KairosCast, **Episode 8**

[*KairosCast* theme music]

COURTNEY DANFORTH [over theme music]: Welcome to *KairosCast.*

HARLEY FERRIS [over theme music]: Welcome to *KairosCast.*

[*KairosCast* theme music continues]

CD: **[imitating Felix Salmon]** Hellll-oooooooo! And welcome to year three of *KairosCast.*

HF: Year three?!? That— That's not possible, is it?

CD: Not only is it possible, but somehow, it is true. Here we are kicking off our third year of conversations about technology, rhetoric, and pedagogy, and we already have some great discussions in the pipeline.

HF: Well, that we certainly do. I'm Harley Ferris

CD: And I'm Courtney Danforth.

HF: And with the start of a new school year, we have some new changes for *KairosCast,* too.

CD: Alright. "New changes": By the very nature of changes, would not any change be new, Harley?

HF: Ordinarily, yes, but these are special. For one, we're changing program format.

CD : That's right. We've decided that we can bring you more and better content through shorter episodes.

HF: More with less.

CD : Something like that. Instead of offering two to three large segments per show—

HF: And all the production work that goes into them—

CD: Exactly—we're going to try focusing on one specific conversation or project or topic in each episode. Our plan is to bring you new shows more frequently.

HF: We're eager to see how this works, but we think that shorter but more frequent episodes might be a welcome change.

CD: We'll see how it goes.

HF: And in addition to changing formats, we also have a personnel change to announce. Drumroll, please. [Drumroll] Thank you. We have our first *kCast* fellow!

[Handel's "Hallelujah" chorus]

CD: We are so excited to welcome Lauren Neefe, who will be a fantastic addition to *kCast* this academic year.

[segue music: "Sometimes Lazy" by rocavaco]

LAUREN NEEFE: Hi Harley! Hi Courtney! It's so nice to meet you.

My name is Lauren Neefe. I'm a Brittain postdoctoral fellow in the School of Literature, Media, and Communication at Georgia Tech. The program here is special because it's a fully integrated multimodal curriculum. My Ph.D. is in English literature. I got it from SUNY Stony Brook on Long Island, and I specialize in Romanticism. In English literature departments, that usually means British Romanticism. That's that really special period between the American and French Revolutions at the end of the eighteenth century and around 1837, when Queen Victoria takes the throne. So Romanticism is a really interesting time to be thinking about media theory and testing our own assumptions and definitions of what media means because the Industrial Revolution was gathering momentum and there are not just political revolutions, but there is, for example, a revolution in the post office, the nationalization of the post office. There were revolutions in transportation networks that fed into the transformation of communication networks. Chemistry is starting to emerge. More modern definitions of the nervous system are taking hold, so if you want to think about media the way Marshall McLuhan did, as these sort of extensions of the senses, Romantic science is very invested in that definition of media. If you want to think about class, we can think about Marx and Marx's notion of historical mediation, so there are lots of different ways of thinking about what media means historically by looking at the Romantic period.

HF: Wow. I almost— Um **[laughs]**. I don't know how to recover from that.

LN: **[laughs]**

HF: The only thing I know about Romantic media theory is that you talk about silence and sound, and so I'm thinking of negative capability.

LN: Yesss! I tried to go to all of the less obvious ways of thinking about media, but of course Romanticism is also the period of imagination and an aesthetic revolution. My background is in

poetry, so I am particularly interested in— Who has birds? I'm hearing birds, and it's really Romantic.

CD: It's probably me.

HF: **[laughs]**

LN: I love it. It's so awesome.

CD: Yeah, that's me.

HF: **[still laughing]**

LN: Speaking of Keats, it's like there's a nightingale out the window. But I hope you don't have tuberculosis, Courtney.

