KairosCast, Episode 5, transcript

<opening music>

Harley: Welcome back. I'm Harley Ferris.

Courtney: And I'm Courtney Danforth.

Harley: So, I don't know about you, Courtney, but, as nice as break is and all that, I love getting back to a routine. My life is less chaotic when school is in session. What about you?

Courtney: I sometimes think of the semester as being the vacation because it's reliable. I know what I'm doing every day even if it's too much.

Harley: Right, yeah. It's good to have that plan. Are you teaching a lot this semester?

Courtney: Oh, just six sections--no big deal!

Harley: Right, no big deal at all. I actually have the semester off from teaching. I'm working in the writing center twenty hours and that gets me my course release. So, enjoying the break while I work on the dissertation. But I know everyone's back to teaching and we start the semester excited and it goes from there, whether up or down.

Well, we have a chat this week, an interview, that someone else conducted actually.

Courtney: That's right. We talked to Ryan Trauman this week and we're excited to share that with you guys.

Harley: Trauman is co-teaching a class with Ames Hawkins up at Columbia College in Chicago and the course is focused on art activism and they're using digital storytelling as a way of getting to that. It's a great interview.

Courtney: Yeah, I enjoyed it a lot. I learned a good deal about art activism but also digital storytelling which I'd started to learn some about but this discussion really helped me understand what that phrase means. And I hope it will make sense to our listeners as well.

Harley: Well, we kind of have a twofer in the sense that we have our interview but because of that, because we wanted to get a handle on what digital storytelling is and how it can be used in composition classes, we talked to Trauman a little bit after the interview just so we could get a sense of that. So we want to share some of that too. And maybe we should just get started.

Courtney: Sounds great! Let's go!

<segue music>

Harley: So Trauman, why don't you just introduce yourself.

Trauman: Hello, my name is Trauman. It's actually Ryan Trauman, but I go by Trauman. I am a lecturer at Columbia College Chicago in the English Department, and I do a lot of work with digital storytelling and incorporating digital tools into the first-year writing classroom.

Harley: So let's just start by asking some definitional questions. Tell us: what is digital storytelling? Is it a genre, a mode, a medium, something else?

Trauman: About 20 years ago, the term was sort of reified by The Center for Digital Storytelling in Berkeley, CA, by a pair of fellas named Dana Atchley and Joe Lambert. The way that they conceived of it and the way they adopted the term was to make very simple stories that people wanted to tell, audio record those, and then put them to still images, and combine those in a way that they could circulate. And since then, the definition has become much more capacious. In its traditional sense, that is still the work that The Center for Digital Storytelling still does, essentially combining stories that people record into some sort of audio format, and then combine with pictures--again, for that to circulate and be presented to some sort of audience that they select.

More often now, people are combining video with that, as well. When I think of digital storytelling, that's sort of my most narrow definition and the one that does the most work for me in terms of how I try to incorporate it into the classroom. However, if you were to look online, digital storytelling has become one of those terms that has become something that's really attractive to be adopted and co-opted by all sorts of institutions, disciplines, and industries. You know, you can find digital storytelling associated with almost anything. Probably the most popular version of its co-opting has to do with marketing and people wanting to produce a marketing strategy that incorporates elements of digital storytelling. It's also really closely related to a lot of the transmedia storytelling that Henry Jenkins has been talking about for the last fifteen years.

But when I incorporate it into my classes, when I try to work with people who are just getting started, mostly it comes from a place of people who want to a story and want to do it with digital tools, because they want to incorporate either some music or some visuals with it, so that it can circulate in a way that face-to-face storytelling hasn't been able to do.

Courtney: I took a course from the University of Houston on digital storytelling last semester, and it was very much focused on classroom applications for K-12. And I took the whole course, and at the end of it, I still did not get whatever it was that we were trying to do. I just--I don't get it.

Trauman: <chuckles>

Courtney: So thank you for your patience with that. In trying to figure out what digital storytelling is, I was trying to think of examples from different disciplines that engage some of the ideas of digital storytelling, but I can't quite figure out what the difference

is, you know. What separates something like the Snowfall story from the New York Times a couple of years ago--

Trauman: Right.

Courtney: --which, you know, is a form of digital storytelling but is reportage instead of, um, story.

Trauman: Right.

