Episode 9: Dr. Kevin Gannon

**KL:** Katie Linder  
**KG:** Kevin Gannon  
  
**KL:** You’re listening to *Research in Action*: episode nine.

[intro music]

# Segment 1:

**KL:** Welcome to *Research in Action*, a weekly podcast where you can hear about topics and issues related to research in higher education from experts across a range of disciplines. I’m your host, Dr. Katie Linder, director of research at Oregon State University Ecampus**.**

On this episode, I am joined by Dr. Kevin Gannon, a Professor of History and the Director of the Center for Excellence in Teaching and Learning at Grand View University in Des Moines, Iowa. Dr. Gannon is a nineteenth-century historian with research interests in historiography and theory. He regularly teaches Civil War and Reconstruction; Colonial America and the Atlantic World; Latin American history; Research Methods and Historiography; and the History of Capitalism. Dr. Gannon is a self-proclaimed fierce advocate for professional development, active learning, scholarly teaching, and good technology.

Thanks so much for joining me today, Kevin.

**KG**: Glad to be here.

**KL:** So, Kevin, you and I know each other from our work and my previous work in faculty development and your current work in faculty development. You currently direct a Center for Teaching and Learning. But you also have kind of a very robust research and writing pipeline that you’re doing on the side of your work as a faculty member and also your work as an administrator. I thought we could just start out by first saying for folks who may be listening and don’t know, what is historiography? Can you give us a brief description?

**KG:** Sure. Historiography is basically the history of history. In other words, it’s not just a particular event or idea in history, but what’s been said about it by generations of scholars from that particular point forward. So if you’ve ever done a literature review, that’s historiography. That’s what we talk about. So if I am talking about the Civil War, the causes of the Civil War, a historiographic examination of that would be what have various folks said about what caused the Civil War from that point forward. And then you weigh and assess and compare the arguments with one another, and you often find that what people are saying about historical events tells you as much about those people and their time as it does the time that they’re analyzing too.

**KL:** That sounds incredibly interesting and very meta.

**KG:** Yes, it is very meta.

**KL:** I wonder if you can talk a little bit about in your current role, as we mentioned, you’re kind of juggling a faculty position and an administrative position, but also I know you work with several other faculty members who are juggling their teaching, research, and service obligations. This is something that is often challenging, particularly for research to get completed; juggling all these different roles. What do you think is part of the reason why that is so challenging, to juggle all of those things, and to find time to make sure you’re doing the research?

**KG:** That’s a great question. I think there are a few answers to that. Probably the biggest one is the time factor. My institution is a teaching-oriented institution and a typical faculty load is a four-four load, so typically four classes per semester. Even my load as an administrator/faculty person is considered a half-load, but it’s a two-two load, which is a full load in a lot of research universities. So, we teach a lot here and of course classroom contact hours is just the tip of the iceberg with that. There’s meeting with students, there’s advising, there’s prep, there’s grading, there’s all the things that go along with that. So finding the time, especially in early career when of course it’s really important; it’s the hardest to find the time because you’re trying to get your feet under you and figure out the institutional culture and balance competing depends. And then, you know, if you want to have a life outside of the academy, which is, you know, a radical proposition, but one that’s imminently doable. You know, all of those things compete for time. So I found and my colleagues have found that in order to do this well you have to be really strategic about how you use your time, how you spend your time. You know, I use the metaphor of currency. We’ve got a limited amount of it; let’s spend it where we get the most return for it.

And I think the other thing that goes along with that is we come out of our graduate education, you know, I don’t want to say traumatized, but maybe I do. We come out with this sense that if our arguments or our work are not completely, fully developed perfect exactly the way we want it, you know, unassailable by anybody else then it’s not worth putting out there. And so, you know, the perfect is the enemy of the good. So we spend a lot of time kind of spinning our wheels, I think, trying to get something that’s just completely exactly the way our perfectionist standards want it, which is impossible. So research being seen as part of the conversation, not the definitive answer. I think we sort of have to embrace the process and put our research out there even if it’s not, you know, fully where we think it should be because a lot of times it’s not going to get there. And maybe not, you know, and having that research out there that’s maybe not fully formed that’s posing questions with maybe just a few answers or, you know, a little more speculative or maybe a call for various areas that we should look more into. You know, that research is some of the best stuff out there, but I think a lot of the time we’re afraid to put it out because we don’t see it as fully formed enough.

