134. Democratizing Digital Mentorship with Angelica Estevez & Rania Ajami

Angelica Estevez: [00:00:00] I love the process of working with the experts to curate their presentation to be appropriate to middle school of visually impaired children of various ages.

Annalies Corbin: [00:00:13] Welcome to Learning Unboxed, a conversation about teaching, learning, and the future of work. This is Annalies Corbin, Chief Goddess of the PAST Foundation and your host. We hear frequently that the global education system is broken. In fact, we spend billions of dollars trying to fix something that's actually not broken at all, but rather irrelevant. It's obsolete. A hundred years ago, it functioned fine. So, let's talk about how we reimagine, rethink, and redesign our educational system.

Annalies Corbin: [00:00:46] So, welcome to today's episode of Learning Unboxed. We have a super exciting conversation about a really innovative and creative program that links students with professionals and a variety of different spaces. We're going to be talking about a program called Mentor Ship. And joining me today is Rania Ajami. Rania is an award-winning filmmaker and founder of successful, innovative businesses and family entertainment, and through that journey, has created a number of programs that have a lot of acclaim, and award-winning, and great opportunities for students and families. So, Rania, welcome to the program.

Rania Ajami: [00:01:23] Thank you. Thank you so much.

Annalies Corbin: [00:01:25] And joining Rania is Angelica, who, interestingly enough, is an attorney and legal counsel, and part of the fascinating piece of the story as to try to understand sort of how and where she fits into this Mentor Ship program. So, Angelica, welcome to the program.

Angelica Estevez: [00:01:42] Thank you, thank you for having us today.

Annalies Corbin: [00:01:44] So, I want to start just providing a little bit of context for our listeners about this notion of Mentor Ship, and I do also want to stress to everybody who's listening, these are two words, make no mistake. So, these are two capitalized words Mentor and Ship, which is an interactive learning platform that connects children with experts from around the world.

So, think of this as master class for kids, but instead of celebrities, they bring together changemakers, thought leaders, and experts in the areas of survival skills to climate change, to space, artificial intelligence, archeology, which I love, of course, to health and wellbeing, arts, and so much more. And so, ladies, this is an intriguing idea that I suspect right now has a very broad application. So, Rania, why don't you tell us a little bit about how Mentor Ship came to be?

Rania Ajami: [00:02:31] So, before Mentor Ship, I was working on an interactive, immersive experience called Pip's Island, and that really came about with sort of looking at a lot of kids and cities primarily, and seeing how they're overscheduled, how they're always on their iPads, on devices. And that really came about with the sort of need to take kids and allow them to be explorers, to be the heroes of their own journeys.

And I spent seven years building a very new entertainment experience where we blended multi-sensorial sets, gaming, actors, animation, mythology. And we opened in Times Square, 2019. It was a big hit. We had a 15,000 square foot space and really took kids on these hero's journeys where they would go and rescue an island. And unfortunately, as you can guess, because of COVID, we had to shut down that space, and that was a very difficult moment, but it also gave us an opportunity to pivot.

And both Angelica and I also have two young kids, and we started noticing and participating with the whole Zoom school, and we thought, well, what if we could take what we learnt with Pip's Island, which were these expeditions and these journeys, and apply it to journeys of learning, journeys for knowledge, and bringing the world to kids into their homes, into the classroom, and allowing them to experience a different kind of knowledge versus a knowledge that they just get that's very regimented at school or via curriculum. So, really, it was a very natural follow on from Pip's Island to taking this idea of a global explorers club, which we used in Pip's Island to an actual global explorers club for students of today.

Annalies Corbin: [00:04:29] I love everything about this, and I love the pivot and the fact that you were able to grab what you saw students respond so well to from Pip's Island, and say, okay, we can do more with this, we're super creative women here, there's just no question about that. And so, as you sort of think about and make that pivot to be able to take advantage, quite frankly, of a time that was really, really difficult for learners and for fam collectively. So, Angelica, help me understand, so where's your connection in this space? So, it's obvious that the two of you have known each other for some time, I assume long collaborations, but sort of help us understand sort of the work that you've brought into this.

Angelica Estevez: [00:05:09] Yeah, absolutely. It just so happens that at the beginning of the pandemic, I was serving at our school's Parents Association Executive Board, so I felt like we were really in the nuts and bolts of how the school was formed at a time of difficulty. But first and foremost, we were parents. And so, we were sitting at a table with our kids navigating the beginning of e-learning.