Courtney: So maybe that's the defining characteristic. I was also thinking things like performance pieces that would be more classified as dramatic but maybe include multimedia enhancements of some kind. Do those qualify as digital storytelling? So maybe you could give us some examples that are like digital storytelling but not, something like that, and maybe help define what the characteristics are so that we can find it in the wild?

Trauman: Uh, sure. For me, my approach, when I am attracted or have the impulse to incorporate digital storytelling techniques or tools into a classroom or a text that I want to produce, it comes down to a few simple but fluid principles. I think the most important is to get people emotionally invested and to tap their curiosity. And you can take a lot of techniques from narrative, especially nowadays from people's access to movies or popular books, and ask yourself, OK, if you're going to tell a story in three minutes, how are you going to very, very quickly establish this and get to the payoff moment?

Harley: You know, Ames got to talk about how she saw your role during the interview, how she saw your role in the class, and I was wonder if you either have a response to that, or some sort of addition. Maybe you could connect some of what you've been talking about with how you worked with Ames.

Trauman: So, the part of the course that Ames really focused on was contextualizing what art activism was, why it's powerful, some of the traditional ways people have enacted art activism, especially through--this semester, anyway--through the lens of the history of AIDS activism in New York City and San Francisco. And so, you know, after the first two days, the students had a really good sense of what art activism is and has been, and sort of how people think about making changes in the world, making impacts in the world with art activism. And then they generally also, because Ames is a really charismatic and moving teacher, they had the impulse to do something, to make an impact on the world.

And so, my job in the class was sort of to say, "Let me introduce you to the idea of digital storytelling. Here is the kind of work that digital storytelling can do, and here are the kinds of stories you might consider in terms of art activism. On whose behalf are you working, or who are you aligning yourself with, or what thing did you get invested in?" OK, that's the first step. And then, "What difference do you want to make? Do you want to change people's perspectives? Do you want to get them to act in a certain way--is there going to some call to action? Is there going to be an increased awareness of something they likely didn't know about?"

And so we tried to get them to clarify that as much as possible, and then I really pushed the idea of circulation, that digital stories move. They can go viral, they can stay in a very small circle if you want them to, but they move in a way that previous strategies for art activism haven't taken advantage of, or not on a very large scale. I still think that's the case, given the small size of this class. You know, there have been advertisements, advertising campaigns, art movements in galleries, there have been performance artist's pieces, there have been public art installations--all sorts of things, but nothing that moves in the digital networked world like stories can.

So these are some of the things I tried to get students to think about as a way of impacting--and actually having the world hear you--that was different than what we had learned about in terms of Ames' introduction to the term and the historicizing of the activism prior to now.

Courtney: Well, I'm thinking maybe it would be useful if we had sort of a practical toolkit of things that people could grab onto and start experimenting with if they wanted to begin investigating digital storytelling, either for themselves or in the classroom. So could you run through some software, or some key literature in the field that people would need to have ready if they were going to do this?

Trauman: Sure, that's a really good question. If you want to learn about the basics of digital storytelling in the way that I think about it as straight digital storytelling, I think the book to start with would be Joe Lambert's *Digital Storytelling: Capturing Lives, Capturing Voices*, I think is the name of it? [Note: book title is *Digital Storytelling: Capturing Lives, Creating Community*. 4th ed. Routledge, 2012]. Hopefully you guys can provide a link. It's a phenomenal book. It's not expensive. A lot of classes use it for a textbook, but it doesn't really read like a textbook. And he talks a lot about the nature of storytelling, and he also talks about the seven steps that his organization uses in order to help people think about putting these together and circulating them.

Another great place to look is transom.org. That is a phenomenally good resource for how to handle material in a way that is engaging in a linear format. They focus entirely on audio, but as far as the audio and the straight storytelling goes, that's a great, great place, and it's all free.

In terms of software, what I have chosen to use more often than not now is WeVideo. It's a free, online tool. It's a freemium model; if you want some extra features, students can pay six bucks a month. Generally they only have to pay for one month in order to take advantage of that for the class, but it's a really, really great, simplified version of Adobe Premiere in terms of the linear editing interface. iMovie is another one, especially if you have a Mac, you probably already have iMovie on your machine, and that is a really, really good software. Adobe Premiere Express would also be a great, great tool. That runs about $69 for the education license--I think they still offer it--and iMovie and WeVideo.