**KL:** I think that’s a really great point. I would imagine too that in the work that you do specifically around teaching and learning, there may be ways that you’re finding to dovetail your research with your practices in the classroom. Is that something that you think is a possibility for faculty you have, you know, the heavy teaching loads and are still trying to be research productive, that they could maybe find ways to make connections between what they’re doing in their teaching and what they’re doing in their research?

**KG:** Oh absolutely and I think that’s really the kind of main way to do it without going insane. You know, good scholarship informs good teaching in higher ed.; I firmly believe that. And good teaching informs good scholarship. So, you know, I bring what I work on, you know, in my discipline into my teaching. So if I’m teaching a research methods class, I’m sharing what I’m doing with my students on my current project just as they’re doing their own project. You know, for them to see that model that this is what historians do when we run into dead ends or we have an editor who tells us that we need to cut 20% of text because we’re apparently too wordy, which never happens to me but I’m sure happens to lots of other people. You know, for them to see that is a really powerful example of, you know, scholarship being modeled.

And I also think, you know, that our institution, we use the Boyer model of scholarship from Ernest Boyer’s *Scholarship Reconsidered*. And I think a lot of smaller teaching-oriented institutions understand that that fits the ethos of the institution much better than the typical, you know, journal book, you know, scholarship of discovery paradigm might for a research school, for example. And I don’t think faculty should be afraid to embrace the many different ways that scholarship can look. Scholarship, you know, it’s sometimes treated as if there’s a hierarchy, but to me scholarship is you have an expertise and training that you can share with the public in a reliable and important way. And however that process looks in your discipline or your institutional setting, you know, scholarship can appear in many different ways and we shouldn’t be afraid to embrace that.

**KL:** I think the Boyer model is something that’s gain a lot of traction, as you were saying, particularly at smaller institutions. We will definitely include a link to that in the show notes.

**KG:** Right.

**KL:** I think there are a couple of book resources that have been created kind of explaining that and talking more about it.

**KG:** Yeah, I think you’re right.

**KL:** I’m wondering if you can tell me a little bit more, Kevin, about, you know, what does a typical day look like for you as you’re trying to juggle, you know, your research obligations in the midst of the others things that you’re doing? You know, how many projects are you keeping going at once? What does that look like? How are you using, you know, breaks that you have and things like that to keep the research going?

**KG:** Well the short answer to that is often poorly and I actually want to be very, I embrace the fact that my research process can be uneven, inconsistent, and sloppy at times. Because we read writing blogs and productivity guides and things like that and we assume that unless we have this perfectly functioning, always effective routine that we’re failing; that we’re not doing it right.

**KL:** Yeah, absolutely.

**KG:** And that has not been my experience. I try to write every day. I do not succeed in that by any means, but I find it a worthy goal to keep me having momentum in my projects. I’m working on two book projects, textbook projects. One of them is completely digital. You know, it’s doing to be born digital, stay digital. The other is a more traditional textbook with kind of a different historiographic interpretation. And then I have a couple of smaller projects here and there too – book chapters, articles, reviews – that sort of constantly circulate through. Breaks are a godsend. I’ve gotten a ton of reading and notes done over this, we’re on our spring break right now, and it’s been a very productive week for me.

Usually what I try to do is set aside some time each day to either read or write or outline or whatever step I’m in for that particular process, and make sure that I’m paying enough attention to both major projects that I’m on. Editorial deadlines help with that, but I also have to kind of allocate. You know, I don’t have 6 hours a day to sit down and read and write and kind of cloister myself. So I have to be very strategic about how I do it. But I find that blocking off time. I treat it as equivalent to teaching. You know, people would not schedule a meeting with you while you’re teaching class, so if I tell them that my writing time is just as important as my teaching time and that, you know, I’m not going to schedule meetings or conferences or anything like that during that time that I have blocked off for writing. People tend to respect that and work with me on it.

**KL:** I think that that comment about writing every day is something that many of us strive for. Not always meeting it. When we come back we’re going to talk about particular productivity strategies that could be helpful, different resources that Kevin has used for productivity to make sure that the pipeline is continuing. So, back in a moment.

