

‘Round About Campus Episode Transcript
About Editing a Magazine with Roman Christiaens (Season 2, Episode 1)

Alex: I'm Alex.

Z: And I'm Z. And this is the ‘Round About Campus podcast bringing our scholarly magazine to your ears.

Alex: It's officially season two of the ‘Round About Campus podcast. This season, we're taking listeners behind the scenes of the *About Campus* magazine as we chat with people who are doing the work of the magazine and talking to them about their educational practices. In essence, we're taking you backstage to talk about the publishing and praxis of those who work on the magazine. We've also done some work to revise the format of the pod based on lessons we've learned from our first season.

Z: You can say—get ready for the editor's joke here—that we've given ourselves a revise and resubmit. For today's episode, we're bringing you Roman Christiaens who will be coming into the recording booth. Roman serves as the managing editor of *About Campus*.

Alex: And this conversation isn't just about Roman, but you too Z. I get to play a conversation guide today as we talk to both of you about what it means to be an editor for you, a managing editor for Roman, and the ways Roman thinks about scholarly praxis.

Z: What a way to kick off season two. We made it. We did it. We're here.

Alex: I'm pretty excited.

Z: So before we get to Roman, though, we always start an episode of ‘Round About Campus with a segment we call “Take a Round”, where we each take a turn talking about something we love. Alex, for today's episode, take a round to talk about one of your favorite teachers, and feel free to take teacher in the broadest meaning.

Alex: One of my favorite teachers, who was the person, I think, who helped solidify that I would want to do teaching in some form in my life. I was sort of the kid who always wanted to be a teacher growing up and then got to college, and I was like, oh, I can do this thing called Student Affairs. Cool. But the person who really inspired me to become a teacher is my third grade teacher, Mrs. Ferrell. Mrs. Ferrell was the advisor of the recycling club on campus. She was also sort of like, this awesome, sort of like...I think she was, like, the first person in my life who identified as a feminist, and was like, active in the belief that we could change the world if we really wanted to change it. And so she would often be really encouraging of me and so many other people to think critically, to think boldly and to, really just, like, affect change in meaningful ways. And I always think about her often, when I hear about people being like, oh, we can't do anything. We are powerless. We don't have agency to do things. Like Mrs. Ferrell taught me I have agency back in, like third or fourth grade to us folks, like, we have agency, you know. So I would say Mrs. Ferrell for sure. Z, what about you? What about, take a round about one of your favorite teachers.

Z: Oh, gosh. If we're thinking of formal educational environments, I would say my fifth grade teacher, Mr. Tuller. Mr. Tuller is someone who really encouraged my love of writing. I remember having, like, having other kids in my class over to my house during the summer vacation to...we all would write stories together during the day, and then we would get together and share our stories. And it was like a, it was like a cute little writer's retreat before I knew what writer's retreats were. So that was, I think that was really powerful and meaningful for me in ways that I didn't even really fully understand until, lo and behold, writing is a mainstay of my job right now.

And I think too, I never miss an opportunity with these sorts of questions to talk about my mother. My mom, Nancy, who passed away a number of years ago, has always been, you know, not only one of my greatest, but definitely one of my favorite teachers. She, I think, is still teaching me, right, from the other realm. There are many times when I kind of have moments of reflection where I'm thinking about things. I'm like, oh, yeah, this is exactly what my mother would be telling me right now, because she's told that to me in the past and she's telling it to me again, right. So, yeah, she's taught me a lot about slowing down, about thinking differently about my life, about holding on to my values, about love and connection and relationship. So there's, yeah, no one, no one who can or will ever kind of, be kind of...will take that mantle away from her. She is my absolute favorite teacher of all time.

Alex: I love the way I continue to learn about your mom through you.

Z: Yeah. Yeah, she's always around, you know? So, yeah.

Alex: Yeah.

Z: Anyway...

[Crossover talk]

Alex: In the best of ways.

Z: Yes. Absolutely. All right. So now that we have had that conversation, I'm ready to dip into season two. What about you Alex?

Alex: I'm ready.

Z: All right. Let's do it. We'll get out of the way and get into our conversation with Roman.

