



Learning As You Play!

With Barry Joseph

**This interview has been edited for length and clarity.*

Carrie Linden

Hello everyone. I'm Carrie Linden, Communications Manager at Snowbright Studio, and welcome to this game developer interview. I'm joined today by fellow Snowbrighter, Danielle, and we have the pleasure of talking with Barry Joseph, who is the author of the book *Making Dinosaurs Dance*. We are really excited to have you here today.

Would you mind telling everybody a little bit about yourself?

Barry Joseph

Carrie, thank you so much for having me here. It's great to meet you, Danielle, as well. I've spent the last four years running my own consultancy. I help people innovate solutions for learning in a digital age, which in some ways means I help organizations that are focused on education, or learning in general, understand the disruptive potential of what digital means, whether it's about offering ways to engage people online or helping to create the first public four-year bachelor's program in game design at a public university in New York City, or helping a museum create an online tool for educators as a resource to bring gaming type experiences into their classroom.

Another way to think of it, though, is it means I get to do whatever I want. I get to work with clients I want, to work with amazing people, and I get to write books and design games. And I'm really excited today to kind of talk with you about some of the things that I do that overlap with what your audience would be interested in.

Carrie

When we first started looking for people to feature in this issue, Grace was like, "Oh, you've got to check out Barry," and told me a little about *Making Dinosaurs Dance*. I grew up as a really huge fan of natural history museums, and I love that kind of curated space.

I was thinking about how museums have changed over the course of my lifetime. When I was a kid and you went to the Natural History Museum, there were these beautiful exhibits where you could see mounted animals in their natural habitat. But then as my son has gotten older, taking him to natural history museums, and there are these really interactive spaces. I remember the first time I saw one that was deeply interactive. I was in New Zealand, and there was just stuff that you could do and touch and games that could be played and it was just such a different experience from my youth. I'd love to hear your take on that, because I feel like museums have just changed so much from being almost like libraries to being these highly interactive locations now.

Barry

Well, I'm really excited to hear you and your family have had a good experience with museums, not everyone does. Not everyone finds them accessible, and not all are as interactive as you're describing. First, my history in that context; *Making Dinosaurs Dance* is a book I wrote about my six years working at the American Museum of Natural History, that's the natural history museum in New York City. Before that I hadn't worked at museums, but I worked with museums. It was in

the context of after school programs for young people in New York City, young people of color, primarily in low resource communities, and working with those young people and innovating whatever it meant at the time in the digital space, which meant online dialogues at the time, meant geolocate gaming, it meant, video and web-based video game design. It meant that we were doing stuff with young people that some of our peers were interested in, and some of those after school learning spaces were museums. So we started working with the Holocaust Museum in D. C., and [the video game] *Second Life*, and the Noguchi Museum in New York City, and others. One of them being the American Museum of Natural History.

When I moved over there, I was really excited to help them figure out how to bring digital learning in a whole new way into their very robust after school programming [for middle school and high school-aged youth], and that meant not only leveraging the incredible assets that anyone can see who came to the museum, but all the stuff that was behind the scenes. Hundreds of scientists, all the digital tools that they were working with, whether it was scanning items in their study or working collaboratively internationally with online photo tagging tools... how do we bring that to young people?

And so my book is about what we learned working with those young people developing visitor-facing experiences, and often those were game-based. There were games that could be on the website that a teacher could download. It was something that was an app you could download on your phone, or maybe it was a card game you could buy in the store at the end of an exhibit.

So back to your story, Carrie. So what you talked about was growing up and having natural history museums be somewhat passive, I presume, given what you said, and those passive experiences are largely an object behind glass. Something that comes from a cultural background or a scientist found that was biological, that's often a fossil or an animal that's been preserved or represented somehow behind glass, and there's some text to read.

That's kind of the traditional thing, right? And so, that is still the core of what a lot of natural history museums are. At the core, they have collections. But starting some time around the 1960s, we started having something different from natural history museums. We started having science centers. And I didn't really understand that distinction until I started working at a natural history museum. Those are museums that are less about collections and more about phenomena. So if it's not about teaching you about a Kodiak bear, but about gravity... you don't stick gravity in a box, right? You have to create an experience to interact with it, and that created a whole new interactive dynamic. If you go to science centers, or sometimes even museums of science and industry, those tend to be more interactive because they're about explaining phenomena.