And it was really, really clear at that moment that this was an opportunity for some change that perhaps had been necessary for a long period of time, to also bring some innovation into the classroom that the schools had been looking for, had been trying to figure out how to do in a way, and now, necessity meant that they had to embrace the technology that was going to make some of these opportunities possible. And so, we jumped on it.

Annalies Corbin: [00:06:00] Mm-hmm. Wow. And so, let's go back to the connection piece, though, because I just do want to connect the dots for our listeners, right? So, were you previously involved with the Pip's Island work then? Is that sort of where some of those sort of inner intersections sort of came from?

Angelica Estevez: [00:06:17] No, I joined Rania later on after Pip's Island was ready to close. And really, we were navigating a time with our students together as professionals, as parents, as, now, in-home co-teachers, and seeing where things could be made better, and learning from the experiences that Rania had had at her previous work in Pip's Island and learning from my time working within the nuts and bolts of the bureaucratic administration that is a K through 12 school.

Annalies Corbin: [00:06:54] Yeah, which is super, super complex, and that's a conversation that we've had numerous times and many iterations on this program, so we'll definitely sort of dig into a little bit of that as you launched Mentor Ship, because I'd be really curious about how your particular school and school district sort of manage thinking about some of these things.

Because one of the things that we've noticed through the pandemic, in addition to the generalized fatigue that's happened across the entire ecosystem, and that's everything from families, children, and the instructors, the teachers, the school folks collectively, is that there's also, sometimes, been a deep hesitance to grab a hold of innovation outside of just we're going to use technology to do what we've always done. So, we'll circle back around on that, because I think there's probably an intriguing piece of that conversation that took place. So, Rania, share with us then a little bit about what exactly does the Mentor Ship project do? Walk us through how it works.

Rania Ajami: [00:07:47] Absolutely. So, its most fundamental level, it's really about connecting children with experts across many, many different fields. So, when we first began, it was sort of that chicken-egg situation, which is we don't have the experts yet, or how many experts do you need before you have the students? And we really spent a long time looking at the right, very interesting people, and scientists, archeologists working the field, professors, et cetera.

And the idea with Mentor Ship is that we found that schools, they have a lot of subjects that they need to carry out, but the teachers, it's not viable for them to be just sort of specialized in it. So, what we started doing is bringing the experts that we were sort of collecting, and talking to, and curating, and presenting them to different schools, and saying, look, we know you're studying ancient Egypt, we know that climate change is a big subject for you, why don't you bring in this person or that person?

And that's really how it started to kind of evolve. At the same time, as a filmmaker, I was really interested in documenting the different experts, so creating almost portrait pieces or expert documentaries where you could really learn how someone actually became an equine vet, what the steps and what's a day like there. So, spending time with that expert and having these expert-led content pieces and journeys was also very useful and something we would share with schools to say, look, this is some bit of background about the expert before they engage with your students.

But I think, really, the way we see this, the big vision is that we're partnering with schools. It's not a supplement, it's not an addendum, it's a partnership in today's society where the reality is schools are not enough for the next generation. School is great, but there needs to be another form of access to knowledge, and development, and skills, and we are bringing that other very important silo of knowledge.

Annalies Corbin: [00:09:59] Yeah. We see that all the time as well, right? And the reality is the current learners, so our students, they don't learn, or want to get content or knowledge in the way that we did 10 years ago, 20 years ago, 15 years ago. Everything about who we are has changed so much that the way we have to get access to and can get access to—that's the other piece of it, right? We all have a computer in our pocket these days, right? And because of that, the way we think about the acquisition of knowledge really should change. It's one of the things I really love about this.

Rania Ajami: [00:10:37] And one thing, too, that came about is there are just so many jobs now that children are just not aware of other than your bog standard doctor, lawyer, et cetera. For example, my daughter had said to me, and it was one of the ideas that sparked Mentor Ship, she said, I love space so much, but I don't want to be an astronaut, so what can I do to work in space? And there are so many different answers to that question. So, that's also something that Mentor Ship's addressing.

Annalies Corbin: [00:11:06] And I think that's fabulous because that is so true, and we talk about that all the time at PAST as it relates to the different kinds of programming that we do. One of the purposes for that is we want to actually show kids all the different variety of things that are, in fact, possible, because they don't have a clue. And we see all the time when a student will start a program, especially the younger kiddos, when you ask them about this thing, and so maybe they're going to show up to a camp that's about space, what is it that you think the jobs in that are, and they'll give you three or four, right?

