KENNESAW STATE UNIVERSITY ORAL HISTORY PROJECT

INTERVIEW WITH MARK NUNES

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TS: Mark, why don't we being by you talking about your background, where you
        grew up and went to school and things of that sort?

MN: Okay. Sure. I grew up mostly in Massachusetts, lived out in Illinois for about
        five years or so, and then moved back to Massachusetts. My folks are still up in
        Concord, so plenty of history in Concord, that's for sure. I did my undergraduate
        at Columbia University and did a double major in psychology and English.

TS: That was 1987?

MN: Yes, I got my bachelor's degree in 1987. That first year in '87 when I graduated I
        was doing work in psychology working mostly with autistic children, doing
        clinical work, and then went into a graduate program in experimental psychology,
        not clinical, at Columbia and was doing work with Lynn [A.] Cooper in visual
        cognition. I was interested in how humans perceive motion and the kinds of
        categories of thought for motion, how we cluster types of motion. It didn't take
        me long to realize that I wasn't really interested in experimental methodology,
        and I didn't think that I wanted to stick with that as a career path. So I accelerated
        my studies, completed my master's in one year, left with a master's degree in '89.
        Then I took a year and was doing some freelance writing, was stringing for
        newspapers, doing a little bit of computer industry work for some trade
        publications while applying for grad programs in English.

        I went down to the University of Virginia in 1990 to their program in English. I
        finished my master's in '92 and did not continue on for my Ph.D. at that program.
        I started looking for work at that point. I thought I might end up in a prep school
        teaching English or something like that maybe back in Massachusetts and
        stumbled upon a listing probably in *The Chronicle [of Higher Education]* for
        someone who had both high school and college level teaching experience and
        interested in working at a two-year college. It was DeKalb College at the time
        [Georgia Perimeter College since November 1997]. I had done some summer
        teaching at some local prep schools in the area plus I had worked in the writing
        center as a grad student, and that seemed to work out. So I moved down to
        Georgia in '92. I started working for DeKalb College in their joint enrollment
        program and was teaching college-level English to high school seniors out in
        Rockdale County at Heritage High and at Rockdale [County High School]. I
        stayed at DeKalb for fourteen years; is my math right?

TS: From 1992 to 2006. I guess so.

MN: Right, so fourteen years. I did joint enrollment for two or three years and then transferred into a fully on-campus position up at the Clarkston Campus and was fully engaged in research and scholarship and teaching a heavy load there.

TS: How did you got interested in the fields that you got interested in. I guess psychology wasn't going to last, but that's an unusual joint major isn't it— English and psychology for a bachelor's degree?

MN: It didn't seem too unusual for me. I'd always had a science and humanities blend in what I do. I guess it's no surprise then that I would end up in interdisciplinary studies at my Ph.D. program. But I went to Columbia thinking that I would major in physics and English, actually. I've probably done more math and science that most humanities graduates have done. I started off with physics and English and then changed majors to biopsychology and English. I was really interested in brain function. Had they had a cognitive science program at Columbia at the time—cognitive science was emerging in the mid to late 1980s—I probably would have gone that route. Then I went from biopsychology/English to straight psychology and English. During the summers I was doing work in clinical.

TS: So you should be real good at advising people who aren't sure what they want to major in.

MN: Absolutely. In the early 1990s I started doing research in I guess today what we would call new media studies, but at the time no one called it anything. This was in 1994. I started to get involved in some online communities in part because teaching at a two-year college I did not have a lot of colleagues around me who were engaged in the same level of scholarship that I was interested in pursuing and certainly not in some of the fields that I was interested in. I was very involved in critical theory, post-modern studies, and still pretty much doing literary studies but with the critical theory and the post-modern theory focus to it. I read in *Wired Magazine* a discussion of an online community called Multi-User Dimension Object Oriented or MOOD for short that was hosted by the electronic journal of *Postmodern Culture.*

        PMC was really one of the first fully online peer-reviewed academic journals. There were a couple of others, but *PMC* was really one of the biggest. It was founded by John [M.] Unsworth who was at North Carolina State [University] at the time. I was very intrigued and started to log on to this online community and started to find a range of colleagues who were interested in the same sorts of pursuits. As I was engaged in these sorts of theoretical discussions, I had that sort of meta moment where I started to be very interested in what I was doing in this environment and started to get interested in how critical theory applies to new media practices is what we'd call it today. I did my first presentation in that field in 1994 I think it was. It was a piece called "Baudrillard in Cyberspace."

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Actually I think the full title was "Jean Baudrillard in Cyberspace and Fatal Technologies" or something like that.

I presented that at a small conference out in Colorado called the Society for the Interdisciplinary Study of Social Imagery, with the acronym SISSI ([pronounced sissy). So it was the SISSI [sissy] conference. But again, I entered an interdisciplinary conference, so I was in that track of crossing boundaries in my scholarship. That article [renamed "Jean Baudrillard in Cyberspace: Internet, Virtuality, and Postmodernity"] eventually got picked up by an academic journal, *Style*, [29 (summer 1995]: 314-27. It was published as a special edition in *Virtual Worlds* by Marie-Laure Ryan. That got published following the traditional publication route. At the same time I had made an electronic copy available of that article through my own website posted through DeKalb College and was surprised to see just how much attraction and attention it was getting in that electronic format versus the traditional published format.

Again, keep in mind this is 1995, 1996, so we're talking about just crossing that cusp when the internet has gone from a rather narrow band of users to an increasingly popular and commercialized band and still in a period where academic uptake of new media is somewhat of a questionable activity. John Unsworth, whom I had mentioned earlier, moved from NC State to University of Virginia. We missed each other by a year or two. At University of Virginia he started the Institute for Advanced Technology in the Humanities, one of the first digital humanities centers. So he was involved in very cutting edge work, involved in very cutting edge scholarly publication in the new media environment, but in a department that was not necessarily the most cutting edge in how media practices inform English studies.

TS: I wonder if he helped Edward L. Ayers when he was putting the *Valley of the Shadow: Two Communities in the American Civil War* together online?

MN: Was that through UVA?

TS: UVA, yes. [It was one of the two founding projects in the early 1990s of the Institute for Advanced Technology in the Humanities [IATH] at the University of Virginia].

MN: Undoubtedly, yes, if they crossed [disciplines] then certainly so. I'm sure that IATH involved in that project as they were in Jerry [Jerome] McGann's [Dante Gabriel] Rossetti archive project. That launched through there and a number of other very interesting and some ongoing projects.