We've learned that that's actually not only good for that type of content, it's more engaging for everybody. So natural history museums have been challenged in recent decades to become more engaging, to bring in audiences that have felt excluded or didn't have the literacies that were necessary to understand deep dives into materials that were put behind glass.

The American Museum of Natural History has four floors plus a basement level. I love doing user research, really understanding how people are interacting, with spaces and what their needs are and looking at what they leave behind, and that also means seeing where the opportunities are for them to interact with it. So we did a study for a few months with some graduate students to see, "Can we list every single thing that defined how someone can interact with anything in the museum?"

When was there something for them to look at, like a video or photograph? When was there something to listen to, like an audioscape? When was there text to read? And when could they manipulate something? When were there buttons to push? When could they stand on something and see their weight on Mars? And we found we had one entire floor where there wasn't a single thing someone could do to interact with it. It was all stuff to look at and it's amazing stuff and the stuff you could read around it is fascinating, but there was only one engagement mechanic:



looking and reading. And it was amazing to look at where there was interactivity; it was all bunched together because it was a new building that was opened 15 years ago, and people understood that that was important. When they rebuilt those spaces, they then used those designs.

So it's probably a long way to say that the experience you're talking about, Carrie, you're not alone, and it's something that all museums have been trying to learn how to deal with.

Carrie

I definitely have to say, having taught middle school and done a variety of field trips with 6th, 7th, and 8th grade combo classes, I always really appreciated when museums were interactive or leaned that way, because I might have 7th or 8th graders that are in a 2nd grade reading level and then I've got others that are a post collegiate reading level. Being able to take them to a museum, if it is just visual, sometimes those kids can't interact with it or they have to have a guided tour headset to be able to interact with it and get the most from it.

Whereas the times that we'd go to museums that were more interactive, you'd come back and you'd see so much more engagement and excitement from those kids that had different challenges that were presented to them, but they were able to interact with the same material, in multiple different ways. And so they got a lot out of things that they

wouldn't have gotten out of had it just been a plaque on the wall or a thing that they could read. So, you know, the educator in me also really loves this sort of switch that's been happening because it does make it so much more accessible to many more people.

Barry

That's right. And so to do that kind of design, you're designing experiences. You're designing educational content to support it, materials to support it. It often requires a different practice than museums tend to be used to. That's part of why I wrote my book, *Making Dinosaurs Dance*. In it I used language that we didn't use at the time, but I used afterwards to describe how we use user research, rapid prototyping, public piloting, iterative design, real collaboration with youth and teaming up with both people inside and outside the organization to be able to create the kind of experiences you're talking about.

When you're creating something that is dynamic and there's moving pieces, you're going to have something emerge over time that can't be predicted. You can only experience it by doing it, and you don't want to put all your money into something and then you release it and you find out this part works, that part doesn't, and then you're supposed to move on to the next project and you can't modify it. That's an old design practice, that's not a current design practice.





section on science visualizations, and it doesn't matter what those categories are. Those are very different types of experiences. Those same techniques can be used to work with young people, work with visitors, and have a really strongly informed process... to figure out what that experience is going to be and make sure you have evidence to support what's working and what isn't working to hit your goals.

Current design practices include iteration, where you make something and then you study it to see what works and what doesn't work by getting it outside your head and in the hands of people who had nothing to do with it. And then you take what you can learn from that, and then you design it again, and then you test it again, and you have these iterative loops that you have to go through. And they're informed by user research, understanding who your users are and what their needs are. Not who you think they are or who you want them to be, but using real evidence to support it. And using rapid prototypes! Don't wait until you're done. Work with something as quick as possible that you can get out to people that had some sort of fidelity to some aspect of the experience. Get it actually into the hands of the public, of the potential end-users in the case of museums, right?

Museums historically haven't trusted their audiences. They don't trust them to be able to see something in development and not see it as a final piece. They often don't know how to treat them as partners, to collaborate with them on building that next great thing and bringing them into different stages and knowing how to do that. We're seeing that more and more, and I think some of the experiences you've been having at museums with your family are because we're seeing more and more of those processes.