By the time they finish the program, however long that happens to be, not only can they rattle off a whole host of potential career opportunities, they've honed in on the thing that they're most interested in at a very specific level, right? No, no, no, no, no, I want to be an engineer that works specifically on the guidance system. Well, that's remarkable to go from, oh, I want to work in space to I want to be this very, very specific thing. That's a huge, huge win, I think, as it relates to recognizing students' knowledge.

Angelica, I want to ask you about the piece about going from the school, and the pandemic, and crisis, and a lot of the shifting that has to happen. And then, how do you sort of level-set, if you will, or prep a school, a community, if you will, to be ready to grab a hold of the opportunities or the content innovations that are coming from something like Mentor Ship and actually embedding it into the day-to-day work with the lift of everything else that's going on in the midst of all this? How do you navigate that conversation internally to make it possible for this kind of innovative programming, not only to come, but hopefully, to become the norm?

Angelica Estevez: [00:12:49] That's a great question. It's a complicated question, because as you probably know much better than we do, academia is super slow to change, and super slow to adapt new processes, and new ways of teaching, and new ways of bringing things into the classroom. One of the silver linings of the last two years has been that schools have been forced to take a leap when it comes to embracing certain things that they weren't ready to do before.

And I do think the conversation begins with what Rania touched on earlier, which is this is a partnership. We put too much on teachers. It is impossible for them to do everything they were doing before and expect it to expand into all of these other new areas and keep pace with the pace of change that we see in our world. And so, I think that emphasizing to schools that you're not making this something that they have to keep up with on their own, that this has to be a partnership with people and industries, people in different professions, different expertise, you cannot possibly imagine that teachers can take this on, on their own, or administrators.

And so, the critical thing is that you're not alone, it's a partnership, and we will help you curate the people that are in these different fields, and have them come to you, and have a partnership with you, and with the teacher, and with the classroom so that you can bring in these new areas of study, maybe go beyond what the curriculum has traditionally been able to offer, and really respond to what students are asking for and needing now.

You don't have to wait for the schools to catch up, you can partner with an institution like Mentor Ship, and bring in those changemakers and those experts from outside. And I think when a school gives it a try and takes that first leap, we find that they come back again and again, because it's just so much simpler than asking them to do all the work themselves, which is just really not a fair ask.

Annalies Corbin: [00:14:52] And engaging for the kids, right? Because I assume, and we'll get into this a little bit, so I'm going to tee up my next question here is, so is it fully interactive? Is it all just pre-recorded? Is there a live inner component to it? So, Rania, help us understand, a school has made this decision, going through a

conversation like Angelica just sort of laid out for us, and said, okay, we're going to take on Mentor Ship. So then, as a teacher or as a school, what can I expect?

Rania Ajami: [00:15:19] It's all live, so either you will opt for, we prefer virtual interactions or Zoom, we're actually looking right now at VR as well, but yes, we want a Zoom engagement. So, I'll give you an example of a particular school. They had a symposium on civic responsibility, so we brought them a wonderful climate activist, Ricardo Galvao, very prominent. He Zoomed in from Brazil, and at the same time, we also brought a New York-based who writes about overcoming bias through storytelling. And they did interactive Zooms, where they would ask questions, the children would respond. The other option, we have schools that say, no, we don't want anything virtual, we want in-person engagements.

So, we've worked with artists, and not just artists, really, experts from all different fields, who come into the school and they either do one-off workshops or they'll do a semester-long engagement based around the project. We've even organized field trips, so we had one school with children with visually impaired. I went and actually spent the day with our equine vet and learned what it's like to look after horses and what the skills there. So, it's as interactive as we can make it. So, yes, it's more a resource that is a supplement to the actual live interactions.

Annalies Corbin: [00:16:51] Mm-hmm. And is this available broadly? Is this global? Is it just in New York, where you are based? What's the access opportunity here for either one of you?

Angelica Estevez: [00:17:04] Well, for in-person experts, need to be near the school, but we're definitely working with schools, not just in New York, but throughout the United States, as well as in the UK. And that's sort of the beauty of where we can use the technology to reach areas of study, because the experts do not have to be based where your school is located in order for you to have a virtual experience with this particular expert. And the schools are all very unique individual communities, so what we're looking for is very different from another school, and that's where we're really able to curate an individual experience based on what a particular school is looking for. And if that means an in-person semester-long workshop or if that means a virtual symposium, that's what we make happen.