HF: **[laughs]**

LN: I've become interested in sound and silence in relationship to poetry and in this world after telecommunications, after Edison, after recorded sound. This scholar Judith Pascoe identifies Romanticism as the last major aesthetic period before recorded sound. She makes this argument that Romantics express the desire for recorded sound and that their silences are related to their anxiety about being unable to record the sounds that they hear. But Romantics are also criticized for their political silence. There's a book that just came out by John Bugg called *Five Long Winters* about the last five years of the eighteenth century, where he says if we go back and look historically, we don't have to think of the Romantics' turn to the imagination as necessarily a cowardly escape or rejection of their radical ideals. They were actually in fear of being jailed, and many of them were put in jail for treason. And so we can interpret their silences as various kinds of responses to censorship. So that's my investment in silence: it has to do with imagination, poetic sound, and political responses in poetry.

CD: So how did you get from your interest in Romanticism to an interest in *kCast*?

LN: I think that the moment that we're in now, in 2016, at this moment of media transition, scholars have to take advantage of the changing media environment to represent their work. I'm interested in all of the ways that podcasts allow us to talk about our work in conjunction with printed ways and data visualization. But it's a challenge, because the modes of citation that we have and the ethos that we have as scholars is connected to reading print. Can we establish a scholarly ethos using recorded sound that preserves the traditions that we have—or what's good about the traditions—but also pushes into new areas. **["The Fish Apologize to Lorelei" by speck plays]** In the multimodal curriculum here at Georgia Tech, I'm teaching podcasts in my classroom. I taught a course last semester called "Romanticism's Social Media." I teach a

class on sound and sound studies. I'm incorporating it into my classroom and thinking about it in a scholarly dimension.

Does that answer your question? I hope so. **[laughs]**

CD: Boy, howdy. **[laughs]** That was a great answer.

HF: We'll hear more from Lauren very soon, but we couldn't be happier about the contributions she'll be making to *KairosCast.*

CD: Stay tuned for more. But speaking of hearing more from someone, let's get to the main event for today. We spoke previously with Cydney Alexis about her Instagram Project, Writing Landscapes, and today we'll be checking in with her again to talk about how the project has progressed since our last chat.

["The Fish Apologize to Lorelei" gets louder]

CD: Hi, Cydney! How has your project been going?

CYDNEY ALEXIS: It's been really interesting, because just at the point where I thought I was going to completely lose interest, because I was posting the same content every day, a bunch of people just started utilizing the hashtag #writescapes or #writinglandscapes. I mean, it's a small group of individuals, but they're posting so frequently that I have uh, often— Like I can go a whole week without posting myself. You know, one of those original goals was to try, you know, obviously to materialize the work that we do in writing studies and in academia, but then also to just see if people will latch onto an academic Instagram account and what kind of work can be done there. And I wasn't sure. And so it's been interesting watching people who signed on early—like Jason Palmeri and a grad student at UW-Milwaukee—um, at times kind of struggle with the concept, like that, like what it is that we're trying to do, and then when someone gets it, they're like, "Oh! I see! I see the range of, the range posts that I can upload." Um, and then I have people like Bill Wolff, who I worked with at Rowan as well, and he just immediately, like, understood the whole nature of the project and just is contributing all this material. So it's been fascinating to me because I've noticed a greater preponderance on the accounts of the people who are participating of images that relate to their work. Of course, one thing I want to document is just the materiality of the work and the actual material culture, the actual materials that are involved with writing and labor. And I've noticed that a lot of people kind of get stuck on that, but the other part of this is also thinking about concepts in the field, and that's going to be my goal. I— I've been doing this a little, but trying to, myself, kind of catapult these types of imagery that I'm using into that other dimension, which is representing ideas and not just representing material culture.

HF: So in terms of images that represent ideas in the field, there's— there's an image of a stop sign that Jason Palmeri posted. Tell us about that one.