So my book, *Making Dinosaurs Dance*, starts with that. It's about exploring those areas, user research, rapid prototyping, public piloting, iterative design, and again, working closely with young people and teaming up with people internally and externally to make all sorts of digital engagement in museums. The book talks about guided tours that incorporate digital experiences, different forms of games based learning, mobile augmented reality games. It even talks about XR, AR, VR, 360 videos. There's also a

Carrie

I think it's fascinating because... it's game design. You're right, museums wouldn't necessarily have had a background in it. I mean, Danielle does all of our creation for our digital products, so we're very familiar with that. She'll send me a build to test and it's like a little capsule that I'm running around in. And I'll test it: what works, what doesn't. Even in the TTRPG and board game space, we will have an idea of what we think is going to work, but if you don't get it out to your audience and have them actually test it... you really don't know what actually works and what doesn't.

You might have created a trap in the game or a mechanic that actually isn't getting used the way you intended it to, which can completely derail learning if there's a learning expectation in it. So I think it's great that this book exists because it's game design. And game development is such an interesting thing. You've got to trust the audience because they're going to find the way they're actually going to use the thing. So you have to listen to that feedback, and adapt off of that.

Barry

And the flip side of that is trusting your audience also means learning not to be too arrogant about what we know. It means learning to know how much we don't know. And of course you can't know what you don't know. But we always have to remind ourselves that there's a big body of knowledge that we just don't know, and we can never figure it out on our own, even with our colleagues who are working with us. We can only do it by getting it to the hands of people who are not us and watching what they do.

This is where I started. I was working in after school programs around 2002, and we created one of the first, maybe the first,

after school programs where young people were designing video games around social content. Now that type of game design teaching can be found in many schools, and that program that I founded is still being taught in New York City, and it led in part to the founding of the Games for Change Festival, for those who know it. But that program itself, and working with the amazing folks at GameLab (Peter Lee, Nick Fortugno, and others) I learned along with the students about what game design was.

I took that practice as a design practice into everything I was doing in my youth development work. A few years later, I was fortunate to be in a workshop that was headed by IDEO, which I'd never heard of before, and then I was introduced to user experience design. Then I understood how game design was one way of applying those skill sets. I've always gone back to game design as my mental model for understanding, "You don't know how games can be played until you watch someone else play it."

Danielle Anderson

Absolutely, I can definitely speak from experience there. To continue going on about developing educational games, there's always something that I'm really curious about to hear from people who design these games. One of the challenges of educational games is sometimes the initial pushback of people [saying], "A learning game? I don't want to learn," and sort of how you overcome that initial hesitance or barrier. I know growing up, we had some learning games that were not great, and I know like my generation, sometimes we don't want to even touch it because of that type of bad experience.

Barry

So one of the people I was thinking about when I talked about those who influenced me early on in game design was Eric Zimmerman and also Katie Salen. Eric Zimmerman was one of the co-founders and leads at Game Lab and with Katie Salen, created their seminal—it's now actually two—books of game design. And part of what Eric will often talk about is the false dichotomy between an experience that's educational and an experience that's fun.

First of all, learning is fun if it's well designed. There's nothing inherently trivializing about real world content or social content by putting it into a game unless the game chooses to trivialize it. There was often a concern, especially from older generations, that thought that games meant trivializing... But that's just because game design skills weren't as well known and as well understood as they are today.

Now we understand that if you want to engage someone in something where they're going to be learning something, there's nothing wrong with leading with fun. Engagement is just another way of talking about fun, and that sometimes

things that aren't as fun are still engaging. If you're mapping the educational content to the mechanics, then someone is now going to learn. Because by doing the thing the game is teaching you to do, you're doing the thing that you want someone to learn about around your content area.

When we worked with young people to design science-based games at the American Museum of Natural History, we would always try to figure out... what is the educational content? What are the mechanics? What are the things one does if they're engaged with that science content? Often it was about looking for a cycle, and then creating a game that puts someone in that cycle to move through it. So just by moving through the game, you're getting familiar with what it's like to see inside a system. That's one of the things that games are really good at: showing you a system not from the outside, such as going to an old fashioned museum exhibit and seeing the water cycle printed in a graphic on the wall... but instead, going into that cycle, and being that water that's being transformed as you move through it.