[Musical interlude]

Alex: Today we are talking with Roman about editing the *About Campus* magazine. Roman is a fourth year doctoral candidate in the Center for the Study of Higher Education at the University of Arizona whose research focuses on examining diversity, equity and inclusion efforts in higher education using critical frameworks around race, gender, space, and sexuality. Roman is

an educator committed to anti-racism and decentering whiteness in education and queer and trans equity in their work, which I can link and retweet as I've seen Roman do some really awesome work in our field. Roman also serves as the Internal Relations Director with the Consortium of Higher Education, LGBT Resource Professionals. Roman, welcome to the *About Campus* podcast.

Roman: Thanks for having me, y'all.

Alex: We are really excited to have you here. And I'm really excited to talk to both of you because I want to start this conversation by helping people understand some of the language and the meaning behind that language related to publishing, which can, I think, always be like a really intimidating, weird black box kind of process. So let's start with you, Z. What exactly is the role of an executive editor and what does that look like for you specifically with *About Campus*?

Z: Yeah, it's such a great question. The quick answer that I often give is that I am the person that oversees kind of day to day operations of the magazine. Effectively what that means, though, is a lot of communication back and forth between me and the editorial teams, me and authors, me and the production folks at Sage Publishing, who publishes the magazine. It also means having ongoing regular weekly meetings with my fantastic managing editor, Roman, as we think about, dividing and making sure that we're attending to moving manuscripts through the review process. So whenever someone submits a manuscript, it comes into our inbox, there's, you know, a fancy online kind of submission portal. And we move those publications all the way through a review process. There's a desk review. There's a review by members of our editorial boards, and we kind of do all of that communication from the start all the way to the end. The other thing that is important to note, I think, and this is, I think, maybe multiple editors do this. It's not just *About Campus*, but I think one of the things that's really important is that we are excited about working with authors. even if submissions don't fully get accepted by *About Campus* and show up in the pages of *About Campus*. So we try our best. And I work with our fantastic editorial boards to do really developmental reviewing, and thinking about how we can encourage and promote people's writing and thinking. So that even if their pieces don't get accepted into *About Campus*, they can keep on refining and revising and thinking about their ideas in more complex and nuanced ways to then submit and share in different sorts of venues. Yeah, that's a little bit about what I do on the day to day.

Alex: Yeah, I appreciate that because I think people hear the word editor and often think of like line editing or like copy editing, and it's really about seeing the direction the, the sort of manager of all the journals, logistics, but also sort of trying to cultivate a particular set of voices in the field, too. I think.

So, Roman, I served as a managing editor for the *Journal of Cultural Development* when I was a PhD student. So I really get what the role is, and I feel like this is a role that, when we talk about editors, people not knowing what editors are, I feel like managing editors is an even smaller sliver of understanding. So can you explain to listeners what your role is as a managing editor of *About Campus*, and maybe also talk a little bit about the lifecycle of a manuscript?

Roman: Yeah. So, well, in one way, I'm the second in command, and that can look a lot of different ways. But I would say I kind of see my role as managing editor as somewhat being this bridge between an author, their work and the publishing process. And I really take it on in my role to kind of help demystify the publishing process for authors, you know. To echo what Z was saying, I think our magazine is really committed to kind of highlighting important work that enriches student learning experience that may or may not always be visible or have a public audience. So I'm often thinking about the practitioners in this field doing transformative work who may not see themselves as writers, as the audience that I think about in my work and in my role. And really providing opportunities for them to see themselves as potential and future contributors to the magazine. So some of the ways that I'm doing that is ensuring that the communication about the magazine and the submission process are transparent and accessible, connecting with new authors and contributors, whether that's through open office hours or connections at conferences or preexisting relationships I have with practitioners in the field and providing feedback to authors and really helping them to kind of find their voice and strengthen their writing.

When it comes to the life cycle of a manuscript, you know, I'm going to say some things that are similar to what Z shared. But there's first that spark of the idea for the writing, which, you know, may or may not have been inspired by someone's experience on campus. Perhaps a previous work in the magazine inspired this idea or even an informal conversation with an editor or the board. And through that spark of an idea, through writing of it and the submission of the manuscript, then Z and I assign two reviewers to each piece, and we really try to balance all of our reviews in that we're often ensuring younger voices. So we have a Graduate and New Professionals Board. So at least one voice from that board is a part of our review process as kind of a way of balancing different levels of experience in the field. Once reviewers have submitted their feedback, then it goes to me, and I really have the chance to look over the manuscript directly and make an informed decision based on reviewers comments about whether or not we move the piece forward. So I'm thinking about, you know, does the piece align with what we call our aims and scope? Does it really center the author's own kind of story and experience, and does it translate to a wider scope beyond a singular experience or singular program for our readership? Should that piece move forward, there's often 1 or 2 rounds of revisions before we finalize it for production and publication. And at that point, it kind of becomes part of our warehouse of articles from which we choose from when we select feature issues, which can take several months. And when we're slating an article for one of our issues where we're trying to find some connecting thread or some theme to really bring all those articles together, and that will kind of determine when it comes out.