TS: Ed Ayers is a really big name in nineteenth-century American history and fifteen or twenty years ago everybody was taking a look at the *Valley of the Shadow* website. Now, your involvement in new media arts started before you began your Ph.D. program at Emory didn't it?

MN: Absolutely. John Unsworth is an important figure because what happened is as my research went on, I still thought of myself as an English faculty member and was still doing literary research, but when I was in grad school at UVA I was sort of a Joycian [James Joyce] Irish modernist kind of dude, and that was the stuff that I was doing. But increasingly the research that I was doing was critical theory oriented toward new media practices. That didn't fit too neatly in most English departments, certainly not at that time. I knew that I would need to go back and complete my studies in a PhD program and was in a quandary as to how to do that. I was starting to assemble a number of publications, I was already thinking about putting together a monograph on some of these issues. My interest at the time was really on how networks take part in the production of social space. How is it that our social interactions give rise to a sense of place and space? I was having an exchange with John Unsworth through this same online environment, the *PMC* MOOD and asking him what he thought. Should I just put all this media studies on hold and go back to some kind of Joycian work in a PhD English program or find a program that would blend it? He said, "You know, Mark, what I really recommend you do is find a program that will let you continue doing the work that you're doing. Most people will do the dissertation and then write the book. You're already halfway toward writing the book. So you should make your dissertation the book that you're already writing and find the program that will allow you to do that."

I thought, "That's so obvious!" Then I was embarrassed to discover that Emory had this perfect program in my backyard, the Graduate Institute of Liberal Arts, which would allow me to self-design the program. I submitted an application and told them the work that I was doing, and this was the year before I was accepted. I was accepted in '97, but I applied the year before and got the most wonderful rejection phone call from the DGS [Director of Graduate Studies] whom I'm pretty sure was Eddie Bay at the time but maybe not [Edna G. Bay, Director of Undergraduate Studies, 1995-1996; Director of Graduate Studies, 1997-2000].

Anyway, the DGS at the time called me up and said, "Mark, we're not accepting you in the ILA, but I really want you to reapply next year. The reason we're not accepting you is that the admissions committee has no idea what you're doing. They really didn't understand the work, they didn't understand how it fit in, but I think it does, and we're about to hire a number of faculty who I know you can work with, so I strongly urge you to reapply the following year." I did and was accepted and started to work with Cindy Patton who was one of those new hires along with a few other people. At the time Allen [E.] Tullos had started to shift his work from strictly southern studies. I don't know if you know Allen—

TS: I don't know him but I've heard of him.

MN: Yes, sure, so he had started to become increasingly interested in issues of networks, space, and place, and so it seemed like a natural fit. Then I came upon

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John Johnston in the English Department who was one of those few English people who was moving more and more toward media studies again by a critical theory route. John Johnston gave me a really wonderful anecdote as well. Because he was in the English Department and I was in this interdisciplinary program, in order to take classes I would need to get instructor permission. I was sitting down with John Johnston. He was teaching a class called Media and Literature, something like that, or Media Theory in Literature, somewhere along those lines. I sat down with him and was trying to give him an idea of the kind of work that I do and the type of publishing that I had already done. I mentioned that I'd written this piece called "Baudrillard in Cyberspace." He interrupted me and said, "Oh, you're the guy who wrote that!" I thought. "Oh, wow, how flattering; he actually has encountered my work through its online publishing." And he said, "Yes, I really liked it. In fact, Baudrillard is the one who turned me on to it."

TS: Really?

MN: I went, "Excuse me?" He and Baudrillard had been acquaintances dating back to the early 1970s. John Johnston has actually like slept on the floor of Felix Guattari's place. He had a first-hand acquaintance with Felix Guattari and did a lot of the early translation for some of Baudrillard's work. Anyway, Baudrillard had either stumbled upon this article that I had written or someone pointed it out to him, but John Johnston said, "Yes, Baudrillard liked your piece." I thought, "This is really informative." I can pretty much 100 percent guarantee that had that article just been squirreled away in a traditional print-bound academic journal with a circulation of, I think, a thousand is what *Style* has, no one, certainly not Baudrillard, would have encountered it. But in this distributed digital environment here was the guy I was writing about who could comment back on the work and say, "Yes, I think you understand how my theory applies to new media practices." So that was very cool.

Anyway, I did my PhD work through the Graduate Institute of Liberal Arts, working with Cindy Patton as my dissertation director and Allen Tullos and John Johnston and continued to publish related works along the way. That dissertation eventually became *Cyberspaces of Everyday Life*, which was published by University of Minnesota Press [2006]. I've just continued in that general vein, less engaged in the issues of space and place than I used to be. I was intrigued by issues of error and noise mostly driven by the ways in which network technology tends to function within an ideology of efficiency, sort of this dream of always finding what you're looking for and zero error. So I started thinking about the ways in which error and noise offer opportunities for openings—be that creative or political openings—and edited a collection of essays that explored similar ideas. It was published a couple of years ago, and the title of that book is *Error* [Mark Nunes, ed., *Error: Glitch, Noise, and Jam in New Media Cultures* (Bloomsbury Academic, 2010)]. I continue to do that sort of work.

TS: Great. When did you become department chair at DeKalb?

MN: By that point it had become Georgia Perimeter and . . .

TS: Oh, sorry.

MN: No, no, it's still DeKalb for many people just as this institution is Southern Tech for many people. But at that point it had become Georgia Perimeter and this was around 2001, I guess it was.

TS: So before you got your doctorate?

MN: Yes, I was still in the PhD program. We had had some issues in the department with a failed search and an interim chair who was going to step down because the department just seemed to be at odds with itself in a number of ways. I'd had a number of faculty ask me if I would be willing to step forward as interim at which point I said, "That sounds okay, but we're about to have our second child in May. This is just going to be a short term gig, so count me in." I stepped in as interim chair in the spring semester of 2002 and—I'm probably getting my timeline a little off here—anyway it didn't seem to be as bad a gig as I thought it might be.

TS: The dissertation is out of the way at that point?

MN: No, I guess I was still completing it. I guess it was mostly written at that point. My orals were certainly out of the way. This is starting to sound like ancient history, even to me, but I applied for the full position and was eventually selected as chair and then remained chair from 2002 to 2006.

TS: Was that just for the Clarkston campus or were you chair of the whole college?