CA: So I really liked this image that he posted. The text that I wrote that accompanies it— And we can talk about this too: I've struggled with how to comment on other people's commentary, so that's a whole other dimension of this, but— He posted an image: so it's a cross street, and there's a stop sign, and there are multiple graffiti tags on the stop sign. As he points out, the sign clearly has multiple audiences. Makes me think about how many conversations are going on around me that I'm unaware of. And so what I really liked were these graffiti tags as sort of symbols of other active conversations happening in a neighborhood. Discourse communities, if you will. The audience is not the same person, necessarily, as the person who's being ordered to stop. And the other interesting thing, of course, is that the stop sign is performing multiple functions. So it still has, you know, its denotative function, and at the same time it's connoting several other things as well.

HF: It's a— It's an interesting image that, that surprised me in the midst of desks and hands writing on paper and that sort of thing. And, and even Palmeri's other image of the restaurant, right, of, uh, was it Pigtown?

CA: I had more trouble commenting on that, and both of these, both of these images, like I said, raised issues for me of my voice versus the author's voice. I don't think that Jason tagged this one a #writinglandscapes image, for example. So I don't think he was thinking about this as a potential image that I might repost. And that's what I mean that a lot of the contributors are gravitating towards the sort of obvious work we do in writing studies: you know, our physical labor, representing our desks, representing our offices. And so this one really kind of pushed the boundaries, I thought, in an interesting way. But it raised an issue for me because I used my commentary instead of his, which then he comments on himself. **[HF laughs]** I thought it was fascinating, he said, you know, "Thanks for helping me to consider how my random Instagramming relates to my work as a writing scholar." Um, and he comments that perhaps there's a project in ongoing documentation of graffiti in his neighborhood, which I agreed. And I've, I've struggled with this in the classroom too. Every time that I've used Instagram, helping students to understand what it means to document the visual landscape, what it means to document rhetoric, or to document writing in a public space. And so I really appreciate this image on that level as well, that it's a model for the type of work that our students can do.

HF: Are there other images that caught you off guard? Or, or surprised you? That, um, maybe broadened the project a little bit in your mind?

CA: Well, one thing that I wasn't expecting is the presence of the Post-it note. And so I'm thinking that I'm actually going to write a scholarly piece on the Post-it note, or at least I'm going to do some more work on it. And I think I became aware of it because I follow a Japanese man on Instagram on my other account who, um, writes calligraphy on Post-it notes and posts them all over the place. And so I was thinking about it in an aesthetic way. His project seems more aesthetic, but of course I can't read Japanese, so I'm not sure what he's writing. But, if you look at these images, probably one of the most dominant material objects in all of them is this note.

And so it gets me thinking that we know so little about writing objects in our field. Like this is one of the main arguments I make in pretty much everything I write, that we really don't know what the objects are doing. We don't talk about them very much. But the kind of index function that— indexing function that Post-its are serving, they're doing, writers are using them in ways that go beyond mere reminders. It makes me want to ask questions, actually, um, and to dig deeper into how these are being used. I think there's a story here.

CD: Well, what questions do you want to ask?

CA: I want to know how faculty are utilizing them in ways that would surprise us. I mean, I've seen writers using them as storyboards, I see them using them creatively, but I think it's possible that they're being used for a lot more conceptual work that couldn't be done, in anoth— with another object. Like, why not the index card, for example? Like, is their stickiness a key function? Is it the colors that are available?

CD: You know, I was having a conversation with a software developer last week or the week before about why there isn't any quality composition software that fully embraces the sticky note as its operational metaphor because I'm so reliant on them myself and I'm very frustrated that there's no easy pathway back and forth between the physical sticky note and the conceptual sticky note, which is what I want on my virtual desktop.

CA: Yeah, there is one app that does utilize them, but it's not like a composing app. Um, and I got frustrated— I tried Scrivener at one point—and, you know, people love it—and I just felt like it really isn't for compositionists. Yeah, so I like your idea quite a bit. **[HF laughs]** I like thinking about what that might look like.

CD: Yeah, I think Scrivener comes closest, but it still doesn't do everything I want it to do. I want like Scrivener plus Evernote plus a 3-D printer all jammed together. That's what I want to write in.