Alex: I love that. Thank you for that, I think, a really good succinct overview of what the managing editor is, and I really appreciate the idea of thinking of the managing editor role as a bridge. Because I think that when Deb Liddell was my editor for JCSD and who I worked with there, I think sometimes people would be afraid to talk to Deb just because editor was after her name. And people would sometimes ask me informally at conferences, well, do you think I should submit this here? I don't, I don't know if it's like good. And I was like, no, of course, like do it. Like, I think it would be really cool for you to submit to this place. And so I, again, really like the bridge metaphor a lot.

So Z, when you think about your term as editor, I mean, I remember when you were applying. This to me was such an exciting thing because both of your sort of relational connections to *About Campus* but also your personal and professional connections to *About Campus* in your time as an educator...what do you hope to bring or continue to bring to the magazine during your term?

Z: Yeah, yeah, I appreciate you mentioning, yeah, the multiple different connections. I was really excited about the opportunity that *About Campus* provides. I think first of all, it's a unique space. It's a very highly circulated and very widely read magazine. And, I know that I continue to do this now as an educator, have done for years even when I was a practitioner. And I think many people also do this is that they read the magazine cover to cover. So it really is functioning as a magazine. And so when Roman talks about how we stitch pieces together, we really are looking at what are some common threads that we can pull and to create an experience with the magazine, which I think is a really exciting kind of thing to do in a scholarly arena. In terms of things I hope to bring or continue, I mean, I think the past year, has been one where Roman and I and our Board of Contributors have really been looking at the current state of the magazine and thinking about what are some opportunities that we can take to clarify what the magazine is about, and where we want to move forward. I mean, we're building on a pretty impressive legacy, right. So, Alex, you mentioned my professional and personal connections to the magazine. Also, obviously, I'm a student of Marcia Baxter Magolda's, who was a previous executive editor of the magazine. So that's one of those connections. So it's not like we're building from scratch here. But last year, you know, Roman and I were realizing like, oh, gosh, we need to write an aims and scope statement, and we probably need to refresh the website. So these are things that I think we were doing to kind of think about how to just make more public what we do, so that folks could have a clear understanding when they were looking to submit. This podcast is another idea that has come to fruition that I'm very excited about, and thankful for all your amazing leadership on, Alex.

In terms of maybe forward, like looking forward into the next, four years, I guess, of my editorial term. I'm excited about bringing in some special issues to the magazine. So we'll, in our next episode, be talking with two coeditors of a special issue. So I'm excited about doing some of that work. I'm also excited to do some of the connection and relationship building that Roman is talking about. I think that, you know, the reality of publishing is a little mystifying, and I would say it's unnecessarily mystifying. So I think there are ways that we can engage with potential authors and readers and audience members to really encourage them to think about things: oh, you too could publish something in this magazine, right? So I think about things like Roman has office hours weekly, that we want to continue to kind of highlight and think about ways that we can connect with potential authors. This past year at ACPA, we started giving out cards with a QR code, talking about: oh, hey, think about turning your presentation into a publication. And we also talked to people about the various different submission types. So I think a lot of it is about broadening the base of who even sees themselves as a potential author, and really thinking about how we can continue to stretch and encourage our readers to think more expansively about the work of student growth, learning and development, which is what the magazine is all about.

Alex: I appreciate both of your efforts to not only demystify the process, but continue to evolve the ways we think about the magazine's role in the field. And continue to think about its effects on the field. So, all right, we've talked a lot about the magazine so far, but I really want to think about praxis some more now.

Roman, you've previously worked full time as a practitioner, and I always am like, it's always a weird trend to be like you're not a practitioner anymore because I feel like you always have the mindset of a practitioner when you've worked as a practitioner full time. But tell me about the foundation you work from when thinking about doing the work of student affairs in higher education. Are there particular thinkers, frameworks, texts you often come back to? And maybe perhaps this is a place to plug a *Journal of Diversity in Higher Education* piece you recently published?