Annalies Corbin: [00:17:56] Mm-hmm. I think it's wonderful that you have so much flexibility, that you can find experts willing to play in that space. And one of the things that I think is really interesting is, oftentimes, I think both experts, industry folks, academics, take your pick, and traditional K-12, we have this sort of old school sense, that when we're talking about those types of experiences, it's just a touch more than show and tell, or Career Day, and what you're offering is to say, well, that's fine and great, that moment of exposure, it's fine for kids, but we can do so much more, which is exactly what you're doing.

And that so much more provides an opportunity for engagement, which I love. But having said that and having been in this space myself for so long, sometimes, as that expert, and sometimes, facilitating a whole variety of programming opportunities, one of the things that I know is that not everybody who is an amazing researcher, expert artist, provider of whatever that particular expertise or content is are great with kids or great with interacting. So, I want to know, how do you help the professional side be successful, because if they're not successful, that engagement is a miss? So, what's your process in that space?

Rania Ajami: [00:19:17] Well, that's why we call it curating what we will bring on board. And we interview, we discuss how that person presents. We look at the subject, we look at their sort of willingness. I mean, you have some experts, they're just not interested and it doesn't work, but we really handpick incredible people, I guess, who can learn to or open to presenting to children. And just because of our backgrounds working with schools, like Angelica and also with Pip's Island, we've spent a lot of time figuring out how you keep kids interested.

With Pip's Island, we have to keep them interested for one hour without them being distracted.

So, we apply a lot of those sort of discoveries when we work with our different experts, and you'd actually be surprised, you'd be surprised how many university professors that think, oh, no, I'm not really good with kids, they surprise themselves, they're actually wonderful. And the other way around to a lot of children, they're so bright and they're so sharp that they actually get a lot of maybe university-level some type of subject, so we don't like to also dumb it down for our students.

Annalies Corbin: [00:20:36] Yeah, I love that, and I would agree with you. I think that people collectively underestimate children all the time, right? I tell people that frequently, oh, no, no, no, your kids can do this, give them a really big, hairy, audacious problem, and let them gnaw on it, because they're going to be super creative, because children don't come to problem-solving with the same constraints that adults have. They haven't gone through life.

They haven't gone through their educational journey to understand why the physics of what they're contemplating is not even possible, but that's okay because there's a nugget in what they were thinking about and the way being creative to try to solve something that is, in fact, possible or might be that next great innovation that the experts weren't even thinking about or going down that road, because their creative process, quite frankly, is one that has been trained as opposed to being one that's organic, which is one of the reasons I also love that you've brought the arts in so much, because we know that we really get a lot more about sort of organic experience from a lot of those folks.

Rania Ajami: [00:21:39] Just a specific example, I'm actually married to an academic. My husband's a professor, and he is working on the origins of man. And we were actually in discussion with the school where they're teaching middle-grade students the origins of language, the origin of myth, and he's been asked to go in, where he's working full-on on this book in his own, somewhat, bubble, and now, he's going to go and sort of explain his research and thinking to nine-year-olds and 10-year-olds. So, it's just a sort of example of why we're reaching contact.

Annalies Corbin: [00:22:13] Yeah, absolutely. And I would hope, my other hope in this, and I've seen this frequently as well, is that, oftentimes, when I have the opportunity to interview college students in particular, and one of the things, and as a university professor myself, and I chuckle when I hear this, because I can relate to it, I remember being a student and thinking, oh, my gosh, some of these university professors, they're terrible, right? They have got awesome content knowledge, but they are the worst teachers I have ever had.

And it's really interesting because one of the things that I've seen when we spend time, and I love the fact that this project is curated, because I think that for some of the experts, the journey of participating actually helps them be better at sharing what they do, the science, the research, the whatever that area of expertise is, with a general public, so it becomes digestible. And I think it makes them, as an individual and as an expert, more relatable at the end of the day. Have you experienced that as well with some of these experts?

Angelica Estevez: [00:23:17] I was going to mention, I think that's a wonderful point, and I think that it does really impact the experts, the mentors themselves. We need to work frequently with a school that caters to students with special needs, diversity of special needs, but primarily visually impaired students. Their school is particularly open minded to bringing in all sorts of experts, and I love the process of working with the experts to curate their presentation to be appropriate to middle school of visually impaired children of various ages. And that process with them, of seeing how you make that discussion, that workshop relatable to this group of learners, a different group of learners, is enriching on both ends and really helps the expert to see their work from a completely different perspective.