MN: They have a distributed chair function, so each campus has its own chair, and then the chairs serve on an executive council. So I was chair for the Clarkston campus.

TS: Right. I was thinking that that would be a lot of administrative headaches to have all the campuses with the faculty spread out all over creation. So that was a humanities division there?

MN: It was department.

TS: I mean, humanities department. How do you get to Southern Poly?

MN: I was really interested in making a move from a two-year to a four-year college because I was interested in program growth. There was really limited opportunity to do that at a two-year college where there really isn't much of an opportunity to expand degree programs. I was also interested in moving to an environment where my research might meld a bit better with what was going on in the

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classroom. Up until that point I had no opportunities to teach any class that addressed any of the concerns of my research. I saw the job listing at Southern Poly. It seemed to be a good fit. I applied for it, and the committee seemed to agree with that, and so that brought me to SPSU.

TS: Great. Was there a new media program before you got here?

MN: No.

TS: So you came in to establish the program?

MN: Not explicitly. During the interview I was told that time was right for change and that there were opportunities for growth and change. That seemed very intriguing to me, so I really came on board to see what directions we might take. I certainly had in mind bringing some kind of new media studies to the department because it seemed to be the right fit. It seemed to be a gap in what we were offering. What really sold me on the move, because I was a bit on the fence, after interviewing through that whole process it seemed to me that the department was heavily focused on its technical communication degree program and its history. At that point I wasn't even entirely sure what technical communication was and thought, "Well, maybe this isn't the best of fits if this is what the department is about. They're saying they want change but it seems they're also pretty invested in this historical strength." At lunch with the committee I was kind of waffling—maybe this isn't such a good fit.

Then I had a meeting in the afternoon with [vice president for academic affairs] Zvi [Szafran], and he really sold me on the university and on his vision for it. He explained to me that it was his intention to take Southern Poly in the direction of a comprehensive polytechnic, and that he really wanted to see what liberal arts could look like at an institution like this and really wanted to expand in directions of applied liberal arts. His enthusiasm and his vision really excited me. I thought, "Okay, if this guy is for real, I think I could be really happy here." When I got the offer I was convinced that opportunity did exist here. I discovered in my first semester that my tolerance for change is maybe a little different from others. I came in saying, "This is what we're going to do. Doesn't this sound great? Here's the future ahead of us!" That was an important learning lesson, as they say, that it's good to temper change to the environment you find yourself in. We slowed down things a little bit, made some minor changes, minor adjustments, added a concentration into an existing program of study rather than launching a new program study.

The year that I arrived the department had already gone through a program change. The department had an existing bachelor of arts in international technical communication that really didn't do any of those three things. It was really a catch-all degree—it was a retention degree, a BA retention degree. The year before I arrived the department had gone about two important bits of business.

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They had changed the name of the department from Humanities and Technical Communication to English, Technical Communication, and Media Arts—so signaling a wider purview and signaling a move away from strictly service courses under the umbrella of humanities. Then they had revised that ITC degree into and English and Professional Communication degree. It was never designed as a literary studies degree at all. It was really designed as a professional writing degree. That degree had one concentration and then some minors that you could cobble together to complete it. The concentration was in professional writing and communication. So the first bit of change we moved toward under my guidance was to build a second concentration in that English degree in media communication and culture and developed a number of media studies oriented courses including media narrative, intro to media studies, media culture in society, film as literature, media theory and practice—so those courses in particular to build out a concentration in media studies under that English and Professional Communication degree.

Then we had always, in the technical communication degree noticed that there was a strong pull for students to do the digital media and graphics concentration. In effect what they were doing was using the technical communication degree to get those media practice classes. It struck me that what we really needed to do was to build out a degree program, which would allow students to do what they wanted to do and not fall through technical communication and take a bunch of classes they weren't really interested in. That became the impetus for designing and developing the new media arts degree. We had hired on some new faculty at that point. We brought on Kami [J.] Anderson—who was our first hire of someone who had a true communication-and-society background. She rode the line between comm [communication] studies and cultural studies with a focus on international and intercultural communication. She came on board, and then we also hired [James P.] Jim Werner primarily to support the digital media and graphics course offerings. He was our first hire into the department—well, that's only partially true. Betty Oliver did have an MFA [master of fine arts] and she did eventually complete a PhD. I guess you could say he was our first hire for someone who had come out of a doctoral program—he had an EdD—specifically in new media arts/new media practices.

We sat down with some of the technical communication faculty, but in particular myself, Kami, and Jim, to talk about what was the potential for a new media studies kind of degree, revisiting the idea that I had started to launch back in 2006 when I first arrived. We thought of it as a spectrum. On one end we could have a real media studies/comm studies kind of degree. On the other hand we could have something that would be more like a BFA in applied arts. We decided neither of those two spectral points made good sense to us. We would try to hit something in the middle, perhaps leaning a bit more towards arts practice. That became the basis for the new media arts degree. We designed a program that would give students foundational skills in traditional fine arts, so they would do drawing, painting, 2D, 3D design. But they would also be doing a design

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principles class as well as a media principles class in their freshman/sophomore year. For upper level courses they would be doing both visual theory as well as media theory. They would do a two-course sequence in new media art practices, both history and studio—so, so in other words really to design a program that straddled both of these worlds.

When we put together our proposal to send downtown, we anticipated we would probably have maybe a dozen or so majors the first year or so and that it would serve primarily as a retention degree, and maybe we'd be up to twenty or thirty students by the time we got to our third year. We were so completely and absolutely wrong! I forget the exact numbers, but we were well into thirty students within the first year. We just completed our third year, and we had 125 students in major, working through degree programs, and I guess we had graduated about a dozen students by that point. We really tapped into not only a student desire, but a market place desire as well. We were finding great internship opportunities and moving students into some great career opportunities as well.

TS: I was going to ask whether your students are typically coming here for these programs or do they come to Southern Poly for other things and then change their major once they get here?

MN: That had been what the department was. We were primarily a retention department, so we would get students who weren't doing so well in architecture or maybe even engineering. We would get into technical communication, and they probably knew as much about the major as I did in 2006 and were just trying to complete a degree. Maybe they fell in love with it, maybe they didn't, but we really had a retention function for the most part. Once we launched the new media arts degree that changed very rapidly. We now see during open house events a good numbers of students who are juniors and seniors in high school considering Southern Poly as a first choice school for new media arts. To give you an idea, prior to new media arts, our typical split, we had maybe 70 to 75 percent of our students were juniors and seniors. Now if you look at new media arts, a majority of our students are first and second year students. We're still working through our fall orientations, but so far I've seen probably fifteen brand new first year, full-time students and another dozen or so transfer students. It has quickly become our largest major, and it continues to grow.