There's a wonderful *Adventure Time* episode that's actually about learning at a natural history museum where they fall into this portal and they become the water cycle. It's this incredible experience that's happening where they're physically being transformed and experiencing it that way, which of course, it's not what museums do, but that's what games can do. Games can give you an experience that's sometimes embodied, that lets you understand a system from the inside out, and then you just have to make that fun... which is not an easy thing to do. That's what game design is about, making it fun. If you've identified what that core experience is from an educational perspective, and you just have someone keep vetting when you make decisions in the game to simulate something... as long as you have those checks in place, you're gonna do well.

"Games can give you an experience that's sometimes embodied, that lets you understand a system from the inside out, and then you just have to make that fun.."

We made a card game about diversifying your microbes in your belly—in your gut—and the card game is about diversifying the cards in your hand. A one to one match. We made a game about trying to pronounce the Latin names of the dinosaurs, and competing with each other to do that. And you're learning how to pronounce the Latin names of the dinosaurs. It's exactly the same thing, right?

Other games are about learning how to observe something. Sometimes in natural history museums, the simple low lift is to say, "Can you find this in the exhibit?" And maybe there's a section just for kids with bigger text with a magnifying glass and it's like, "Can you find this in the background? Or can you find this feature?" and it's about teaching you how to look.

That's one of the core aspects of museum literacy; how, when you're in a museum, do you gain a personal connection with something's meaning and knowledge by just looking at it? Maybe there's a processing question, "Can you find the salmon in the exhibit with the Kodiak bear?" Okay, you found it. "How do you think it got there?" And they're like, "Oh, I have to think about that." It's all part of gamifying the experience. It's all part of mapping the educational mechanic with the player's mechanic in the game.

Carrie

I think the thing that I love about that kind of gamification of education too is... if it's done well, your audience doesn't know that it's happening at the time that it's happening. I remember running, essentially a roleplaying game for the class that I did a takeover for when I was doing my student teaching. It was all about the Age of Sail and they were managing ships and they were managing their inventories... and by the time we got done, the teacher was like, "They know the doldrums, they know the latitudes... They know about trade winds and gyres" and they had learned all this stuff, and I hadn't taught one lesson.

"...The thing that I love about that kind of gamification of education too is... if it's done well, your audience doesn't know that it's happening at the time that it's happening."



We had just played this game that I'd created. I'm like, "Yeah, this is why I love games because I've delivered a month's worth of content that's history and science, and we've just played our way through it," and these kids are spouting off academic language that they've picked up in passing while they've been playing their games. They've been improving their math skills. And at no point was it ever presented as anything other than "we're going to spend the next hour and we're just going to play". And in that playing, they learned. For me, it was like, yeah, this is great because they got it. They know it. And when you actually hit the lesson, they've already been frontloaded with everything, and now it clicks.

Barry

It's an exciting time to be in game design if you care about educational content. The years I was at the American Museum of Natural History, 2012 to 2018, we really saw a sea change during that time. That was the beginning of larger public awareness of the gaming renaissance. *Settlers of Catan* was getting more awareness in other networks. People were starting to become aware that it was one of the best selling games in the country. That it was a different type of game mechanic than *Monopoly* and that other games were copying it. And people started wondering what was happening in that space. But, in that space, it was still really hard to find games with good educational or specifically science content.

There's a magazine that comes out that's a magazine for gaming stores. It kind of lists the catalog of all the games they could buy. They liked what we were doing with games at the museum and they gave us a free copy. It was very rare to see a science game in it back in 2012. By the time I left in 2018, there were multiple games every issue. And now, 2024, there's pages of them. And there's new stuff all the time.

When I was at the museum, we always wanted to bring in a game to teach content, to support something. We're going to teach young people about paleontology? Let's use the card game *Bone Wars*, which teaches about the early history of paleontology and introduces the people who were the main paleontologists. The main people funding them. Some of the dinosaurs that were being collected in the game were ones I could actually see in the hall, and it was about what happened when they had not yet developed ethics in the field. People were literally using dynamite to blow up each other's sites so they could prevent someone else from getting something because they weren't going to get it. It taught all that through just playing this really fun game that we would use in the class...