[music]

# Segment 2:

**KL:** Kevin, one of the things you mentioned in the last segment was writing every day and this is something I know a lot of us are trying to do, but I’m really curious to know a little bit more about what does that mean for you. Because I think sometimes when people think about writing every day, they think, you know, putting fully formed thoughts down on what will become a final draft of an article or a manuscript. And I don’t think it always has to be that way. So when you talk about writing every day, what does that mean for you?

**KG:** That’s a great question because it used to mean that I’m turning out, you know, good chunks of polished publication ready text every day, which is the completely unrealistic standard and I was killing myself. And then, you know, what happens is you get into this sort of death spiral where you know that’s an unrealistic goal so you procrastinate and you don’t do it and then, you know, a couple days turn into a week and then you’re beating yourself up and then, you know, you stare into the existential void and, you know, decide to go back and be a mechanic or something. You know, that’s not a process that anyone wants to go through more than once.

So what I have come to realize is that for me, you know, writing every day is an important thing because momentum, especially when you have a lot of other things competing for your time, you know, projects need momentum behind them more than anything else. It doesn’t have to be earth shattering momentum every day, but I define writing every day is I’m doing something generative to advance the work. So, some days that may be I’m elaborating, consolidating notes and doing an outline for the next section of the chapter that I need to dive into. For some days it might be I’m doing some free writing, you know. I do long hand writing in a notebook sometimes to try to just get thoughts on paper that I can sift through and pull something out of for, you know, when I’m in a more formal writing position. And then some days it is formal writing where I am turning out, you know, pretty well polished, you know, drafts or portions of drafts. But as long as it’s generative work that is moving the text along, to me that’s writing. Because writing is more than just sitting in front of the computer waiting for words to spring from your head fully formed. It’s a process. And we teach our students that writing is a process and that research is a process. I think it’s silly for us to not embrace that as well.

**KL:** That’s an excellent point. I know that just from previous conversations with you, you can be kind of skeptical about some of these productivity strategies. As you were saying, they kind of imply that we have to have all of our stuff together as we work on these projects. But I also know that you are kind of interested in kind of what are different kind of strategies can help us, but in a more realistic way. What works for academics, what works for people where, you know, these kind of corporate productivity strategies aren’t always helpful? But in academia I’m curious if there are particular things that you think about in terms of time management or organizing your projects that really do help you to me more productive in the long run.

**KG:** That’s a great question. You know, you’re right. I am skeptical of some of the corporate productivity stuff. But having said that, I think getting things done, you know, the GTD model is a really interesting way to think about organizing our time and how we spend our limited time, our limited currency of time if you will. And so in particular the processing of routine tasks, like email and things like that. I have found the getting things done model to be really useful in terms of, you know, you limit the time that you spend on email. If you can’t turn it around within 2 minutes and resolve it, then it gets filed, you know, into the pipeline somewhere. And you have to have a good organizational system to do that. But I think one of the most important things for my productivity, especially being in a half administrative post, is I have tamed email and I put bounds around when I check it, how much time I spend on processing email. I have a very good email filing system intact for deadlines and things like that. You know, Outlook is a great way to organize tasks via email. You can drag an email message into the calendar of the particular day that it’s due, for example. So you can actually process email really quickly. And I find that if I don’t put boundaries on kind of routine plug and chug tasks like that, that they can really eat up a lot more time than I wish because, you know, going through email is mindless. You can get a whole bunch done; it feels like you’ve accomplished a lot. But spending 2 hours cleaning out your inbox may not have been the best use of those 2 hours. So that’s one productivity strategy that I really embrace as kind of that whole idea of processing email, using the getting things done flowchart in terms of making the decision about what to do with a particular message and how to go from there.

I also think Paul Sylvia’s book *How to Write a Lot*, you know, it’s preaching the mantra of daily writing. It’s published by the APA. He’s a psychologist at UNC Greensborough teaching on a three-three load and he’s written a wonderful resource for academics on how to maintain a daily writing practice defined generatively, sort of like how I approach it, and it’s got just a wealth of really good practical suggestions. So if there are folks out there that aren’t familiar with that book, that’s probably been the most book on writing that I’ve ever come across.

**KL:** I agree. I love Paul Sylvia’s work and I know he actually has a second book that’s following up to that first one. I don’t have the title off the top of my head, but we will link to both of those in the show notes, as well as the David Allen getting things done system; which I know a lot of academics have embraced because we do get kind of bogged down in the minutia of email and other kinds of repetitive tasks.