TS: Are you going to have the faculty to teach all those courses after you leave here?

MN: We continue to hire. I can't say where we are in the hiring process until everything is official, but it looks like we'll be bringing on a good number of new faculty for the fall, and those will be tenure track. We'll also have some lecturers, and I'm sure we'll fill in some gaps with part-time faculty.

TS: So you're saying you're slow in the hiring for the fall this year because of the

consolidation?

MN: We had some things held up. We didn't launch searches until late January
          because there was a delay in the process with the announcement of the
          consolidation.

TS: Right. So some people are antsy whether they're going to have a job right now
          still?

MN: Well, I don't know how antsy they are, but I just can't make official
          announcements until I get that last official [word].

TS: Oh, so it's all but official?

MN: Yes.

TS: Okay, that's great. Laura Beth, do you want to jump in with some questions?

LD: Yes. Tell me a little bit about the graduate program. Was it in existence when you
          got here? Did you inherit or is that something that you also built up?

MN: No, the graduate program actually is our oldest degree program, so it has gone
          through different names. Currently, it's a master of science in information design
          and communication, and most likely that's one of the minor changes that will take
          place in the coming year as we move toward consolidation that we may clean up
          the name one more time and call it maybe just information design. That degree
          program is 25 years old probably, something like that, and really we had some
          giants in the field of technical communication who have come through this
          school. Carol [M.] Barnum [co-founder and former director of SPSU's Usability
          Center] was here during my teaching tenure. She retired last year. She really
          helped develop the field of usability testing and is certainly one of the best-known
          names in that field of user experience. [Kenneth T.] Ken Rainey was my
          predecessor as department chair, and Ken Rainey again is one of those, everybody
          knows Ken's name in technical communication. [William Sanborn] Sandy
          Pfeiffer, who was in the department and then worked his way up the ranks and
          then out the door, so to speak, Sandy Pfeiffer also is a well-known name in
          technical communication.

TS: Out the door to a college presidency, wasn't it?

MN: That's exactly right, yes [retired in 2012 from the presidency of Warren Wilson
          College]. So that degree program has attempted to be as supple as it can be.
          Technical communication is a constantly evolving field, and we've tried to evolve
          along with it. We launched a second master's degree in information and
          instructional design under the guidance of Keith [B.] Hopper. I can't remember
          exactly when it received approval but probably 2008 or 2009, maybe as late as

2009 so it's in its fourth or fifth year. We're still looking for some growth in that program, but it was designed explicitly as an instructional design program focused on the corporate world rather than K-12, really looking to serve that particular niche.

LD: Interesting. What about our advisory board—our industry connections that we have?

MN: Yes, we had an advisory board for a number of years that was narrowly defined as a technical communication advisory board. It lost its way along the years, and the board decided that it was doing less of the advisory and more of the "let's see if we can raise some funds" function. Most of the folks who got involved really wanted to maintain that linkage between work place and academia. So the board decided that it would be in everyone's best interest to disband, and we began the process of reconstituting a more broadly defined advisory board to capture the full range of degree programs. Speaking of degree programs, the other thing that has happened during the eight years that I've been here is that English and professional communication degree has continued to evolve to the point now where we've decided to call it what it really is. As I mentioned, it never really was an English degree in the sense of literary studies. It really did have that focus on professional writing and explicitly with a call toward digital environments. Starting this fall that degree has a new name, and that degree is writing and new media. We're in the process of getting final presidential approval for a department name change as well.

TS: So somebody can remember the name?

MN: Fewer letters, yes, and also letters that won't overlap with existing Kennesaw departments as well. We should be, pending final approval, a Department of Digital Writing and Media Arts, which captures more accurately what we do here in this department and how we're distinct from other departments.

TS: So you didn't really have to go to Appalachian State then? They're not abolishing your job I gather.

MN: Oh, absolutely not, no. This department is continuing on post-consolidation.

TS: That's good.

MN: We'll be in the College of Humanities and Social Sciences. I'm sure we'll work well with our colleagues in English and Communication as well as in the School of Art and Design. We expect a lot of very good collaboration with the existing units.

TS: That's in a different college than Humanities and Social Sciences—the College of the Arts.

MN: Yes.

TS: So you're still going to be straddling two different colleges it sounds like.

MN: Well, no, we'll be in the Humanities and Social Sciences College. But in terms of collaboration . . . I think maybe it's my interdisciplinary background, but we started off as a technical communication department with service courses tagged on, and what we've evolved into over the last eight years—I won't say explicitly under my leadership—but over the last eight years we've evolved into a department that is increasingly and intentionally interdisciplinary. We've looked at the ways in which technical communication can cover a broader purview; we've looked at the ways in which digital writing or our writing and new media degree can straddle a number of worlds; and as I mentioned, the new media arts degree was designed as an interdisciplinary degree. So what consolidation allows for, really, is for us to do what we've done all along over the last eight years, but to now collaborate with parties that really may have a vested interest in working with us.

        There are a number of students who go into an English department to do writing courses, but the English department is not necessarily set up to have that explicit focus on digital writing and writing for new media environments. We can work with those students in terms of moving from one degree program to another or even just taking classes as an elective. I remember the conversations that we had with faculty in the College of Fine and Applied Arts has been along those lines. We have some students here in our new media arts program who would probably like to take some upper level traditional graphic design classes in, say, Typography 1, Typography 2, and we don't have the faculty to develop those classes because we're already stretched thin. The same is truer up there. They have students who want to do web development classes, want to do interaction design and 2D and 3D animation, and from the conversations we've had, they don't want to put their faculty resources in that direction. They'd rather offer more of the Typography 1, Typography 2. So we can send students back and forth. They can take electives between the two colleges, and we really see a great opportunity for—pardon the corporate lingo—a real synergy between the two colleges and the two departments. I think with the Communication Department or what will probably be the School of Communication there's a similar connection as well where we can really collaborate to play on each other's strengths.

TS: How is the master of arts in professional writing program going to change with the consolidation? It sounds to me that that's something that the two campuses can work together on very well I would think.