For audio, the free version is Audacity, and it’s a really powerful program. It is a little buggy sometimes, but not so much that it causes many problems in the classroom. It's more simple than a lot of audio interfaces. But if I were giving advice to a fellow scholar

who was just getting into this, and they wanted to do audio texts, and they didn't have much interest in music production, I would say Hindenburg Journalist. Not the Journalist Pro, but Hindenburg Journalist. It's 95 bucks, it's absolutely great--user-friendly, shallow learning curve. The drawback is that it's $95, but it's designed for making radio pieces. So, working with audio levels, ducking sound underneath people speaking, taking notes on longer audio files, breaking them into chunks, organizing them on clipboards--it's a brilliant, brilliant tool. I love it. That's what I use to do almost all of my stuff now.

And then, in terms of images, you know, if you've got a smartphone, you've got more than enough horsepower on your smartphone to do anything you want with images. I would say take some pictures with Instagram, run them through a filter that you want, and use those. That's the simplest version. Most people need help with pictures the least of anything else. And then, you know, YouTube and Vimeo are great places for distributing and making those things available, as well as places like Dropbox, or Soundcloud if you have just an audio piece. And again, each of those options has its ups and downs, has its drawbacks and affordances. But I would say that's a good set of resources to look into if you want to start getting your feet wet with your first digital story. Actually, a really simplified version, which I think is fantastic and nobody really knows about it, is Cowbird. Cowbird. It's just cowbird.com. It's free, and they don't incorporate video, but you can upload an image, and you can add narration or a written text to that, or both, and it keeps things really, really simple. You can only use one or two images per piece, but that learning curve is super shallow. It's just not flexible and powerful enough for some of the rhetorical decisions and considerations I want my students to be making. But it really does appeal to a lot of people, and it's getting more popular.

Courtney: Well, thanks again for taking the time, Trauman, and thanks for the interview. It's wonderful, and we're super excited to have it.

Trauman: Thank you guys for the opportunity.

<segue music>

Courtney: And now let's get into the interview that Trauman did with Ames Hawkins.

Trauman: I want to welcome everybody to this little interview with Ames Hawkins of Columbia College Chicago. We're doing this recording today for Kairoscast and we're gonna talk to Ames about her ongoing course at Columbia College Chicago

Ames: Well the course... It's primary title is "Art Activism Community Project." It's kind of the brainchild of me and a colleague, Joan Giroux, who is a visual artist--a sculptor. It's kind of a really, really long involved story where she and I were working on this now defunct project at Columbia College called "Critical Encounters." And I was the first faculty fellow for this socially engaged, collaborative, cooperative... I guess, project. But anyway, it was the idea that we would look at a social issue every year and then base programming around it, and what we would call socially-engaged practice--which is the other way of saying "art activism," I suppose: socially-engaged practice, especially in artist communities.

And so the first topic that year was HIV and AIDS. And I volunteered to be the first faculty fellow because my father had HIV at the time, and I was really interested in the connections between social issues and what you could do with that in a classroom. And then actually doing something about it through art. Joan got this post card in the mail about a new project called the cradle project. And we wrote to the woman, Naomi Natale, and the idea was to raise money for orphans in sub-Saharan Africa--raise awareness about that--and to raise money for them. And the idea was that people would make cradles out of reclaimed, recycled, found materials--artistic renderings. And they could be made by artists or activists or students or whatever, and there would be a hundred dollar donation with every cradle, and then the cradles would be auctioned off. Her vision was to get a thousand cradles for this exhibition, and she ended up with 550. Our first class--we were so interested in this project we created this class called art activism "studio" project, at the time. And the idea was that Joan's part of the course was to teach actual hands-on making skills, and then I brought the history of art activism into the course, and then the students, in collaborative groups, would make these cradles.

Trauman: Can you talk a little more about the role that writing played in the course, as a central, fundamental concept?

Ames: Absolutely. So, one of the things that we know--we've heard over and over again--about the "Columbia" student is that they really know their stuff, when it comes down to it. This is a communicative arts school. So they're getting degrees in things like radio, television, film, audio, journalism--all kinds of stuff. So they know what they're doing when it comes to their making, and to that sort of thing. We often get complaints about their inability to narrate what they're thinking as they're making, why they did what they did--

Trauman: Rhetorical decisions?