I know, Kevin, that you are also incredibly involved in social media and particularly on Twitter. We’ll link to your Twitter handle in the show notes, as well. But I’m wondering if you can share, you know, have you used those mediums and kinds of relationships that you’re building in social media in any way to help with your productivity or with research collaborations?

**KG:** Oh absolutely and in fact I have had, you know, I tell people that going on Twitter was probably the single most important move I made professionally in the last several years. Because the opportunities that have come about for me as a result of my involvement and connections that I have made professionally and personally on Twitter. You know, I’ve had a wealth of things come my way from invitations to write guest blog posts to chapters to collaborations to conference sessions. You know, it’s opened up a whole community of folks in faculty development and history and higher ed. in general and it’s given me a chance to get some of my stuff out there. I keep a blog as well and I use Twitter to publicize what I’ve written. And that’s really led to a lot of really interesting things that I’ve been able to be a part of because of that involvement.

And it’s a great community if you’re finding the right folks, you know, like-minded folks. I have a Twitter writing group that I’m a part of. I think writing groups are a really good way for someone like me who doesn’t do well with unstructured time to build in some external accountability. So there are several of us, none of us have ever met in person, but we are Twitter friends online and we have a writing group where we check in every Monday with, you know, the goals that we had set, you know, do a progress report. Did we meet the goals we set last week and what are our goals for this week? So it’s kind of mutual support and accountability and check-in. And then some of us kind of through back channels share drafts and proposals and our perspectives or something with others and get some good feedback on it. So, it’s been for me one of the best things I’ve done for both collegiality and productivity.

**KL:** I love that idea of a Twitter writing group. It’s something that is relatively informal and obviously you don’t have a lot of room to communicate with each other, but it’s also just a great way to be checking in with people and, as you said, to be holding yourself accountable. I’m wondering as you work with faculty and as you yourself are figuring out these different productivity strategies, one of the things that I’ve seen is it’s so kind of, it’s so personal for people to find the right strategies that work for them. And I think one of the challenges of different productivity guides is they will say, you know, “This is the answer. This is what everybody needs to do.” But it’s not always the right fit for people. You know, what do you say to faculty or to colleagues or even when you’re kind of counseling yourself about, you know, something that you’re finding that worked for you one time or that’s not working for you anymore or you tried a strategy and it’s not quite fitting? You know, how do you counsel faculty members who are still kind of trying to find their path with this?

**KG:** Yeah, that’s something that I run across a lot. I work a lot with our junior faculty here, we have a new faculty mentoring program, for example, and then my center also helps sponsor writing groups, faculty writing groups, for the reasons that we just mentioned about how helpful and useful they can be. But I think a lot of the times we sort of lock ourselves in; if a strategy worked for us we implicitly make the assumption that it will always work for us no matter what. And, you know, life changes. Our careers change, our lives outside of the classroom change. What worked for me when I was writing my dissertation is not at all what’s going to work for me now, you know, 20 years down the road. So my advice to folks is you have to be flexible, you have to be really honest with yourself I think. And I honor this in the breach as much as I do anything else.

I think you have to be really honest about what’s working and what isn’t. And I find it very easy for me, at least, that I can start beating myself up pretty hard about falling short of some standard of productivity that to begin with was an unrealistic one for where I am at this particular point. And that’s my biggest enemy is feeling like I’m falling short and I just look at things out of a deficit model. And for me it’s not very many steps after that to just spiral into procrastination, avoidance, you know, doom and existential crises kind of thing. I’m very good at avoiding things that cause me stress. So I have to make sure that I am holding myself to realistic standards about what I need to be doing and where I am with particular projects. I try to use that experience to counsel my colleagues too. You know, you have to be authentic to who you are at this point in your career. You know, if you’ve got two children under the age of three and you’re killing yourself because you’re not writing, you know, from 10 to 1 at night because that’s the only quiet time you have. You know, that’s not a very good strategy; that’s not something that you should really be holding yourself to. So finding ways that work for folks, you know, productivity guides have great suggestions. I find myself borrowing literally from many of them, but I haven’t found one that works all the time, every time, for no matter where you are in your career.

**KL:** That’s an excellent insight. We’re going to take another brief break and when we come back we’re going to hear a little bit more about Kevin’s experience writing textbooks.