MN: Right, through consolidation discussions we talked about the importance of maintaining certain structures in tact and certain degree programs in tact, but I think it's natural to expect that as we evolve over the coming years there will be

curriculum revisions both in terms of what we're doing on this campus and what English and other departments are doing on their campuses to make best sense of who we are as a consolidated institution.

TS: You were mentioning the advisory board is being reconstituted. Could you talk about who some of the community people are w ho are on the advisory board?

MN: Sure. Julia Forbes [head of museum interpretation] at the High Museum of Art has been a very enthusiastic supporter of our department and our university, and that was really a great opportunity that we had to collaborate with the High. As a number of people, me in particular, would like to point out, you don't necessarily think of Southern Polytechnic State University as a partner with the High, but we have worked with them for a number of years, everything from our department to architecture to mechanical engineering technology have worked with the High. Julia has brought some of our students in as interns and has been super-impressed with the work that they've done. In fact, one of our former interns is now doing contractual work while he is completing his degree with us as an exhibit designer, so he's doing web based design, and it's implemented in real space. Let's see, [Michael A.] Mike Hughes who works for IBM [as director of] user experience is on our board. Someone from Google has been on our board. Medtronic healthcare group is an Atlanta based company that does some training in health communication and training. We have a Medtronic rep on our board. There are a few other individuals, but we have really tried to broaden our scope so that we're covering all of our degree programs on that board. The board has not been as active, even in its reconstituted form, in part because a lot of things that we had planned this year, let's just say they were put on the back burner while we're working through some consolidation issues. I think now that we understand how our department will articulate with the new university, some of those things that are on hold will be revisited early in the fall.

TS: Great.

LD: Where do some of our new media art students end up in their careers? I know you had mentioned one who is doing contract work, but where else has some of them ended up?

MN: We had a student who was interning at CNN doing web design and development. That's turned into a full time gig for her, so she's working at CNN. Let's see, I know one student was really interested in trying to work on his own in videography. He was a student athlete, but also did videography work for sports. So he's trying to make a go at his own business right now doing videography with an emphasis on sports videography. Because our new media arts program really straddles a number of worlds, we have had students interested in MFA programs as well. One of our students is starting at the School of Visual Arts in New York in their MFA program, really one of the finest new media arts MFA programs in the country, working with Mark Tribe. We had another student out of our English

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and professional communication degree—our commencement speaker and editor-in-chief—Randy Brown, is off to Parsons.

LD: The New School for Design in New York.

MN: A number of students from all three of our degree programs have gone off to pretty impressive MFA programs. Other employment gigs—Atlanta really does have quite a number of small web development and design outfits that we've sent some students off—so that tier of employment. What we really try to emphasize for students is that although they may love to think of working for Pixar some day or hopping right off to Cartoon Network to do something, a lot of entry-level jobs aren't that way. So we try to design a degree program that targets those entry-level jobs, giving them a lot of cross-platform and cross-disciplinary training so that they can emphasize their focus or say that their focus is in videography, but we want to make sure that they know enough across a number of design disciplines that they can do what most entry level folks do, which is fill in the gaps—so making sure they can do web design and development and a basic trifold because that's the reality of what first jobs are for most students.

LD: What do you think has been the biggest change you've seen since you've been here aside from consolidation of course, either with the students or in our department?

MN: I think that we have seen and been an integral part in a shift in focus of the institution away from thinking of technology as meaning engineering technology and sort of gears, that sort of thing. It's really embracing a word that I think covers everything that we do at a polytechnic and that is design. So we've seen that shift away from the technology focus of a polytechnic to the design focus. We have really taken to heart what Zvi told me in that interview back in 2006 that we absolutely can embrace the liberal arts at a polytechnic institution and foreground the applied liberal arts. The fact that I have so many students coming to me during open house and so many new first year students coming to a degree program with the word "arts" in it at a university with the name "polytechnic" is really amazing to me. Students get it. They understand this concept of design and how that applies to new media practices. That's been what I would say has been the major shift. I've also seen more faculty coming on board with a strong academic and scholarly focus to them. I think when I arrived I 2006 a number of faculty who had been here for a number of years saw consulting as their primary kind of applied scholarship. I now see lots of junior faculty coming on board who are writing for publications or writing for non-traditional forms of publication so web based publication. Public scholarship as well but still what I would clearly call scholarship in a way that would be recognizable at any institution and not limited to some kind of consultancy with some public consumption tied on to it.

TS: Southern Poly's focus is on applied scholarship?

MN: Are you talking historically or at the moment?

TS: Now. While you've been here, the last eight years.

MN: I would not say necessarily say just applied scholarship. I think if you're definition of applied is broad, then yes but . . .

TS: What do you think Southern Poly's definition of scholarship is?

MN: At its present moment?

TS: Yes, well, eight years, your span here at least.

MN: I think what you find is that the definition of scholarship here would align quite well with the definition of scholarship at any other regional comprehensive university. I think that's the shift that I'm talking about. We had been moving very much toward being a comprehensive university or a comprehensive polytechnic university. Where the polytechnic really comes in from my perspective is not necessarily on the application side of scholarship, but the application side in the classroom. To tell you a little bit about my own conversionary experience during eight years here, I used to be the guy who played around with technology and web stuff at a liberal arts transfer institution. I was the weirdo who did computer stuff in an English department? When I came to Southern Poly it wasn't strange that I was doing stuff with computers; it was strange that I was doing stuff with theory. I was a very theory-oriented person and was very intrigued with the role of theory and critical analysis of social and cultural practices. What happened over the eight years that I was at Southern Poly was that I gained an immense appreciation and respect for project based learning, exponential learning, and so my own teaching methodology has increasingly focused on getting students to learn through projects, getting them to learn through application of concepts, and to have those be real world applications. I still have a strong theory focus, but now theory infuses practice. This last semester a big portion of what I was doing in my teaching was strictly project-based. I did a class on mobile story telling in which students developed through basically appropriating a pre-existing mobile app a walking tour of Kennesaw Mountain in alignment with the 150th anniversary. They also developed—and you'll find this very interesting, I hope—an embedded oral history project on this campus except not oral history, sort of short written history written in first person. The way that project works is you have geo-fenced texts. What that means is texts pop up on your phone when you're in a particular . . .

TS: What did you call it?

MN: Geo-fenced.

TS: Okay, Laura Beth knows what you're talking about.