I'm really excited. We're in a place now where that appreciation has increased, so there's a bigger demand on the consumer side for games like that. And there's more opportunities for game designers to meet these needs and understand the power of combining the really strong educational content with a good game design mechanic.

Danielle

Yeah, it is pretty cool. I know talking with family and friends who have young kids, every time I mentioned that we work with educational games, [they're] always like, "Oh, can I introduce this to my young kids and see if we can combine this sort of learning experience with also having a fun time?" Getting people really excited for that is a nice shift, because I've definitely also had the other side of people be like, "Oh, games? Oh, that's interesting..."

Barry

So what you said, Danielle, you were talking about when you were younger and there were games that were kind of maybe forced educational context... games that weren't really fun. And it isn't to say that you can't lead with educational content, right? *Duolingo* for learning a language is explicitly designed for learning something. You're not picking it up to play a game, you're picking up to learn a language. But it uses the tools of gaming, to create a more effective pedagogy.

So the problem, I think, with the games that were forced on you and many of us when we were young, was not that they didn't have the right balance or that they couldn't lead with education. It's that they didn't really know how to bring in the gaming stuff properly. Instead, it was kind of a bait and switch. It was, "Let's say it's a game so we can get kids engaged," but kids can tell right away if it really is a game or not, and they're forced to do something. It's just actually bad game design. So all we're looking at there is just examples of bad game design, not something inherent in what it means to think about educational content in games.



Carrie

You're right. Both as a student growing up and as a teacher, it would always shock me what games were being used in classrooms. You look at it and you're like, "This is a quiz. This is literally a quiz app. Nothing about this is actually gamified other than you're rewarding somebody for completing the thing."

Barry

So speaking about dinosaurs and speaking about the American Museum of Natural History, now is the time for us to summon Stephen Sondheim. If you don't know who Stephen Sondheim is by name yet, or you're thinking, "Is that the Stephen Sondheim I'm thinking about?" Yep, the one who created *West Side Story*, who created *Sweeney Todd*, *Into the Woods*, and who died just a few years ago. If you only know about Stephen Sondheim as the Broadway legend, probably the most important person in musicals in the 20th century and that's all you know about him, then what you don't know is that he was also a lifelong game designer.

Carrie

I did not know that.

Barry

He designed parlor games, board games, and treasure hunts. He loved making treasure hunts! And the last treasure hunt he designed, I want to say 2013, was at the American Museum of Natural History on the dinosaur floors. So if you ever get to go to a sleepover at the American Museum of Natural History, the fourth floor has all of its lights turned off. The fourth floor is the dinosaur halls. All the dinosaurs. The T-Rex, the Triceratops, the saurischian dinosaurs... and they put on this kind of blue light so you can still see where you're going, but you can barely see it. It's really scary. You're in the dark! They give you little flashlights, and then, to scaffold the experience, [you have] a

book to fill out with some, “Can you find this one? Can you find that one?” But before that, before there were official nights at the museums you could pay for and sleep on the floor, Stephen Sondheim designed his own dinosaur treasure hunt.

What is it that he wanted people to experience? What was the design of it? How could he iterate his puzzles to make sure they could work for hundreds of people with different levels of knowledge and interests? How can you take the content that's right there and then bring that into the experience? It was all about observation. It was all about working on a team. These were his design goals, and he launched a one-time experience for one hour that's a peak experience for the people who are playing it and they will never forget it.

My next book that's coming out—pre orders just started this week—it's called *Matching Minds With Sondheim: The Puzzles and Games of the Broadway Legend*. You can look for it on Amazon or you can go to MatchingMindsWithSondheim.com or the same name on Instagram to see what we've been doing. The book talks about how he used some of the very same techniques that we've been talking about for the past half hour on game design and about designing games around science content that he was doing.

In this case, there was a treasure hunt. Matthew Broderick and Sarah Jessica Parker were the hosts for it, and it was a fundraiser for Friends in Deed, which is... no longer around, unfortunately... but it was an organization that helped people in the performing industries who had health issues. It was a fundraiser for them. And that's what he often did. He had friends who would say, “I have this thing. We're going to gather with some friends in our apartment. We're going to do a big fundraiser. I'm doing a major birthday party for someone who is a dear friend of yours, their 70th [birthday]. Can you make us a scavenger hunt?”

