do that. I think acting all of that out on in these conversations is part of why I think we're doing this. What are you thinking about calling this project?

>> CYDNEY: Right now I'm thinking about calling it, the longer version is "materializing writing studies". I've also toyed with "materializing writings studies labor". But the complication is that "materializing writing studies" doesn't necessarily work for the Instagram title, and the other point that someone brought up at RSA is the hashtag. We need something simpler so even though that's how I'm thinking about the longer title, right now I have the account as "writing landscapes", thinking that that would be easier to hashtag. What do you guys think of that?

>> HARLEY: It's making me think about something that I wonder, I wonder if this is an issue in digital work. Whenever I'm writing something, typing something, text, you know, print-based the title always comes last because it's hard to think of a title until you've finished. Digital projects, you usually need to sign up for your accounts, you need to either have some sort of title or working title, at least, before you start doing any of the work. And I'm just realizing that's true whether or not I'm starting a web page or working on a video--I have to call it something before I can start working with it. So that's an interesting disadvantage, perhaps, that you're working with here on Instagram.

>> CYDNEY: It is and it's one that I'm really struggling with. I've renamed this account several times already just because I like to sit with these titles and see how I feel, if it's accurately representing the project, Such a small thing but so linked to how users find our work, like in Google Scholar. Whether it's Instagram or Google Scholar or whether it's Jstor, our title had a lot to do with the circulation of our texts.

>> COURTNEY: Other people are going to be able to produce images and assign your hashtag to them so that when you're doing a search on that hashtag you're still going to see everything that's been submitted and then by following you, people will see images that have been curated. That's correct?

>> CYDNEY: Yep. And that's one thing that I love about hashtags is it just forms its own collection separate from the actual account

>> COURTNEY: Triumph of the meta-data! We knew it was coming. You've been thinking some about the role of IRB at your institution in continuing with this project so why don't you talk about what you've found out and what you're thinking about involving IRB.

>> CYDNEY: So I spoke with IRB in depth today and they agreed that I need to submit for this project and moreso it falls into this strange gray area because I'm not exactly conducting research on human subjects and they asked fascinating questions like, "Do you have a question motivating and driving your research that you're looking to answer or a hypothesis? Do you have conclusions? Are their generalizations you imagine making and so I found myself answering, "Not really. No. No." But since I will be soliciting photos, since I could be photographing individuals in their offices and it would be good to hand out consent forms and since I might end up writing about this project later and some of the images that seems pretty important to have that oversight, guidance, and protection.

>> COURTNEY: What kind of burden does cooperating properly with IRB add to your project?

>> CYDNEY: Really none as far as I can see. I've always had very positive experiences with institutional review boards and often they just help me to think through issues that might come up that hadn't been on my mind so I'm really curious to see how they respond to this project description. In some ways it falls more into an art project, but in other ways it's clearly scholarship because it's linked with *Kairos*.

>> HARLEY: I think that's really interesting to think about the differences between this as an artistic endeavor and its scholarly endeavor and perhaps the two worlds simultaneously. So, how are you thinking of it?

>> CYDNEY: Both a scholarly and an artistic endeavor and this has raised a lot of questions for me about labor because as I was at RSA working on this project I was having a lot of fun and I thought to myself how lucky I feel and excited I feel about this project that I can be using this medium that I love for a work purpose which isn't to say that I don't love other kinds of writing, which I do, but I had to ask myself questions about what it means to spend time and what kind of labor is part of my academic labor what part of what I do is part of my creative labor.

So I attended the Crafting Multimodal Rhetorics workshop at RSA and the workshop was led by Jason Palmeri and Ben McCorkle. It was great and in part of it we had some free time and I used that free time to investigate with that Google Maps is used in the classroom and I realized that I just do not give myself time to me I don't want to say I don't give myself time to play because that's what it is it's something that I really enjoy, but what I was doing was finding ways to use Google Maps in a course I'm gonna teach next spring called Writing the City and just the whole workshop just highlighted for me how much I love these digital pursuits and how often I feel like they're at the edges of my scholarship rather than at the center, they're at the periphery and so this is a way for me to make this kind of work more central.

>> HARLEY: Courtney and I deal with this a lot, talking about KairosCast. This is something I, I at least, love doing--editing work, that kind of thing. But we've also both, as much we enjoy it, we know that it's a big time commitment as well, so it's something that I think about artistically but I also think about scholarly and certainly issues of labor are keenly important.