MN: We have a place on campus that is referred to as Sycamore Grove. As you walk toward the Sycamore Grove, if you're running this app on your phone, you will become aware that there is a narrative of the Sycamore Grove as you get to the Sycamore Grove, and you only have access to it while you're standing there. That's written in a first person story about that particular place. We were talking a lot about mobile technology and location of where technology structures—what it means to tell stories. But in order to learn those concepts students were applying them in actual projects that outlive the class.

TS: You gave a very good answer but I did not ask a very good question. What I was really thinking is, in history for instance, all the professional organizations have been dealing with this recently—a lot of people do public history, but it's hard to evaluate for tenure and promotion decisions compared to traditional scholarship where you do that publication that gets into a magazine with a membership of a thousand that maybe ten people will actually read if you're lucky.

MN: Sure.

TS: But at least you can measure that if it's a peer review journal, and so you can count that for promotion and tenure and all that. But if you curate a museum exhibit or, like the oral history projects that I'm doing, this is not really scholarship in the sense that it's really more producing primary source material for scholarship than it is scholarship. I mean, it obviously involves a lot of scholarship, so how do you measure those things and as a department chair let me just ask you how do you deal with measuring non-traditional types of scholarship that are more applied or professional and don't necessarily lead to a paper in a peer review journal?

MN: Right. I think that, and this is my own bias as someone who focuses on new media practices, I think the degree to which so much information circulates in a digital environment and there are now so many individuals engaged in various levels of content creation that one of the roles of scholarship—and I think it's a valid role of scholarship—is that it really does come to a kind of curation, but it's a kind of curation with critical analysis structured within it. I think that academic institutions need to be very supple in how they are looking at what counts as scholarship. It should be no surprise that we haven't necessarily been fast in addressing that.

What you're asking me really dates back to that same period I was talking about and the same individual I was talking about, John Unsworth, who was doing so much of this work really early in that uptake within institutions. From his account of it at least, it may have been less precarious than it seemed, but it struck me that he had a strong concern whether or not this very traditional English department was going to be willing to look at the kind of work he was doing in a digital environment—my fingers are giving "scare quotes" now—as real scholarship. I

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think the fact that we are eighteen or twenty years past that date, and to some degree we're still asking that kind of question, says something about the pace of change within academia. That said, I do think that as we have a growing number of junior faculty coming on board who are in effect digital natives, who are working in a form of scholarship that assumes other modes of distribution, I think institutional structures will change along with that.

TS: So it hasn't been a problem in your department then?

MN: From my own perspective in terms of assessment, not for me because I think I have a good sense of what counts as valid scholarship.

TS: What about promotion and tenure committees?

MN: Haven't had any problems with promotion and tenure coming through this department.

TS: Great, well, that's good to hear.

MN: Hm-hm!

TS: You had kind of implied that when you came in there was some resistance to change in your department. Did you resolve that through retirements and new hires?

MN: I don't think it was necessarily resistance to change, but a resistance to the pace of change. There was a sense that things can and should change, but just how rapidly they were going to change is a matter of maybe disposition more than anything else. I came on board raring to go, and there were a number of people who thought, "Well, let's not rare quite yet. Let's make some baby steps." I think part of that may well have been, maybe it's not necessarily even the comfort with change as the comfort with risk. To launch in an entirely new direction is a risky proposition. To make some minor tweaks to test the waters, to put a toe in the water so to speak, is less of a risky proposition. I think ultimately a new chair coming on board, a VPAA who was only one year out the gate, there may have been some questions as to just how real is all of this, maybe we should do a bit of changing but maybe not too much. It's probably worth nothing that there were circumstances well beyond my control in terms of the department's comfort with change. Weeks after I came on board as department chair Ken Rainey's cancer came out of remission, and within a couple of months after that he had passed away. Not only was a giant in the industry and someone who had been in the department for multiple decades retired, but now he had passed away rather suddenly. I just think there was a general tone in the department that maybe this is the year to hunker down, the year to not push change so fast.

TS: By the way, how was the search committee comprised that brought you here?

Was that a faculty generated choice?

MN: They were brilliant faculty who chose the best candidate.

LD: (chuckle)

TS: Did they have any outsiders on the committee?

MN: The committee was, I think, made up entirely of the department. Don't ask me who was sitting around the table, but I'm pretty sure it was. I guess with chair searches we typically have one external member. I can't for the life of me think of who that person was. I know Bob Harbort came to my teaching demo because Bob Harbort comes to every teaching demo.

TS: We've done an interview with Bob, and he actually went through a program at Emory that wasn't entirely different from what you went through.

MN: Not only was it not entirely different, it was the same program.

TS: Okay, it sounded mighty familiar.

MN: Yes, different vintage. When he went through the program it focused more on literary studies, religious studies. By the time I got there there was a much stronger social science influence in the department, so in many ways it straddled a much broader spectrum of what interdisciplinarity meant.

TS: It sounds like Zvi was on your side from the beginning.

MN: Yes, I would say he was an advocate for this department. As he has told me and told others, he would love to point to this department as an example of what you can do at a polytechnic.

TS: How would you evaluate the administration here as you leave it? Were they very supportive of the kinds of changes that you wanted to make?

MN: I have absolutely no complaints or issues. We had support for launching a new program; we had support for hiring faculty to not only support the program, but to make sure that our core classes were covered. There were a number of years where I'm sure faculty in the school of engineering or engineering technology were scratching their heads and saying, "Why is ETCMA hiring five people this year, and we're hiring two or three?" We absolutely had the support we needed to maintain the growth curve that we were under.

TS: Great. Well, let's talk a little bit about the consolidation. We've asked other people when they first heard about it, and I think we have a pretty good idea that nobody knew about it ahead of time. Why don't you talk about your reaction

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when you did hear on November 1st.

MN: Yes, it was a little after noon on November 1st and I saw the e-mail and thought, "Well, that's interesting."

TS: That's' how everybody found out was by e-mail?

MN: Yes.

LD: We had a press release.

MN: Yes.

TS: Was there a big sign up saying "Important" or . . . no?

LD: No, I don't think so.

MN: No. Jim Cooper who was executive director for Strategic Marketing and Sustainability, had a brief e-mail with a link out to the USG [University System of Georgia] announcement that had come minutes before that.

TS: So department chairs didn't get any advanced warning, not even an hour?

MN: Vice presidents didn't get advanced warning more than twenty-four hours was what I heard.

TS: But they didn't tell the department chairs?

MN: No.

TS: So you got the e-mail. What was your reaction?