Ames: Absolutely. And so the idea for this course was to get that layer really inserted into the class, when it's very, very practice-based as it is. So it was integrating history and theory, theoretical ideas, and their own reflections into why they were doing what they were doing. So Joan would be responsible for that, like I said, and I would be the one who would be working with each student. We had two sections--about thirty students. I would be responsible to talk to all of them about the progress of their writing as we went along. And push them to clearly state in what were they investing and why did they think they were investing in certain aspects of the class.

Trauman: Did you get any sense for how their inflection of writing about their rhetorical decisions--or using the writing as a way of reflecting on their production--actually changed their production or improved it?

Ames: Wow, that's a really interesting question. In pushing them to write about it, they had to think about it more than they might. Or at least they had to pull it down into language in ways that they might not. And what I'm thinking about here are the final reflection papers where... One of the courses we taught about the cradles. The other one focused on this One Million Bones project. I taught two of those classes alone, and then one year I taught it with Joan. And in the year I taught it with Joan, it was like a little

bone-making factory every day. So we would have like a quota, and every morning we would do reading and writing stuff, and every afternoon we would make bones. And we had some beautiful passages that describe what they were feeling as they worked with the clay. Nobody said to me, "Gosh, gee, I'm really so glad that we were writing all this much." But we often had people discussing with us how much they could see that their writing improved that much. We talked about it being a matter of practice and commitment to time and thinking. Not necessarily some instantaneous "skill" that you would develop just by having an assignment.

And we talked about how the idea that you're writing about was probably inherent in the doing or the making, and how those things were working together, and that they could access their thinking from either aspect, or from multiple different points, if that makes sense to you. So when we could sort of show them that across the board, for some students the making was a really important thing, and for other students, they really liked thinking about the words on the page or the quotation that they were working with. And so requiring them to do both--talk about things like the making... How was the clay? What did you think of the notion of repetition? Of accumulation? How was it to collaborate?" And that we really focused on things like "failure." What didn't work? What was not working for you? Why was it not working? Instead of saying "I hate this," and abandon it, try to figure out what was so difficult about working with other people -- what was so difficult about having to do the same thing every day?

Trauman: Yeah, I really like that idea of using writing as a way to think through problem solving, as a way to reflect on failure as you said. Can you just go back a little bit and just give a little bit of an idea of how the class started to change once that cradle project was over, and you were still left with the impulse to still do this sort of class?

Ames: So the class was kind of driven by my own interests. What I'm committed to. And in this case, I was sort of committed to working with the director, Naomi Natale, like I was talking about. So it was her cradle project, and then she had this other project right gonna come up next--One Million Bones. So yeah, so I just basically just went to the next thing I was interested in, and brought it into the class, and said, "This is what we're doing." And they learned about genocide and art activism and the connection between art and activism. And then I started making these videos for other colleges, like College for Creative Studies in Detroit. So I had a connection there. One of my very good friends works there, and she said she could get a hold of all the incoming first year students for us to work with and make bones. That could be their outreach project, as a part of their orientation.

So in order for me to introduce it to them, I made a video, and I kind of told the story of One Million Bones. And I showed how to make a bone on screen, and I kind of just did this. And I didn't really understand that this was digital storytelling at all when I made it. I just did it and sent it. And then my friend Tina was like, "Wow, that got great reception, and we cranked out, you know, a thousand bones in this hour, with all these students, or whatever it was. Then I started to see these short pieces as the activism itself. And then when we laid the bones out on the Mall in June of 2013, I started to observe, with a colleague of mine, who's at Michigan State in the Rhetoric Program there, Phil Bratta. He and I noted the instagramming of the ... the sort of spontaneous instagramming. And we

saw that as a second installation of the bones online. And then that had us really thinking about the power and the place--when and how these things needed to be physical in real time, and when and how they were virtual. And how repetition and accumulation work together in both of those kinds of spaces--the space of the physical body, the space of the virtual body. Then that sort of like blew my mind open to just digital storytelling as an actual method--a form of art activism--and then the class morphed again.

And last year I connected with the Center on Halsted. And my students interviewed queer elders. So we tapped into this other project on campus called "Intergeneration Queer Dialogues." They created digital stories on behalf of these elders. They and the elders sort of co-created them. But my students were the ones really -- with the tools and with more of the knowledge, and definitely more of the interest--given their majors and such--to put together some really amazing films. And that brings us to this year, where I was just was like, "Oh, it's really just going to be about digital storytelling. Rather than it being about the project, it's about the form. Which is actually what this class is about. It's about form more than content. But sometimes--obviously, you need a content to kind of guide your discussion.