It's been fascinating to go back and see how he could take specific content—we've been talking about science content or educational content—[but] taking the life of his friend who had just turned 70 and working with people who might know her... but wouldn't know the same thing. How do you get them all on the same playing field so everyone has an equal chance of winning? And then setting them loose in a theater, the New York City Center... I think it's about four floors... and people run all over the place trying to find things based on puzzles he would make based on her. And no matter what kind of puzzle you were doing, whether it was a word search or decoding a logic puzzle, it was always deeply about getting to know this one person.

And all of his treasure hunts did that. One of them was for the Edna St. Vincent Millay Foundation. And so the entire treasure hunt was based around Edna, the poet, and the final puzzle was putting all of those final pieces together and unlocking a lock in the gym using a combination where the number was based on her birthday. I think it was five days before the event,

24 - Cozy Companion

he found out they couldn't actually change the combination on the lock... which meant he had to completely redesign the event, with just a few days. All of the final lines of the poems using this complicated double acrostic layout.

So, it's been really fascinating for me to go from thinking about game design and experience design in museums, and thinking about how this remarkable mind—so brilliant as a composer and as a lyricist—was able to apply those also in game design and create remarkable experiences that taught people about something. Whether it's about what they already knew about *A Little Night Music*, about a dear friend of theirs, or about dinosaurs.

Carrie

That's fascinating. I didn't know any of that, so that was really cool to hear. Our time is winding down, but before we go, two things: one is a question we ask everybody that we interview, and that is, what is one thing that you wish the public knew about the game making process?

Barry

Let me think a moment. What do I want people to know about the game making process? Flip sides: One, it's accessible. It is a set of skills anyone can learn. No one is born a game designer. You become a game designer. Some people have maybe aptitudes in one direction or another, but it's a process we all can learn and it can help us no matter where we apply it. Whether it's for game design or something else.

The flip side is: it is laborious. You don't have an idea, build it, and then you're done! Sometimes that's what clients think when they hire me. “We have this idea for a game we wanted. Here it is.” I'm like, “OK, let's wheel that back. You might have a solution to a problem. Let's figure out what the problem is first and see if that's the right solution.” And then it is exhausting working through this iterative process as many times as you can. And it could be exciting. It could be thrilling. It could be heartbreaking. But you have to have that level of commitment if you want to get to the end.

Otherwise you can have a bunch of ideas that aren't going to get you anywhere.

"No one is born a game designer. You become a game designer."

Carrie

I love that. And then the last question is, sort of the flip side of that, what is one piece of advice you wish you had heard before you got into game design?

Barry

I have been so fortunate. I've spent 20 years working in game design. In the first 10 years, I wouldn't even say I was a game designer. I was just working with game designers. And it's such a beautiful world. People in it work really hard to understand something they can't know. How is someone who's going to interact with their game going to have the intended experience or a range of intended experiences? And that experience that they want them to have... it's beautiful, it's supposed to be memorable, it's often social, it should be impactful, and it should often have a kind of magic to it.

We all are trying to bring out the magic. And the community of people who care about that and that's their values... they're amazing. I've worked with indie game developers. I've worked with AAA game developers. I've worked with people who organize communities around games. I've worked with gaming academics. And all I wish I was told was, "Spend more time with them."

Talk to them, be with them, listen to them, be in their presence, share your world and your needs and interests, and just relish it as much as you can, because it's such a special community. And part of what Snowbright is doing is being one of those places, forming one of those communities, and forming one of those entry points for people. And that's why I think part of what you're doing is so valuable. So thank you.