MN: Well, as I said, I thought, "Well, this is interesting." I don't think that I had a knee jerk, panicky response or anything like that. I think I was pretty clear from the onset that what we had in this department could integrate well into a larger, more comprehensive university. I understood that there would be certain points that would need to be clarified, for example, why we weren't an English department, why we weren't a communication department, why we weren't a Fine Arts department, why we weren't a hodge-podge of all three, but to really start to make the case early on that what we had were three undergraduate interdisciplinary degrees, and that we needed a department that was likewise interdisciplinary to support them. We had already been very involved in work in digital humanities. I had been in the process of trying to launch through our applied research center a center for digital engagement, which would look at the ways in which new media practices could bring about public scholarship, work with museums, but also work with corporations. So we were already in that

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direction. We had already established a digital humanities working group and were bringing together faculty to explore ways in which digital humanities practices could be involved in what we're doing in the classes and what we're doing in research.

So early on I thought, "I don't see a lot of this explicit focus at Kennesaw, so it seems to me that that's the value we bring to the table. We have very much become a department that has that strong digital humanities focus within a College of Humanities and Social Sciences, and so that was our approach. We talked it through as a faculty. We had already been involved in curriculum revision for our English degree. So we thought, "That's not a problem. We're just going to continue doing what we've been doing." I served as co-chair with [Dean Robert H.] Robin Dorff on the Humanities and Social Sciences operational working group, led a number of sub groups, worked through curriculum overlaps, revised things where they needed to be revised, and pretty much emerged with the department intact and with degree programs intact with the understanding that some of the courses that do have a clear disciplinary home will still be used to support a degree program, but will be taught out of another department. But for a vast majority of the degrees we really just need to change some course prefixing, maybe tweak some names to make it clear why these courses don't need to be ruled out.

TS: How do you think the consolidation process is going?

MN: It's gone at a breakneck speed; it's been a pretty rapid process. I think the faculty should be commended since they can't receive financial bonuses, right? But they should be strongly commended for the work that they have done. I've been very impressed with my own faculty's evolution through this process from wanting to call attention to the process to embracing the process to embracing the ways in which, under consolidation, our students actually gained far more than they would possibly lose. I think, increasingly, faculty understand that in a full-fledged way. What I'm talking about explicitly is things like having students in the new media arts program now having access to all those BFA courses without having to be in a BFA program; and how students in BFA programs can have access to interaction design courses without having to develop and support those courses with their own faculty. The same is true with the other departments where we have overlapping interests, namely English and Communication.

TS: That's very interesting, I think. I've heard from several people that they were disappointed with the consolidation process because they thought so much more could have been accomplished. As they put it, everybody seemed to be putting up silos to protect their own and opposed to major change.

MN: Well, I think where I would have liked to have seen a more fundamental structural change take place would have been to see the development of an undergraduate college that would have been more of an arts and sciences college, but that would

also be positioned uniquely within the University System of Georgia. What I had thought of and what I heard Zvi mention and a number of people thought as a very interesting idea would have been to have taken that explicit polytechnic, defined broadly—polytechnic mission—and to make that the basis of this undergraduate college. What I mean is why not have a college with liberal arts, applied arts, sciences with project-based learning built through from first-year experience to senior capstone? Why not have experiential learning built in from first-year experience to capstone? Why not have internship and co-op built in? That doesn't exist in the USG. Then, to really have an institutional structure that would allow colleges to function as colleges so that a student would apply to this new undergraduate college at Kennesaw University or the engineering college at Kennesaw University or the architecture college at Kennesaw University. But that would have been a profound structural change. Given the timeline that we were given, I'm not sure how realistic it would have been to have profound structural change.

TS: Were you already looking for other opportunities before the consolidation?

MN: Yes, indeed.

TS: So you were already applying at Appalachian State?

MN: I saw the job listing—I think it was in October—and was pulling materials together. Since this is my oral history . . . my draw to that region has everything to do with that region and my wife's history in that region. My two youngest kids will be going to the same elementary school that their grandmother went to. When I was up there a few weeks ago I was taking my oldest son and his brother, my middle child, on a walk up the ridge in Blowing Rock to the family cemetery that's up there and showed them the grave of their great-great-grandfather. My wife's family has been in Blowing Rock, either alive or dead, from the 1800s onward. Going back, I guess it is five generations. She had a relative who owned the ridge for basically cutting hay to feed his livestock down in the globe, which is about halfway down the mountain to Lenoir. Then his son decided to move up on the ridge, and then a brother moved up with him if I remember the history and eventually opened up a grocery store in Blowing Rock called Craig's Grocery. My wife is Craig on one side and Coffee on the other. I'm sure if you've been in Morganton enough you probably know the Coffees are all over that area. They founded the *Watauga Democrat* as the newspaper that served Watauga County. So, yes, we have deep, deep, deep roots in that region and have really been looking for a way to bring the family up there eventually. It just so happened that this was the year that timed out.

TS: That's great. And it's the Department of Cultural, Gender, and Global Studies, which sounds pretty diverse, kind of like what you have here maybe.

MN: Yes, it is a department that has at present, three undergraduate degree programs in

women's studies, interdisciplinary studies, and global studies. Appalachian State has gone through its own institutional restructuring. Those programs of study had operated originally as concentrations in an interdisciplinary degree program, then had been broken up as separate free-floating programs under their University College, a structure similar to what Kennesaw has, and then this past year brought back under a new department. They were looking to hire a chair with a strong interdisciplinary background but also with an administrative background working with different parties who may have, I'm not saying competing interests, but interests that may tend to get more siloed when they need to be united.

TS: Right. So this is a new department then?

MN: It is a new department in its current configuration, and it'll probably continue to evolve. Right now there is a Center for Appalachian Studies, which is fairly well known, but in addition to that there is an undergraduate degree in Appalachian Studies that is currently floating without a departmental home. So there's probably a pretty good chance that Appalachian studies will fold into my department in the near future. That has an American Studies concentration in it as well, so it fits the broader purview of what we do in that department.

TS: Well, I know Appalachian State beat Michigan in football a few years ago.

MN: They did, and I have a Michigan friend who we already have our friendly wager of I think she's offered up some Michigan apples and I've offered up some sourwood honey depending on who wins that game on August 31st.

TS: So they play again this year? All right. How many students are there at Appalachian State now?

MN: Seventeen thousand five hundred.

TS: That's pretty big.