Roman: Thank you for that question and invitation. When I initially knew this question was coming, I think there was an inclination to want to talk about perhaps more traditional or foundational student affairs texts or work. But to be quite honest, I often go back to the work of this collective called [Against Equality](#) as really the thing that inspired me to do student affairs. So Against Equality was this collective of queer and trans thinkers, activists and artists who wrote this small series of books really critiquing this idea that LGBTQ+ inclusion had to be the only way towards queer and trans justice. So what the books talked about was integration into marriage, the military and the criminal justice system, primarily through hate crime legislation. And I actually was inspired by this book in undergrad. It was part of when I was coming to my queer self, I was reading all things gay. I found this book and inspired me to create and pull together this panel called "What's Wrong with the Gay Rights Movement?" And that panel was a huge success, and it remained such a point of pride because not only was I bringing in local activists to my alma mater, but the eminent [Dean Spade](#), who teaches at my alma mater, Seattle University, was a part of that panel. And it was actually part of my culminating project for my second year in the NASPA Undergraduate Fellows program or NUFP, for short. So that panel really put me on the path of Student Affairs, inspired by the work of Against Equality. And when I think about student affairs and higher education, I think in my own praxis, it really emphasized for me the role of critical education in our field, the power of student programs and organizing, and how powerful it can be, particularly when it's nurtured by passionate mentors.

And so I'm always bringing this ethic of problematizing the things and the ideas we hold on to in our movements towards justice. We can't assume there's only one way of doing justice work in higher education. We have to continually be holding ourselves accountable and to borrow from the [work of Leigh Patel](#), answerable to our work. And even if that means questioning the very things we cherish that drive our passion in the field. And part of that questioning for me is also a way of investing in vision and dreaming beyond our social structures. And in recent years, thanks Alex, for that nudge. I've really been writing and thinking about this thing called transfeminism, and it's been really integral to my own praxis and my own ethic, and I'm drawn to the thinking and writing of particularly transfemmes and transwomen of color thinking here, [Emi Koyama, the author of the Transfeminist Manifesto](#), Tourmaline, Miss Major, who talk about trans feminism and really encourage us to always be thinking about transfemme community and freedom dreaming as necessary methods of both survival but also envisioning a more liberatory world beyond our material conditions. And I'm really indebted to their work,

their activism and brilliance. And I'm also thinking here about the legacies of Marsha P. Johnson and Sylvia Rivera, and the ways in which transfemmes have remained continue to remind us that relationship, beauty, care, interdependence and future visioning must be centered in our efforts towards self self-determination and trans justice. And that thinking and being inspired by their work is what led to that recent publication of mine, which talks about how can one conceptualize what a transfeminist praxis means, particularly as a way to transform their approaches to co-curricular education around diversity, equity and inclusion? And I hope that inspires, that piece will inspire practitioners to kind of think about transfeminism more, which is a critical theory I don't feel like we give enough attention to in the field and kind of practice it in their work.

Alex: One, I love that you're...and I didn't know you're going to say this, but *Against Equality* is one of those, sort of volumes that, yes. And that I often come back to. It is on my bookshelf in my office. Because it's something that always makes me question in the best ways what we're trying to do in terms of the project of inclusion on college campuses. Like what does inclusion mean and do? Do we want people to belong to institutions that can be really harmful at times? Right, like I think about that often. And two, I think, it's just been a real joy to be a witness to your thinking, because I remember when you first presented that paper at the [Association for the Study of Higher Education](#) a few years ago, and to just continue to see it move. I think it's just I know it helps inspire and push my thinking a lot. So I just want to make sure I name that here.

All right. Now I'm going to ask a question that I think often inspires anxiety. And I'm going to, as a PSA for our listeners, you should never ask this question lightly of a doc student. You should always ask this question with care, and it should be like your seventh question, not your first question. So with all that prefacing, talk to us a little bit about what you're thinking about for your dissertation, and what you hope that research can do for the field and practitioners.