[music]

# Segment 3:

**KL:** Kevin, one of the things that I’ve actually been really intrigued about by the current work that you’re doing is this work that you’re doing writing textbooks. And I have reviewed textbooks in the past, but I have not written one myself. I’m curious about what are some of the differences between writing textbooks and other kinds of mediums that you might share your scholarship in. What has been your experience as you started working with writing textbooks?

**KG:** Well it’s been, I mean obviously it’s different in terms of style and tone and, you know, sort of how you approach different questions. You know, textbooks are inherently synthetic, but they also can advance arguments and interpretations. And we wrestle with this in history a lot. You know, this whole idea that you should be objective. You know, objectivity is a myth, right? So every textbook has an interpretative schema to it, it’s just a matter of what that schema is and how much the author or authors are willing to admit that it’s there.

And in my case I’m pretty upfront about the interpretative focus that my projects are taking. And that helps some in terms of the publisher is aware of that, the editor’s aware of that. You know, we’re not going in with any sort of surprises, you know, it’s not a fifth column movement or anything like that. With that being said it’s really hard for me to balance the higher level stuff with the need to be interesting and engaging, as well. You know, that’s not to say that higher level thinking and interesting prose are mutually exclusive, although a lot of time it appears that they are in academic writing. But I’m very, very conscious of things that I haven’t always been as conscious of when I’m writing articles for academic journals or my dissertation or other projects that I’ve done. So I tend to write sentences that can be very complex with several clauses within them. Well that’s not going to fly for a textbook, so even just style and mechanics stuff has been much more on my radar screen than it usually is.

The other thing that has proven challenging is, you know, a textbook does, at least I think should, integrate kind of the latest cutting-edge research in a field. It should be a state of the field for where that field is. So doing the research for this it’s a lot like doing research for PhD exams because I feel like I’m preparing a whole field of literature here, catching up on a lot of the scholarship that’s come out in the last few years that I might not be fully acquainted with. And then finding a way to synthesize and address that in the treatment that I’m giving of a particular topic or period in the textbook. And then, again, doing so with prose that’s accessible and well-organized for readers and students to follow. I found that the organization piece too, I also pay a lot of attention to organization in my writing, but I find a little bit of a different flavor with a textbook in terms of the pedagogical structure of it.

**KL:** I think that’s so interesting to think about kind of the audience that you’re aiming a textbook to. I mean, clearly, it’s aimed at students, but it is also aimed at the faculty members who will be using it as a guide for their courses. And also, I mean many times I think when we write academic articles, we are not necessarily thinking about the audience. I mean we’re writing it maybe to journal reviewers so that we can get it published get it through the peer review process. But I don’t think we’re often thinking about how it would be used or how it might be cited in different things. And it seems like a textbook project, I mean that’s really at the forefront.

**KG:** It is. And for both projects that I’m working on that was the heart of the proposal that I sent to each press. Was the focus was very much on what the editors and publishing folks call these are front-facing products, right? So these are things that are going to be reaching a large, hopefully, student and faculty audience and what I was asked to talk about in my proposals was, you know, how I intended on doing that and doing that well while still preserving the scholarly integrity of course of what we’re doing. So what was it that I’m going to be doing in these projects that’s going to enable us to reach that diverse and hopefully numerous audience? And so, you know, it’s a much different animal than a dissertation perspective where you’re talking about, “Well my argument will fit into this conversation and I take issue with authors A and B.” And, you know, you’re fitting it into sort of, in my field you’re fitting it into the historiography, right, into what’s the conversation surrounding this issue. But for a textbook proposal you can talk about that, but what you really need to talk about is, you know, and a Civil War textbook is a great example of this because there are approximately 12 million of those on the market give or take 3 or 4. So I have to say why isn’t this just another Civil War textbook. You know, what’s going to be different about this? Why is it worth printing? Why is it worth the effort? So a lot of the things that I had to very explicitly consider up front much different than any other academic project I’ve worked on.

**KL:** Very interesting. I’m wondering if you can tell us too a little bit more about the textbook you’re working on that’s primarily digital. What are some of the things that you’ve had to take into account as you’ve worked on that project?