MN: Yes. I think it's just the right size. It's not the 31,000 that Kennesaw will be, but it's certainly larger than the 6,500 that Southern Poly has currently.

TS: Kathleen, did you want to ask anything?

KH: Sure. I know you have projects with the community, especially the High Museum like "High without Walls". Can you talk a little bit about that as well as any other community projects you've been directly involved in?

MN: Sure. The "High without Walls" project evolved out of a student initiative. The High approached us looking for a way to solve its problem or at least help them solve the problem, and that's people just like you [Kathleen] don't go to museums, right? The High has a graying subscription base, and they're looking

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for ways to engage younger audiences. Of course, they do all sorts of cocktails and jazz and things like that, but they're really looking for ways to engage a younger audience. I took my class in Media Theory and Practice and Jim [Werner] took his class in History of New Media Arts, and the two classes collaborated together to try to figure out ways in which we could have a digital engagement—figure out ways in which we can engage audiences more.

We pitched several ideas and ended up settling on two ideas. By pitch I really mean pitch. The High had been involved in a consultancy group called the Innovatrium with some other museums around the country to address this problem. The High was in a group with the Warhol Museum in Pittsburgh and the Minneapolis Institute of Art, the MIA, as well. Those were our clients, and our students really did get to treat them as clients. Julia [Forbes] came in and we Skyped in our reps from the Warhol and the MIA. We pitched our various ideas, and they gave critiques. The students eventually settled on two projects. One was "High without Walls" and the other was sort of a way-finding app, which we did proof of concept testing using yellow post-it notes, which doesn't sound new media, but the conceptualization was. I tell you about "High without Wall" because I was more involved with that. The idea was to turn the curating function over to everybody and to really use crowd sourcing and social media as a way of curating. The idea was to pitch this concept: You decide what art is. We gave students access where we turned them on to an app called Trover, which is a photo-sharing, social media app, but one that is particularly looking for—I forget their tagline, but it is beautiful things where you find them. We encouraged people where they found art and what they considered art to share that through this social media app and to tag it with the hash tag "High without Walls" and then to vote up things that they thought actually were gallery worthy, so to speak.

The High committed space during their college night to actually show these works. Of course, these works were on the walls in the old Fourth Ward or down Little Five Points or at a flea market in Kennesaw, wherever students happened to find work. This was what was being shared. The High said, "Sure, we're going to give you space, and you can project it. Then we'll continue this project as long as there is life force in it." Well, Trover is a small social media company, and we were a huge spike in their Atlanta usage. They're based out in the Pacific Northwest. So most of their users are up and down the west coast. All of a sudden Julia at Trover saw this huge spike in activity in Atlanta and reached out to one of our students and said, "Um, who are you, what are you doing, what's this High without Walls?" This student was like, "Oh, Professor Nunes, I don't know how to respond." I said, "Don't worry, we'll respond." So we started talking with folks at Trover, and they were thrilled with this idea and gave us some marketing support behind that and started promoting it through their own channels. All of a sudden "High without Walls" was a global phenomenon. We had pieces of work in Melbourne, Australia, in Boston, in South America, and really everywhere being tagged "High without Walls." What we ended up showing at the High was really an impressive array of work and really just the

sort of thing we were talking about.

I'm going to cut off there because otherwise I'm going to start launching into a presentation I gave a couple of years ago about curatorial function and the resistance of museums to give that function over to the common folk and how social media really allows just that kind of challenge to institutional structure. Really that's where engagement comes in. This gets full circle back to a question you were asking me about curatorial function and scholarship and the scholarship of application. One of the things I do see my faculty very interesting in doing is working with undergraduates in scholarly research and getting students to understand that the kind of academic content creation that they're producing is no longer for an audience of one. They're not doing scholarship for a professor. We're having faculty working with students to have that work shared in a digital environment. This coming fall we're going to be piloting a project with our major that's part of a larger initiative called "A Domain of One's Own." What we're going to do is for those 25 or so incoming new media arts students as well as the writing and new media students, the technical communication first-year students they're going to be given domain space, and they're going to have that domain space to use as they will for their four years at Southern Poly. They'll be working with faculty who are going to be designated as domain faculty.

The academic work that they're doing in these classes will be done explicitly to be shared as a kind of public scholarship that will be publicly accessible on the web, most likely hosted through a WordPress.org site, but the important part here is on a domain that they own. We're footing the bill through Reclaim Hosting, a service that does low price hosting so that the kind of external forces that can shape content in ways either implicitly or explicitly are not played out there. If we can get students to think not only about that scholarly production but also to think about identity creation—how is it that when you're producing work and sharing it in this network environment you're really replicating a fractal self, so to speak, that's repeated over and over again in a variety of platforms. Is that scholarship? I think so. Is it digital pedagogy? Absolutely! Are we giving students, I hate phrases like hands on and real world, but are we giving them hands on real world experiences? Absolutely, and we're doing that from their first semester.

TS: Great. Well, maybe as a way to conclude the interview, let me just ask, as you leave Southern Polytechnic what kind of memories are you going to take with you from the campus here? What was it that kept you here for eight years, and just in general what's your overall impression about the role of Southern Poly in the world of higher education?

MN: I'm going to answer that in a real personal kind of way. I don't think it's overstating it to say that the eight years that I spent here were transformational in that I have really embraced that polytechnic mission and tried to understand what liberal arts looks like through that lens. I think that's part of what was attractive

to the folks up at Appalachian State. I'm going into a department that is a studies department, cultural studies, gender studies, global studies—these are studies departments. In general social studies tends to be that area of liberal arts that's least connected to application and done sort of for its own sake and its own academic sake. The point I made throughout the interview is that in the current legislative climate, in the current economic climate, in the current climate in which parents and students are questioning the value of higher education, we do not have the luxury to be living in a vacuum. We do not have the luxury to do social studies that does not touch upon application and that does not touch upon applied work. It's my intention to guide that department—perhaps gently for that first semester [laughs]—but to guide that department to really embrace project-based learning, experiential learning, and understanding how critical cultural studies does have application and can prepare individuals for the work place. That's the direction I plan to take, and I don't think I would have that kind of shift in focus if I were to have stayed at a traditional liberal arts environment.

TS: Well, I think that's a good way to end the interview. Thank you very much.

MN: You're welcome. Thank you for your time and more importantly thank you for the work that you're doing. It's always nice to know that there are folks who have that perspective that some fifty or a hundred years from now someone may actually want to read a transcript like this.

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