Annalies Corbin: [00:24:06] Mm-hmm. I just absolutely love that aspect of what you're doing. I think that is fabulous, and it's so desperately needed, and I think, beneficial to everybody who's participating in the process. I am super curious, though, about the curation process itself, I guess, is what I'm trying to get at. So, as an expert then, what are the steps in that journey? Because it doesn't sound like, hey, I'm going to call you up on Tuesday, and on Thursday, you're going to do this thing. It sounds to me like it's much more involved than that to get to the point where you do then, in fact, have this high-quality curated content. So, what's sort of the timing from initial idea to, now, we're ready to roll and sort of those steps of that process?

Rania Ajami: [00:24:54] Well, it really varies, because surprisingly, a lot of experts actually have material that's ready to go for more not specialized audience. So, with those experts, it's much easier. They have the content and it's more about, well, how are you going to present? How can you make it more interactive? With others, it's really all sort of guiding and steering, almost directing their content. So, discussions, we had a discussion with a theater director, a woman who specializes with Greek tragedy.

And at the beginning, she was hesitant to do any kind of presentation, but by working with them, we're like, well, why don't you treat students like actors and make this as if you're actually directing a segment of a Greek tragedy specifically? And so, through that, she said, oh, okay, that's something I can do naturally. I can get them to do voice work and body work, and think of themes. So, it's really a case-by-case basis. Some are more ready to go than others, whereas others is just spending a few sessions, they'll come back to us with their presentation, we give them notes, they practice with us, we give them more notes, so it really varies.

Annalies Corbin: [00:26:11] It's really, really an interesting process, and one that I would imagine from a sort of scheduling, and time, energy, and effort, since there's so much variability, could be super complex, and at the same time, super interesting, because every experience that you have in terms of crafting this is going to be different as well. And I think that's really, actually kind of interesting. So, I'm curious about the flip side of all of this then.

So, what is the expectation or the experience of the teacher? So, I guess, Angelica, I'm really wondering about, is there prep for the teacher? Is this content is going to come in? Is there professional development that goes on in terms of how best to use this? Are there sort of after activities or ancillaries if I want to go further in all of this? So, from the sort of teaching perspective, what is that experience like?

Angelica Estevez: [00:27:01] So, again, it tends to be very individual based on what the school is requesting and what the teacher requests for. Sometimes, it is very much an involved partnership with the teacher and the particular expert to plan an entire art course for this group of students. Over the course of this week, this is what we're doing with the project, and they're back and forth in meetings with the teacher and the particular mentor in order to create this course for this group of students.

So, sometimes, it is very, very much involved, and sometimes, teachers are looking for us to find somebody to help them grow their curriculum. A lot of schools are looking to expand the traditional curriculum beyond, in the case of history, a Eurocentric focus. So, they want to be able to do that. Can you find someone that is an expert on the Qin and Han dynasties so that we can add this unit and work with them so that our sixth grade curriculum goes beyond what it did last year?

So, very individual with the teacher, if they want that level of interaction with the expert, they can have it. If they just want someone to come in and speak where they cannot on a particular expertise or expose students to the possibility of a different kind of, we can do that, too. So, often, you find it somewhere in between, but it is often an opportunity for the teachers to learn from the expert where they can go in a particular area.

Annalies Corbin: [00:28:34] Yeah, absolutely. And that's been my experience as well. You sort of get a wide range of assets and needs because some teachers are going to be super comfortable grabbing this. And, oh, my gosh, I can do so much with this, and others are like, okay, wait, what? That's not my pacing guide. How do I, and everything in between. So, that makes sense to me. So, I do want to, as we sort of think about wrapping up the conversation here, a couple of questions that I know that our listeners are thinking about.

And one of them is, how on earth is this thing funded? How does this work in terms of a school getting access to it? And because there's a lot of work on the front end, curating this content, that's a tremendous amount of time, effort, and energy, and depending on sort of what the production side of it is, so how does all of that work? How have you been able to do this? Is this a for-profit company that is then a fee-for-service for content back to schools or how does all of that work?

Rania Ajami: [00:29:30] So, for now, a lot of sweat equity.

Annalies Corbin: [00:29:36] Yeah, passion projects are always like that, right?