**KG:** Yeah, it’s an exciting project. It’s with Pearson and it’s going to be a documentary archive slash library slash kind of actively curated thing. I think I phrased it a little better than that in the proposal. But the idea, in history of course is on the survey level, like, you know, history 101, US history or whatever one of the sort of venerable books or tools that folks use are document readers. So collections of historical primary sources, you know, testimony from the times. Those tend to include sort of the same greatest hit of documents. Like everyone has an excerpt from Benjamin Franklin’s autobiography, for example, or Martin Luther King’s “I Have a Dream” speech, right? And then, you know, what you do, they’re really important tools because you want students to be into historical sources and learning how to do that type of historical analysis and think like historians and use primary evidence to put together a historical argument. But what I’ve proposed is for this document library would accompany US history books that Pearson would be putting out, so they still had their list. But then this would be all digital, so it would be about half the cost to students than a paper bound book would be. And those documents tend to be really expensive, so I think that this is kind of one of our big selling points actually. But it also gives me the freedom to do a lot of different things over than just the typical greatest hits of documents.

So I’ve been able to, you know, some of the themes that I’m using for chapters are kind of lesser known events or issues. History from the bottom up, a little bit more social and cultural history. Because it’s a digital format we can use interactive maps, we can use 3D images that rotate. So like instead of text documents, I can use material culture to illustrate, you know, we have a chapter on the 1700s where it’s basically art, architecture, furniture, material culture from the colonies to talk about larger issues of identity. And students can manipulate these things on the computer because it’s an online platform. Audio and video multimedia images as well. So for me it’s really opened a lot of doors into stuff. It’s basically a chance for me to say all the cool stuff that I want to be able to do in class, you know, this class that I teach with my students. Well here’s my chance to design that, right. So it’s actually been a lot of fun to try to figure out kind of what are the really interesting ways that we can take advantage of the digital capability to perhaps reach students in these history classes, most of whom are not history majors, most of whom are taking it because they’re required to. So, you know, how can we reach these students and get them engaged in thinking like a historian in some new and really interesting relevant ways?

**KL:** It sounds like these textbook projects are really a very concrete example of what we talked about earlier, connecting your teaching with your research endeavors.

**KG:** Yeah, very much. And for me that’s been the answer, you know, of how my teaching informs my scholarship and vice versa. It gives me a chance to bring in, you know, my faculty development expertise and pedagogy and, you know, the way that students learn. I have a really deep interest in kind of the brain science behind learning how students retain information, how students find relevance in content. All of these things that I’m working with in my faculty development when I where my faculty development hat, I get to integrate into my own scholarship. You know, because there are good ways to present and organize and manage information in a textbook project, whether it’s a digital project or a more traditional text-oriented, you know, print textbook. There are a lot of insights I’ve been able to draw from my faculty development training, my own teaching experience, and the scholarship of the field as well. So for me it’s been a really ideal blend.

**KL:** One of the things that I know for people who are maybe interested in looking into textbook writing, there is a text and academic author association, which does provide specific resources around textbook writing to faculty members who are engaged in that. It sounds like this was kind of a learning curve for you, Kevin. I’m curious if there are other resources that you have used to kind of figure out this general medium of textbook writing and how to do it.

**KG:** Mostly just kind of floundering around. But I’m also fortunate, I work with really good editors for each of these projects and they have been a tremendous resource. And I’ve met other folks in my field who are also textbook authors and to me that’s been I think probably the most important aspect of figuring this whole thing out is to talk to people who have been through this process and come out of the other side. And how they navigated it and how, you know, it’s the same sort of questions that you’re asking me in terms of, you know, how is this different from what you’re normally doing, and what are some good strategies. You know, I’ve been very fortunate that I have good editors that have also and some of those editors have connected me with, you know, peers who have done this too and have been very supportive of kind of my needs to get my feet under me in what is a little bit of a different area, you know, a genre if you will. But the textbook and academic authors, they have a Twitter feed, which I follow. And I’m getting to know them much better than I did before and I can see them as an ever-increasingly important resource in my own immediate future too.

**KL:** Well we will definitely make sure to link to that association in the show notes for folks who are interested. Kevin, I just want to thank you so much for your time. This has been really fascinating to hear both about how you were juggling all of your responsibilities, but also a little bit more about your textbook writing.

**KG:** Well thanks. I’ve enjoyed being with you.

**KL:** Thanks also to our listeners for joining us for this week’s episode of *Research in Action*. I’m Katie Linder and we’ll be back next week with a new episode.

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