So going back to that very first class... In the few years prior to that, I read--when I was the faculty fellow for critical encounters focusing on HIV and AIDS--I read two hundred books on HIV and AIDS, across disciplines and genres. What I started to notice is that there would be sets of books--AIDS memoir, and "what happened," you know, "the history of." And as I started to see that history, I started to realize that all art activism today stems from what happened with the AIDS activism from the eighties and nineties. It really does. And what's really interesting is when I started to work on the "Intergenerational Queer Dialogues" project, there happened to be articles on digital storytelling in trans-communities, or digital storytelling in the queer community. And I noticed in the last three or four years, that this idea of digital storytelling as exploded to actually have--I'm not just trying to cobble together things that might kind of, sort of relate. They're literally, directly related to what we're doing. So the form we're going to work with right now is digital storytelling. And then the students will be able to maybe choose their own organization, or their own project to make their video for this year. Where before I told them, "Hey, you're going to do this thing for this project."

Trauman: What sort of texts do you see your students producing for this particular course?

Ames: There are two larger deliverables. One is a personal vignette. What we're calling a digital vignette. It's sort of the opportunity for the student to explore a small story of their own. To get some experience with WeVideo, the making of the digital story on a really small scale. That may or may not land anywhere other than their own portfolio, but at least they'll have it if they want it. And then for the larger project, they'll produce a piece--I would call it a video or a film--digital story--that will be of a longer length. So last year, I think they were on the order of somewhere between five and eight minutes. And they can sort of interview someone and maybe help them... they so of co-edit, collaborate on the re-presentation of that person's digital story. Thinking about the issue it's connected with. Or they might want to do the digital story of an organization. Or a movement. Or a combination of those things. Or they can do more of a meta digital story,

which would be the story answering the question: "How is digital storytelling art activism?" And then that group would be pulling in maybe some of these things we've read, some of these things we haven't read.

Trauman: I wanted to ask you, you know there might be someone out there listening right now, who's thinking, "Oh, man, that sounds fantastic! I would like to do a class like that for my students. Do you have any advice for somebody thinking about putting together this kind of course at their own institution?

Ames: Well, first, you can email me if you want. I can talk your ear off about it. To put it together at your school, it really needs to have this hands-on component. And I really believe that that is something that you want to figure out how to fit into curriculum, or is desirable in some way, shape, or form.

Trauman: Yeah, you know one of the things that keeps recurring in rhetoric and composition literature, especially as it's related to multimodal composition, is how the incorporation of these extra, or extra-alphabetic modes like video or audio or photographic image, or info graphic. How incorporating some of those things actually sort of encourages students to turn around and look at alphabetic text in a new way. In a way where they used to just take it for granted. And now that they have these other modes at their disposal to do certain types of work, they start to understand, "Oh, alphabetic text doesn't have to do all of the work of all of the project." And they start to see it in a new way. They start to actually pay attention in a way that's really hard to keep them from taking that for granted in a more standard, traditional writing class.

Ames: Right. And even different than taking for granted, for me, especially for these students, and maybe it might be the same for a business student or an engineering student or something--to be burdened by it. I mean I think that our students are often burdened by alphabetic text. They just don't even want it at all. They don't want to deal with it at all. Getting students--I mean everyone says getting students to read is hard. Blah, blah.

Trauman: Alright. Is there anything about the course, about the history, about this particular version of the course that you want to say before we wrap up?

Ames: Well, I suppose this: What I know is that I've taught it by myself, and I've taught it with somebody else, a couple of times. And when I teach it by myself, I feel confident it's not a problem, and I can control certain issues, but I also know then that it's lacking something. It's lacking that conversation that I have. And those courses have always been a much more enriching experience for me and for the students. But in this case, right, the other person I always--and this is how I'll teach this course from now on--when I pull in a second person, they'll always be what I consider to categorize them more as the maker. So their expertise is more in the making, whatever the making looks like.