I also want to go back to where you were talking about a moment ago when you suddenly got a lot of participation. I want to ask whether you were able to attribute that to some cause?

CA: You know, I might have spoken too quickly because there was an early moment too that was powerful for me, which is that a— I think she's an undergrad, and she's also a fiction writ-, fiction and poetry writer—found the account. I think it was my *Saturday Night Fever* post, maybe a little before that. And she and I just began having this pretty incredible dialogue, uh, also on her page, and then with some other people I know who are not academics at all. Sometimes I find that it's the nonacademics who are discussing things most robustly on Instagram because they don't have a community for this, and so they're really eager. And so she kept saying how glad she was that she found my account and saw the— what I'm working on with my back-to-school shopping project, and, you know, the other academics don't comment on that at all really. **[laughs]** But I found it interesting that we were having this very intense bond over this

topic that you would expect the other academic writers would be interested in. But I think we have— we have this discussion all the time—with ourselves, with our students. Because it's really hard to get people to comment on photos, and, and most people don't actually read the comments. And that's backed up by the research also, on Instagram. It's just image driven, and so sometimes, you know, I write really curious to see if people will actually get into a dialogue. And I find also that people sometimes feel more pressure to respond. They don't feel pressure to respond to me, but they'll feel pressure to respond to someone who asks a question who seems a little bit more outside of the community, like this woman who I'm talking about.

CD: **[laughs]** Maybe I shouldn't admit this, uh, but as I was reviewing the page for today, I discovered that there are comments. Honestly I had no idea that was a thing before. **[CA laughs]** I guess I'm not very fluent in Instagram.

CA: I think if you'd, if you used it for a little while you would just— It's intuitive once you just start getting into it, you know?

CD: Yeah, I feel pretty stupid.

CA: **[laughs]** Not stupid at all. Just not an Instagrammer. Yet.

CD: Yet!

HF: Well, the idea of commenting is an interesting one because I think it connects with a lot of, I guess pedagogical discussions about digital work and how asking a student to compose a video, for example, and then write a response about it deprivileges or defocuses the digital work and it gets replaced or— The act of writing the response sometimes symbolizes that the written word is still the mode of primacy, that the digital work can only be explained, understood, or, you know, otherwise interpreted through, through the, uh, through the, the language that gets used about it. So, um, this doesn't— This isn't meant to be sort of a challenging question or a gotcha question, but it's— How, how do you rank or put a hierarchy together with the comments, the images. What are your thoughts on that?

CA: Well I think about this all the time. Commenting is a major— Like, although I think the image is prevalent in Instagram, I see commenting and hashtagging as very important aspects of the medium. Um, and in fact, like, if you read articles on how to gain followers, one of the— The suggestions are, first of all, you follow as many people as possible—and that drives me crazy because then you actually have to scroll, I have to scroll through all of these pages; I mean, it's impossible in order to get to the accounts that I really want to follow—but another suggestion: you hashtag, obviously, um, using hashtags that are accepted within the Instagram community. The other thing is that you comment, and the comment then— You know, sometimes they're really meaningful, like "nice pho-," sometimes it's "Nice photo" or "I love this idea" or "Thanks for the image" or something like that. And then often you can tell that it's not a bot, but it's basically one of those programs that's hooking people up to your page to gain more followers, but

because they're commenting, you actually then see their name more prominently, which leads you to their page, and so there's a networking aspect to the comments. So, although I completely agree with you, in this case, I think they have a life of their own. What I'm really conscious of is— I have an internal debate, for example, when I go to see an artwork in a museum, of whether—let's see, what do they call the cards that sit next, that tell you about the painting? The little title card—I feel very conflicted about whether an artwork should ever be described in a title card, because hasn't the artwork failed if you have to read text in a museum to explain what you're looking at? And then on the other hand, I feel like some of that context— Artwork would be completely lost on me without that historical frame. Um, even, you know, though I studied art history, it's impossible to know everything about these communities. And so that's something I think about here is that it is definitely a convention that every photograph has a comment or a title. And I ask often, Why? Why do I feel I need to title what's obvious in this photo? And you'll note that most of the time people just, they post a photo and then they, their title or comment is just a literal description of what you see in the frame. So I'm generally thinking about the comment as in some way enriching the depth.