>> CYDNEY: And that's part of the motivation on this project really is to make some of this visible. So now that I have told you about what I'm thinking on my end for the project I would love to hear about what you're thinking on your end--what KairosCast is thinking about.

>> HARLEY: Well, for me, the whole point of KairosCast from the inception, before we recorded our first conversation was that KairosCast is meant to be widening the gates for people. So what I'm thinking about why KairosCast as a way of not just housing your final project but of archiving and detailing this process for the project is for community building, that the *Kairos* community can see what's going in, both in terms of thought and technology--what's going into these types of projects? What are the issues that you're encountering, you know things like hearing about working with your IRB. I'm excited to hear how that conversation develops and how, as you learn more, they might change some of their opinions or I'm excited about the deadends, the roadblocks, the issues, because I think that kind of lore is really really needed in what ends up being very clean polished work. So I'm excited to kind of turn the tapestry around and show the messy back of it. So that's my opinion but, Courtney, did you have any other thoughts?

>> COURTNEY: I guess for my part, I'm also very excited to have a "show your work" kind of scholarship, so this is a little bit like what people said about the podcast Serial, that it was "show your work" journalism. You're going to be our guinea pig for show your work scholarship on KairosCast. Another thing that really interests me about this is that there aren't great venues for academic scholarship that's of an ongoing nature. Our publication system is almost completely given over to final submissions, right? Conclusions, and it's not about sharing work as it is going on, live, and there's something about digital scholarship that allows that to happen much more ably than perhaps has ever been able to be done before. So that's the other angle that interests me. This will be *Kairos's* attempt to participate in something as it is happening rather than once it is finished.

What are you most nervous about in pulling this project off?

>> CYDNEY: I mean I think it's always nerve wrecking, like will it just fall flat on its face or I'm nervous about days when I don't have images to post and I am going to start archiving images now or I guess that my biggest fear is that the images won't have gravitas, that they'll feel redundant or cliché or something like that and so in the end I really do want it to have a powerful effective... if it can.

>> COURTNEY: hopefully the extra exposure through KCast will help people get involved and stay involved and keep the project under momentum.

>> CYDNEY: I think it will.

>> HARLEY: And I think that getting participation will give it that gravitas that you're looking for too. If all of us posted our messy desks at the same time it will be a more powerful statement.

>> COURTNEY: I think I just heard Harley call for all KairosCast listeners to please post an image of their working desks to Cydney's project. We want to see them; send them in.

>> HARLEY: That's a great call.

>> CYDNEY: Without revising it.

>> COURTNEY: Right, with no revision.

Harley: Shall we use the No Filter hashtag?

>> COURTNEY: [laugh] Did you just name the segment, Harley? "This is No Filter, with Cydney Alexis." That's sort of what we're doing, right? Exposing a project without the filters, as it's happening.

>> HARLEY: That's perfect.

>> CYDNEY: Pretty great.

>> HARLEY: Thank you so much for spending time with us today, Cydney. I'm sure I speak for both of us when I say we're excited to see how this develops and what comes next.

>> CYDNEY: Thank you so much for your energy and enthusiasm and time. It's been great talking with you.

>> HARLEY: Likewise.

>> COURTNEY: We'll talk to you next month!

[music]

>> HARLEY: Well, I don't know about you, but I would kind of like to get back into the party.

>> COURTNEY: It is vacation, after all.

>> HARLEY: That's right, and I, uh, I'd love to take a turn behind the turntables.

>> COURTNEY: Let's do it!

>> HARLEY: Alright!

[door opens, music and crowd noise increases]

>> HARLEY: Well, Happy New Year, to all of you from all of us.

>> COURTNEY: And join us in wishing *Kairos* a very happy anniversary! Let's all say it together on three: 1, 2, 3...

>> CROWD: Happy anniversary, *Kairos*!

[cheering, applause, music volume increases]

[KairosCast outro music]

>> COURTNEY: KairosCast is produced by Courtney Danforth and Harley Ferris.

>> HARLEY: It is distributed by *Kairos*, Doug Eyman, senior editor.

>> COURTNEY: Our editor is Cheryl Ball.

>> HARLEY: If we had interns, their names would go here.

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>> HARLEY: For more *Kairos*, see kairos.technorhetoric.net.