Rania Ajami: [00:29:38] Yeah, it is a for-profit company and something we do discuss a lot as a team is, how do we scale this? It's all great now, we're learning, it's a holistic growth, we're discovering what schools want, but with time, we do want to have a platform that we're not maybe so hands-on, but scalable, where you can, sort of as a school, not have to go through Angelica, me, and our other two colleagues, but, oh, I can go to the website, I can book, I know what I'm getting, the experts has their own profile, they have their own videos, so that is something we want to get to. But right now, we're in that phase of, let's just figure out, what are the needs?

Let's build our sort of library of experts, like let's just see what—because we are starting to see patterns and things that can be made into a more scalable model. And we haven't gone out for funding. A big lesson I learned with my previous company at Pip's Island was don't go out for funding unless you really need it, and that was very difficult. So, for now, we are very passionate about Mentor Ship. We love what we're doing. We are finding that schools are willing to pay for the engagement, which is great for us for now. So, until we reach that point where we absolutely want to build the tech piece, we're using this to really grow naturally than as we compose some way.

Annalies Corbin: [00:31:11] Yeah. No, that makes sense, because the reality is, and I just want to be sure that we're really clear, full transparency, schools do, in fact, have funds to purchase and buy content and curriculum all the time. And this falls well within, and depending on that kind of school and the space where you are, it's an opportunity, as a whole variety of funds, both federal and state funds, to bring programs like this into your school. It's very doable. So, that's wonderful. Thank you for that.

Rania Ajami: [00:31:39] Just one more piece. The content, because we haven't spoken much about it, the video, that's another revenue stream that we are looking to develop, because there is a hunger and a need for really good content. And like the curiosity streams, National Geographics, we feel we've cornered a more niche expert-led documentaries versus more high level. So, that's something, too, that we are very excited about.

Annalies Corbin: [00:32:03] Yeah, absolutely. That's wonderful. So, I want to sort of end the conversation, you made a reference to the potential for VR experiences and things, so my question is, what's next for Mentor Ship? What are you working on right now as part of this bigger ecosystem that just gets you both jazzed? What are you excited about?

Angelica Estevez: [00:32:28] For me, I think the future is embracing the technology. And you mentioned at the beginning of the conversation, Annalies, how our children are interested in receiving information and learning through different channels that we'll be able to meet. And I think in prior years, that sparked fear in most parents. But I think at this point, all of us recognize that they are digital natives and their comfort zone for existing in this world is not the same as ours.

And it can be an opportunity to really reach kids at their level where they want to be in those where they want to be. So, definitely looking into virtual reality experiences for the kids in ways that would bring them places that they cannot be physically. And even thinking the buzz word of the moment, thinking about metaverse, and where can these students interact with these experts in a virtual world?

Annalies Corbin: [00:33:31] Absolutely. Rania, what about for you?

Rania Ajami: [00:33:34] Yeah, I think absolutely exactly what Angelica said, and we are actively looking at how do we take the content, take our experts into a metaverse-like environment. And we are looking at one project, it's called the Metropolis Project that I've involved with, where we would bring the Mentor Ship world or building to that metropolis and offer a way for people to access in a sort of decentralized access to knowledge. And that's something we're excited. So, really looking at trends and looking how we can take a very old world concept, apprenticeship, to a very new 21st century technological ecosystem.

Annalies Corbin: [00:34:16] Yeah, it's all about being able to modify that application at the end of the day. So, absolutely and it's so wonderful. I want to thank both of you ladies for making time today to have this conversation with us, but most importantly, I want to thank you for the work that you're doing, because it's really exciting. It's super cool from a variety of different perspectives, and I think that if we could just get more of our schools and communities to say, we're not going back, we're going forward, and going forward is all about the way we engage with students and the way that we ensure that the content that we believe they so desperately need to move forward is not just of the highest quality, but it's engaging enough to keep the kids coming back. So, thank you both for what you do.

Angelica Estevez: [00:35:03] Thank you.

Rania Ajami: [00:35:03] Thank you so much for having us.

Annalies Corbin: [00:35:05] Absolutely.

Angelica Estevez: [00:35:06] Continuing the conversation.

Annalies Corbin: [00:35:08] Absolutely. Thank you so much.

Rania Ajami: [00:35:10] Thank you. Take care.

Annalies Corbin: [00:35:11] Yeah.

Thank you for joining us for Learning Unboxed, a conversation about teaching, learning, and the future of work. I want to thank my guests and encourage you all to be part of the conversation. Meet me on social media @AnnaliesCorbin, and join me next time as we stand up, step back, and lean in to reimagine education.