So, Joan worked with me, and she talked about containers, and she talked about processes of how to work with wood, how to work with cardboard, blah, blah, blah. All those things you could work with. And in this course, Trauman's got the expertise with WeVideo and the digital components and thinking about how to help people with that

stuff. And I think of myself as the one who's got the history or the content, thinking about the theory and the notion of what collaborating is, or what it means to negotiate all of these different parts and pieces that are gonna happen. It's like an overview, frame for it. And I'm definitely an aspiring maker, but I'm not a maker. And I like to always work with a maker because that's a different brain than mine. Or it's a different approach than mine. And that really is helpful, I think, also for the students to see how anytime you can do collaborative--where you're truly, truly doing interdisciplinary co-teaching--not just "I'm a sociologist, and what I do is read and think." And "I'm an English person, and what I do is read and think." And fourteen versions of "I read and think... I read and think and write alphabetic text." That is not to me, actually interdisciplinary. I know somebody might have a spaz on that. I think it has to do with whether you're really crossing formats, and you're really working with folks who are using tools and thinking about engagement in the world that isn't primarily alphabetic text. And that is how I think about the awesomeness and potential of this class.

Trauman: Okay, Ames. I want to thank you for spending some time with me today. If folks want to follow you on Twitter, what's your Twitter handle?

Ames: @amesthehawk

Trauman: @amesthehawk ... And if they want to email you?

Ames: ahawkins@colum.edu

Trauman: And if you want to contact me, you can follow me on Twitter at @trauman ... or if you want to email me, the best email address is trauman@ryantrauman.net ... Thanks for listening, everybody!

<segue music>

Courtney: So, Harley, did this give you any ideas for how to use either art activism of digital storytelling in your own teaching or scholarship or somehow?

Harley: That's a good question. Thinking about it, especially with the digital storytelling, when I first was thinking about graduate school, I actually was thinking about an MFA. I do a lot of creative writing and I love, whenever I can, to pull in creative elements, even though I think all academic scholarship can or at least should be creative. How can we continue to bring in stuff that the students can be creative about, that engages them with experiences that they've had and I guess I confess that I sort of always feel like I might be getting away with something or that I fall into the disciplinary argument of is this or is this not hefty scholarly-wise, you know. Does it have enough academic heft to it? So, to see people using this in ways that are scholarly and also doing good with the activism is actually a really exciting thing to me. So I've been trying to think about what are the other elements I might add? What are some of the readings I might include? What are the theoretical frameworks? I would love to sit down and have another long conversation with Trauman and with Ames to hear much more about what they're doing. So I may take them up on their offer to email them and get more information because I could definitely see

employing an activist edge through digital storytelling, certainly in the way that I approach some of the 101 and 102 course preps.

How about yourself? Is this anything you think you might adopt? Or parts of it?

Courtney: Well, I think I'm actually doing some of it already. I'm teaching an American Studies seminar about my city, Las Vegas, and I have my students going out and doing field reporting--audio field reporting--combining that with some photography. I'm not doing video, though some students have expressed some interest in it. So they're doing oral histories and interviews and you know they're not exactly telling their own stories but they are telling our city's stories and I think that sort of qualifies for it, at least as far as I understand the work that Trauman and Ames are doing. I think I want to do more of it. I think it's very exciting and I love seeing the work that my students are doing.

Harley: Yeah, that certainly sounds like it qualifies to me. I love the idea of doing something that's more tangible and relevant to students' lives directly rather than abstracted through our scholarly lenses. I would love to see a way that scholars doing this kind of work could easily share it with other scholars interested in this kind of work.

Courtney: Well it seems like we should take advantage of the opportunity to invite people to publish such things with KairosCast!

Harley: That's a good idea.

Courtney: Anybody who is doing something along the lines of audio, storytelling, journalism, something like that, and it might be appropriate for publication on KairosCast, we would be eager to hear or see what you have done and to consider making it available through our platform.

Harley: That's right. And if you want to conduct an interview with a co-teacher or with someone else you know of if you'd like one of us to talk to you, we want to be able to share this. That's the reason that this podcast exists.

So in that spirit of contribution, then, we're excited about a few things that are forthcoming. Well, we're not going to tip our hand too far, but you want to come back and check this out. So, we are working on our RSS feed, by the way. I know this is something we've mentioned in a few previous episodes, but we're getting on top of this. It's going to make keeping track of what's going on with KairosCast a little easier moving forward. But thank you all for listening.

Courtney: We're eager to share our next episode with you so make sure you come back in a few weeks and catch up with 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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