Roman: Yes, it does give a little anxiety. And I'm often reminded, especially from my advisor, that it's good practice to be talking about your study, prior to that point in which you officially present your dissertation study and defend it. Connected to kind of what I shared before, particularly around transfeminism, the experience that drove my dissertation study was, prior to the University of Arizona, I was working in an LGBTQ+ resource center doing co-curricular education. So doing a lot of what we call Safe Zone trainings. And while I was doing that work, I found myself very overtapped because I was finding myself in front of so many different audiences of students, staff and faculty discussing the same thing over and over. And while most of the audiences in those trainings were really well intentioned, there was this disconnect between the ways that those participants claim to be about queer and trans justice and the experiences of queer and trans students who I was working with on a daily basis. There was this huge disconnect. What our campus climate survey was saying was very different from what participants in my trainings were saying. So I started to question this thing that I had been a part of since undergrad, this thing called DEI education, particularly outside of the classroom, and wondering if it was really achieving these goals of institutional transformation that we had claim it achieves. And particularly and thinking about my own positionality as being a white DEI educator, I was kind of curious: are white DEI educators, part of fundamentally what needs to be critiqued and challenged within DEI education?

So my study examines the experiences of 15 white DEI educators across the country, investigating their own stories, how they come to the work, how they see their impact and effectiveness in their work, and how their relationship to whiteness mediates challenges, compromises their work. And I found that many of my participants, if not all of them, are pretty intentional and thoughtful about their approach to the work. But there continues to remain aspects of whiteness, whether it's around who they are or even whiteness within the practice of DEI education, that remain unknown, unnamed and uninterrogated. And I think or rather, you know, I hope, as I think a lot of us do when we do this dissertation, what we hope our work does...there's kind of two things that come to mind. First is, I hope it invites DEI practitioners and educators to really ask the hard questions about our work, and to challenge and push back against institutional agendas that not only seek to kind of contain and constrict our work and make it replicable but also position DEI as simply a thing to make universities look good. And I hope that my study kind of inspires DEI educators to really interrogate and think about what are new, innovative—I don't want to use the word innovative because that's co-opted often by institutions—but like, what are new creative and transformational approaches to the work? And secondly, I hope my work has a specific impact on those of us in the field who consider ourselves, quote unquote, good white people, especially white people engaged in DEI work, whether that's informally or formally on their college campuses. Because I think too often we rely on this cover of good whiteness to kind of shield us from accountability and to say we're not the problem. Other white people or those who aren't the choir are the problem. But whiteness, as I understand it, but as scholars of color continue to tell us, exists within the very bones of higher education. Like we can't escape it. So if you are invested in DEI work and you see yourself as a good white person, how are you continuing to interrogate what that means and seeking new ways of justice work in coalition with people of color, and not being complicit and not just being comfortable that this worked one way, and I'm going to keep doing that. And I think that's particularly important to not remain in that complicity or comfort, considering the landscape of DEI writ large for higher education. So those are some of the things about my study and kind of the two audiences and hopes that I hope my study achieves or reaches.

Alex: Yeah, casual. I mean, like, you know, just thinking in really awesome ways. I think when I, I mean, I love this work and I'm really excited to see what you find and write up and deliver to the field. I think that it's also in line with a set of scholars who are trying to not only interrogate what whiteness is because I think we can sort of safely say that, you know, you have the [Janet Helms](#) of the world that are really interested in sort of white identity and like how white people thought about themselves. But I think, you know, I think about this work in line with someone like [Melvin Whitehead](#), who is really interested in thinking about what is whiteness doing and what are we doing about it? That is much different than the whiteness scholarship we've had prior, yeah I would say.

Z: Shout out to a friend of the pod, Board of Contributors for *About Campus*, [Melvin Whitehead](#).

Alex: So Roman, as you are well aware, perhaps I could say the second most well aware, *About Campus* is focused on the connections between scholarship and practice to enhance the everyday work of student affairs and higher education professionals. What are two pieces that

you would recommend for our audience to think about their practice in the field? And you can think broadly.

Roman: I know this question is coming, and it's hard to choose two, and it probably is very tacky...but there is a piece that Z and I wrote together that I would like to mention, but I don't want it to be the one of two. So I'm going to change and add a third one.

[Crossover talk]

Z and I co-wrote this piece about a really impressive program we did at the University of Arizona called the [Trans Studies and Education Speaker Series](#). And what I loved about the piece and what we showcased is how we kind of challenged this idea that to achieve and work towards trans equity, you just got to bring in a trans speaker. And there's a lot of good writing that kind of challenges the trans speaker model as being problematic. And we talked about the very intentional ways that we facilitated this speaker series that I think really centered, I would argue transfeminism, but like really centered ethics of community and community organizing and activism that aren't always kind of highlighted when we do professional faculty speak speaker series. It's called [Investing in Trans Lives and Education through the Speaker Series Model](#), that was published before we came into our editor roles and just need to emphasize that.