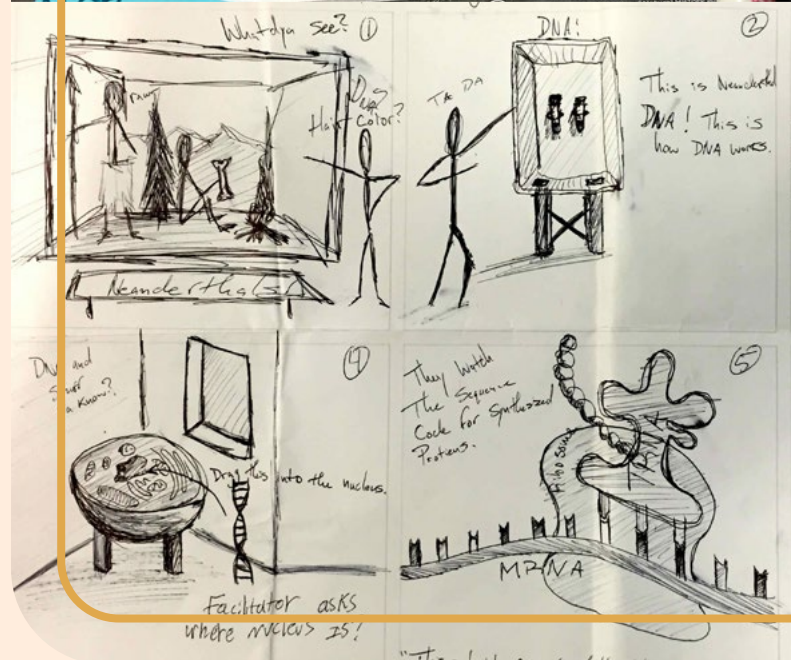
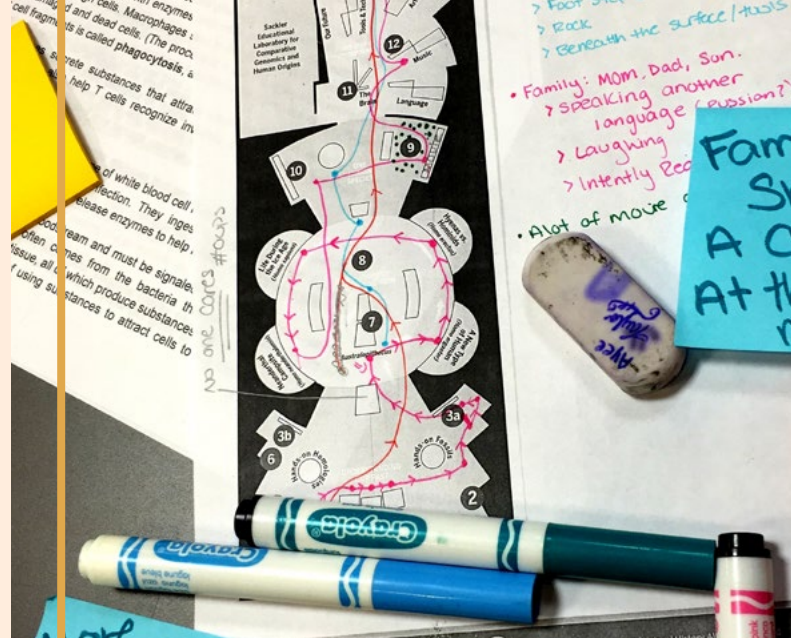
Carrie

Before we go, where can people find you online? What projects are you working on? Where can they find the stuff that you do?

Barry

You can go to Amazon.com and look for my books [under] my name, Barry Joseph. You'll see *Making Dinosaurs Dance*. You'll also see my upcoming book, *Matching Minds with Sondheim*. You can also go to MatchingMindsWithSondheim.com to learn more about that project. What you have not heard me talk about yet is my museum—get ready—the Brooklyn Seltzer Museum.

Go to brooklynseltzermuseum.org to learn about that. It's a real museum. It's in the real Brooklyn. Here where I am in New York City. It is in a real seltzer factory, a fourth generation owned seltzer factory, and you will learn all about seltzer water and its 2400-year history. You will learn how 100 year old glass seltzer siphons are filled, you will get to spray



your own at yourself or your loved ones, and get to have an amazing egg cream. And if you're now thinking, I do not know what an egg cream is... come to the Seltzer Museum, and you'll find out!

Otherwise, you can go to my blog, which I can't explain the title at the moment because we're running out of time, but it's mooshme.org which I started when I was at the museum in 2012. It has become a catch all for all of my work since then. You can also hit me up on LinkedIn. I'm all over.

Carrie

Awesome. This has been a lovely opportunity to talk to you.

Barry

My pleasure. It's great to talk to each of you as well. Thank you.