HF: No, I think I agree, and— And I do have students write about their digital projects, you know and for me it's, maybe it's a difference between consumption and study, but, you know, I want a student to be able to explain the choices they made. And so, that's, that's one of the ways that I, that I measure that. Uh, so it's, it also has to do, unfortunately, with just, with assessment, you know. Did they know what they were doing, or did they luck into **[laughs]** a savvy design?

CA: Yeah, it's a hard thing. You know, I had **[laughs]** students in a professional writing class working on a collaborative Web project, and, uh, the students who goofed off during every single class period and were nearly impossible turned in the most beautiful website project that, you know, has the most work. And so how do you evaluate? I mean, it's just a tough thing. I ran into that with this project too, because, you know, what I've been thinking about for a long time is, Do I write an essay [laughs] a digital essay at the end or, uh, even an analog essay that explains the project? And in a sense we're doing this right now with this recording, because we're not letting the Instagram feed stand on its own.

HF: What are some frustrations that you've run into just sort of technology-wise, and how are you working with or around them?

CA: When I'm reposting an image, I worry about how all the text is organized on the page, and I worry about my comments superseding the comments of the original poster. And so I have struggled with this since the first day. And this is one of those funny things that— It's such a small thing, and I came up **[HF laughs]** with a process I liked better the other day, and it took me a few months to get there. And I was thinking, Why do these things take so long? **[CA laughs]** But the Palmeri image was one of the examples when I was thinking about that because— So what happens when I use Repost—it's an app, Repost app—it asks me if I want to copy and paste the text, and when I paste it into— When I repost the image, then I copy the text into Instagram, and the first thing that the app includes is the image, #repost, of "@" and

then the person, "with Repost App." And I can't stand the sentence 'cause it's ungrammatical, [laughs] like, and it, it's just nonsense. And so I ended up, you know, always writing "#repost"—because that's its own community, so I'm trying to draw people in, and it's also the app—"of," and then I'll write, you know, "image by @" so-and-so, and then I have this debate, like, Do I let my comment or caption overtake the original text? And how— Are people even going to scroll down to see what the original text was? And so the way that I was basically usually choosing to do this was, yes, having my own text kind of summarizing and then, uh "Repost app provides a" dot dot dot and then having the original author's comment in quotation marks, and then I put my tags first—so that #writescapes #writinglandscapes #365 #kairos, and #kairoscast are always first—and then I include the author's tags, and then I include a whole host of other tags. The other day, I realized, Why the whole time haven't I been using the original comment first? You can see that it's a repost because of the repost symbol. So people who are familiar with Instagram will know that, and also the hashtags can tell people that, and then, you know, using tags underneath that. But it's, it's a long way of saying that I'm thinking about issues of author authority and the way in which my use of comments and hashtags sort of writes over the original work. **[HF laughs]** And so thinking about whose image it is or whose project it is or whose comment it is, et cetera.

CD: I would call that an unacceptable level of frustration.

CA: Yes.

CD: I really admire your tenacity.

CA: **[laughs]** Uh, there's also a lot of other funny frustrations, such as, it is so annoying hashtagging. At one point I had the bright idea that I would create the list of hashtags I was going to use and then copy and paste them. This is not simple. The iPhone does not make this simple, and it doesn't work because often Instagram, for whatever reason that I can't find an explanation of, will reject the copy-and-pasted hashtags. And so it wants to recognize them as you put them in, which doesn't make any sense 'cause you don't ha— You can create original hashtags, but it doesn't like it, so it was, uh, acting as if there was a cap on hashtags. So then, I have to type them all in, and I don't— I'm not always sitting by a list of the hashtags, so each time I'm kind of putting in a different set that relates to that photo. About 30 to 50% of the time, Instagram just deletes all of the hashtags, and so I start again. So after editing an image for, you know, fifteen minutes and choosing filters and writing everything that I— It gets scrapped, and I have to go back to the beginning. So that's a pretty constant frustration, I'd say.