But the two pieces that I want to highlight, the other two, there is this piece by a previous podcast a guest speaker, [D-L Stewart, called It Matters Who Leads Them: Connecting Leadership in Multicultural Affairs to Student Learning and Development](#). And what I like about that piece is it really poses these thought provoking questions about who should be leading DEI units in this work, and why it's important that those of us invest in and working in DEI, especially those of us who are white, like, should be interrogating kind of 'what is your why'? What is your place? What are your values and relationships in this work? It's very much connected to what I look at in my study. And then the other piece that I want to highlight, which might not be, perhaps well known, is called [Rural Students Need Champions by Dani McCauley](#), published in 2020. So I have a lot of pride in coming from a rural background. I grew up in a very small town in Montana, and I'm one of the few in my community who really pursued post-secondary education and has lived a life beyond this small rural setting. And what I like about McCauley's...and so I think it's important that we uplift work on supporting rural students in higher education. And I think there continues to be a lot of scholarship, more and more scholarship around this. But, what I like about McCauley's piece is that it really is a good foundational text for the practitioners who want to understand how does rurality influence student experience, and why is it an important component to consider when you're supporting students? And particularly that piece is talking about how faculty and staff can serve as rural champions. And it's something that I know I wish I had when I had transitioned from a rural high school student to a college student in an urban setting and institution. So that's why I really like McCauley's piece because it speaks to a need that I definitely knew that I had needed in undergrad. And something, I would say, we should be paying more attention to when we're thinking about supporting students across their vast experiences and where they come from.

Alex: Thanks for that. Z, I'm wondering, do you have some recommendations that you'd want to make to the audience as well?

Z: Always, always ready for some recommendations. So, two things. I'm in a 1968 frame of mind these days, right? Been thinking quite a bit about, what's been happening nationally and globally in terms of university protest, and, really thinking about historical legacies and what we can, should, and I would maybe argue, ought to learn from some of those legacies about how the institution moves, how we can move in and through the institution. Various different ways that we can think about the work of resistance, activism and institutional absorption. So, Roman, you mentioned [Leigh Patel](#) earlier when you were answering one of the questions. One of the books that I'm really thinking of is her book, [No Study Without Struggle](#). It's a really powerful read. And I would strongly encourage folks to pick it up if you haven't already. Many people know Leigh's work around qualitative methods and methodologies. Some people know about some of her previous work, thinking about, migration and immigration policies through educational spaces. A lot of people know about her philosophical work. I just really love this book and think it's a must read. Connectedly, I would say that [Roderick Ferguson's The Reorder of Things](#) is another book that just is absolutely fantastic. It is theory heavy, but in a very approachable way, if that makes sense. And I think that it's, again, a way to draw on legacies of the past and thinking about how we move and how we operate and how we come together in this thing that we call the project of the university today.

Alex: Thank you both for those recs. I clearly have a reading list to continue to build. Roman, thank you so much for being with us today. This was a delight of a conversation, and I just want to also give you a big thank you for all the work you do to keep the magazine and this podcast afloat.

Z: A very big thank you.

Roman: Thank you all. This is a joy.

[Music outro]

Alex: The 'Round About podcast is audio engineered by the incredible tech team in the College of Education at the University of Arizona, including Jason Aragón and Erica Lmuth.

Z: Mary Ellen Wade designed our logo. Roman Christiaens helped us pull together the show notes and the transcript. And thanks also to Roman for spending some time with us today and sharing some gorgeous insights. I continue to be really moved by the work that she's doing, the sorts of interventions that she's going to be continuing to draw on and build on and amplify. And it's, you know, exciting to see all the amazing things that she's done as managing editor in the past year and that she'll continue to do in this coming year or two. So I'm very thankful to spend some time with her today. Again, I'm Z, and I'm recording today from the ancestral and current lands of the Tohono O'odham Nation, which is home to the Tohono O'odham and Pascua Yaqui peoples.

Alex: And I'm Alex recording today from the ancestral homelands of the Arapaho, Cheyenne, and Ute nations and peoples.

Z: You can send questions or reflections about this episode to aboutcampusmag@gmail.com, and we'll see you 'round. Get it? 'Round About Campus? We'll see you around for another episode soon. Bye!