HF: And is that because you're observing responses and effects of what you're doing? Or is it just because you no longer feel that way?

CA: It goes back to this question, uh, that we all kind of commented on in an early e-mail of ours, which is the invisible labor in writing studies and all of the unpaid labor that we're asked to produce and what it means to work on this project, knowing that it's not quote-unquote peer

reviewed per se, even though, you know, it's attached to *Kairos* in some way. Um, this is work I truly love most of the time. Um, this is work that I find interesting and compelling. It's a project I've wanted to do for a long time. But it just adds on to, like, for example, all of my summer work and all of my research that's unpaid. Um, and so, I don't know, this compulsion to document at some point— It sometimes feels counterproductive. Or I'm aware of it, let's say. [raises and softens voice for final sentence] And yet I can't stop. **[laughs]**

CD: It makes me wonder if the intended purpose of that technology isn't, we all acknowledge, it's not scholarship primarily. I guess I don't know what it would be other than, uh, social media, sort of, broadly defined. But the inconvenience you're describing must also be a problem for people who are using Instagram in nonscholarly ways, you know, sending pictures of lunch or their dressed-up dog or something. So is it as inconvenient for people who are using it casually? Or, you know, despite that, Instagram is very successful, so are we making it more complicated than it really is?

CA: Well that's a great question. I mean, I think— I haven't heard, just, nonscholarly friends— In conversations about Instagram, they don't talk about those frustrations. And I could ask some of my photographer friends, actually, how they experience that. I'm sure that they would have some interesting perspective to add. But, I don't know, I mean I take things possibly too seriously all the time. But I feel like the stakes are pretty high with hashtags. For example, I never forget— It's always #writescapes #writinglandscapes #365 #kairos #kairoscast. Those ones are unnegotiable. There are maybe one or two times I got so frustrated that Instagram was deleting the hashtags that I just threw up my hands and, and whatever was there was there. Or I was in a rush. It was 11:59 P.M. and I needed to post an image for the day. But I feel like because *Kairos* is supporting the project, for, that, those hashtags not to be in every post, it's a problem for me. And then I feel like because I want to build a community around this project and build a viewership, I feel like it's high stakes, like each hashtag matters, like the time that I'm spending is important and I'd be doing the project a disservice if I weren't at least hashtagging in this way.

Um, one thing that we did talk about early on that I just wanted to mention is this issue of, like, Instagramming into the void, which is still there, although I don't feel that as intensely as I did. I think it's probably because other people are playing along, like, I got really excited the first time that #writescapes and #writinglandscapes were used without my asking someone to. And I remember how we were fram— how I framed this in my e-mail that we wanted to bring up was that— This goes back to the issue of, like, the meaning of this work. There's a firmer cultural narrative of the importance of artistic production when you're talking with artists and songwriters, and fiction and poetry writers—which is what's interesting to me about, like, if you look at my Instagram account and you look at the people who are contributing images of their journals and, um, you know, who use colors and who have this really rich practice, it's the fiction and poetry writers who talk about this more. And it's hard, it's like pulling teeth sometimes to get academics to talk about this, because it's clearly valuable on its own. Writing in a journal, coloring, producing artwork is seen as having intrinsic value. Sometimes on this account I'm struggling,

on two levels: one, because my Material Lives account, my personal account, is much more quote-unquote artistic, and that's what the community values, and so I struggle with posting images that aren't aesthetic, for example, in the Writing Landscapes account. So that's really hard, because I do know the difference. Uh, and on the other hand, the whole work of this project in some sense, we don't have a narrative for why it's valuable in the way that writers on Instagram who aren't academics do have that narrative, and so they're continually posting pictures of themselves at work and their desk and their Apple computer and what they're drinking and what they're eating, and they understand the point, basically.

CD: How has your enthusiasm for the project changed since last we talked? Have your ideas about its value evolved at all?

CA: I'm definitely enthusiastic, and it's partially because I do believe that a community forms through a lot of these accounts, and I feel tied to the people who are posting. And I'm really interested in looking at their work. I just want us to get an even more broad community—like, that's what I'm interested in—and get more people playing along. Uh, and I talked about some of the themes that I see emerging that are really rich for me, like the Post-it note, and, um— Another one that we haven't talked about, though, is the standing desk, which I didn't know was going to become a theme. I haven't researched this yet, and so you guys might know the answer better than I do, but I'm wondering if our field, like other fields, has yet addressed the impact on our bodies of this work. First, that it's not viewed as labor, and so we're not cautioned at all to worry about sitting, but links between sitting and death, like, now that I've been exposed to this research, it is— Every other field but ours knows this. Um, if you go out into the workplaces—and, and we write more than anyone else and sit at a desk more than anyone else, and my back nearly went out, like, a month and a half ago, and so I had to get really cautious. It's only the second time it's ever happened. And so my work bought me a standing desk, and I'm pretty much never sitting at this point. It's incredible 'cause I don't have even the slightest back pain and I'm an athlete. I mean, I'm highly active. So this issue of the standing desk has been coming up a lot because, uh, my department has money for tenure-track faculty to get standing desks but the instructors who want one can't. And so I actually photographed one of the instructor's desk and his makeshift standing desk and then I have Jason Palmeri's makeshift laptop desk, and— It struck me that, I don't know if our field has tackled this yet, like the physical intensity of this labor and its costs on our health and the fact that we don't have the money to actually materially support our work in the proper way and that we're not talking about it the way that business is, for example.

["Seachange" by airtone plays]

HF: It makes me curious and nervous about that research!

CA: I want you guys to play along with me.

HF: Yeah. I actually just took a picture that I wanted to remember the best way to do this and so maybe by way of that we can, we can ask you to, um, remind listeners how we can participate with this.

CA: Listeners can participate by following @writinglandscapes and if they tag their images "#writescapes" or "#writinglandscapes," I will see that, [closing music begins] and as soon as there's time or if it fits within a theme, then I'll repost that image and give them credit.

HF: Okay. Well, you heard it here.

CD: Show us your writing landscape!

HF: Send in your images. Apply your hashtag.

["Seachange" gets louder.]

CD: Aaaaand, that's a wrap for this episode.

HF: Be sure to subscribe to this podcast through iTunes or Stitcher, because you don't want to miss what we have coming up in the next few episodes.

[*Kairoscast* exit music begins.]

CD: Yes, please subscribe, and tell your friends. In the next few weeks, we'll be bringing you a fantastic conversation with Karl Stolley about his reboot version of "The Lo-Fi Manifesto," and we'll also be featuring a segment from Lauren, our new *kCast* fellow!

HF: You know, I think I'm going to like this new format.

CD: A little more focused!

HF: Yeah, and, I mean, we're done already!

CD: **[laughs]** Well we're done, but WE'RE not done.

HF: What do you mean?

CD: You know, like, editing, music, transcripts…

HF: Ah, you're breaking the magic of production, pulling back the curtain on the invisible labor of digital composition!

CD: Well, that IS kind of the point of this podcast, right?

HF: Well, fair enough. Well thanks for listening, everybody, and we'll talk to you again soon!

CD: Here's wishing everyone a great fall semester. Until next time!

[*Kairoscast* exit music rises.]

CD: *KairosCast* is produced by Courtney Danforth and Harley Ferris.

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

CD: Our editor is Cheryl Ball.

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

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HF: For more *Kairos,* see kairos.technorhetoric.net.

[Music fades out.]