

**Buffy:** This is Starting Somewhere, and I'm Buffy Gorilla. During the making of Starting Somewhere, we've spoken to some fantastic people, but we weren't able to include all of the wise words that they had to say. So we're releasing a series of bonus episodes of Starting Somewhere. In this bonus episode, you'll hear from Amalia Illgner. Amalia is a freelance journalist working in London. Amalia had an internship at Monocle, which by a lot of people's standards would be considered a dream internship. Monocle is a pretty aspirational magazine. But for Amalia, it soon became apparent that the aspirational nature of Monocle did not stretch to their internship programme. Amalia decided to take Monocle to court and attempt to shine a light in unfair internship practises that are happening in the UK and around the world. Here is Amalia's full interview, which I think you'll find really enlightening and will make you stop and consider, one, how you think of your internship, and two, how companies treat their interns.

Could you tell me a little bit about yourself, Amalia? What did you study and where did you study, and where did you study?

**Amalia:** Well, actually, I'm from Sydney, Australia, and I originally studied a BA in communications about ten years ago. And I came to England and thought I'd live and work for six months, come back, but I stayed for ten years. And I worked as an advertising copywriter in a bunch of massive agencies but changed my careers in 2015, and I did a Master's in journalism at Goldsmith's University, which is pretty well regarded. It was excellent. So it was a year's programme studying all aspects of print and online journalism, just not broadcast. And since graduating in 2016, I worked in a bunch of newspapers and magazines in London.

**Buffy:** When you looked for your internship at Monocle, how did you come across it?

**Amalia:** I sort of read Monocle on and off since it launched about 11 years ago. I wasn't a subscriber or anything, but I was aware of it and its mix of global affairs and fashion and style. And a friend of mine who was on my Master's programme had done the internship, and she had completed the two months and they kept her on as a freelancer. So she did some proofreading and fact-checking and did a couple of their podcasts. And she said it was a really good experience. And we sort of meet up, all of the people in my class, and exchange stories, so she gave it a big thumbs up. So that's what made me apply. I hadn't seen it advertised, really. Yes. It was basically on her recommendation.

**Buffy:** And what was the application and interview process like for you?

**Amalia:** I sent a CV and a cover letter. They didn't ask me to do anything beyond that. I didn't hear back for about, I think it was about two months. So I figured I didn't get it, which I thought was a bit weird because a friend of mine who had recommended it to me, she also recommended me to them. So I was like ah. But then I heard back two months later from the managing editor to come in for an interview, and it was a pretty lengthy interview, actually. It was probably about an hour, and I had to give examples of my work, not written story ideas, but verbal ideas. And they took me through this process of what the internship would entail, and that was this roster of a mix of shifts. So there'd be a morning shift from 5:30 AM til 2:00, a day shift from

9:00 until 6:00, and then an evening shift that went from 2:30 to 11:00, and was I up for working these odd hours.

And then they told me all about the duties that I would do, a lot of proofreading, a lot of fact-checking, but I'd also be invited to the morning conferences and be able to contribute and sort of act as a support to the producers and researchers. The takeaway was really you will get out of this what you put in. So if you just do the bare minimum of tasks, that's up to you. But a lot of people that we hire actually come through the internship, so the onus is on you to pitch ideas, and get stuck in, and go the extra mile because that's the way that you'll stand out. And so that all sounded fine.

But then he said we pay expenses only, a little bit above expenses. And I wasn't 100% sure what that meant. And I think had I been 20 years old and at my first internship, I probably would've been a little bit scared to ask. But I just basically, said what does that mean? And that's when he said it was 30 pounds a day. And I must say I kind of-

Buffy: Did you guffaw?

Amalia: I kind of caught my breath a little bit. I went back to the ad and at the very end, it said expenses are covered. So I kind of had a vague idea, but I didn't think it would be that. But having listened to what he said and how much it would be a potential springboard to regular freelance work for them. And they're quite well-known to pay well for freelance works. Their rate is 80P a word, which is very good-

Buffy: Great, yeah.

Amalia: ... compared to a lot of other newspapers and magazines. So I kind of just said thank you. They didn't offer me the role straight away. They said, "Thank you, we're seeing a lot of other people. We'll be in touch." And so I didn't have to make a decision then and there. So I came home and thought about it a little bit. But seeing that my friend had such a great experience there, and I was already freelancing for The Economist. So I had done a paid internship at The Economist previously and was a regular contributor as a result of that. So I kind of figured well, maybe it'll be another magazine that I can add to my freelance roster. It would be a good investment, and my husband was like well, you know the money didn't really make a massive difference, whether it was 30 pounds or 60 pounds. He said it was fine. So when they offered it to me, I was like okay well, that's the deal. And it's only two months, and if I pitch lots of story ideas they'll keep me on as a freelancer, and that's all cool.

Buffy: Was there any point that you thought I'm worth more than 30 pounds a day?

Amalia: Yeah, of course, instantly. But the thing is that having gone and done a Master's in journalism, I'd studied with a bunch of other students. The common theme for all of us since graduating is doing internships. Everyone's done at least two or three. I think there's one girl that went straight into the Press Association. It's pretty standard for journalism in London to do internships. And a lot of them are actually completely unpaid, as in they don't even pay any expenses. So part of me was like well if you're using my skills that I've worked at for the last ten years, I can proofread really well, I've been working as a copywriter. But then, on the other hand, it's like

I'm new as a journalist, so I really am fairly unproven. It sort of felt like it was a paying your dues kind of rite of passage. The thing is, it's just like everyone was doing it. So I didn't feel like I had any right to be special or to bypass that almost mandatory expectation that, that's sort of what you have to do.

But yeah, there was part of me that was like how is this sustainable. A lot of people in my course would've loved to have done the Monocle internship. One guy, in particular, was like, "Oh my God, that sound awesome, but I'm working at London Eye for just above minimum wage. There's just no way I could do that." And he's a really talented guy. He can edit his own video, he speaks fluent French, Monocle is very global. He would have really benefited from it, but he couldn't do it. So I was sort of thinking hang on, literally I can only do this because I've got a partner that has a good income. So I was a little bit kind of hm. But I did it anyway, and so it was just really in the first week or two that I really started to question the legitimacy of that choice. Because once I started, it was really clear that it wasn't an internship as anyone would understand it.

It was essentially, a job. I had a vital role of booking guests and bringing them into the studio on time and calling live correspondents on-air. There was no other person who was doing that. It wasn't like I was being trained next to somebody.

Buff: So you were like a radio producer right away.

Amalia: Yeah. In the morning shift that started at 5:30, I was the first person in the studio, clearing up, getting the scripts ready, making sure all of the formatting was right, printing out the scripts. It's not brain surgery, but a human has to do it. And I just thought well, this is really cheeky because this is really being mislabeled. It's not an internship where you're work shadowing someone or it's all about learning. They gave you this printed handbook on day one and you just read that, and that was all your tasks. And if you had any questions, you just asked one of the five other interns.

It was really the nature of the work that started to really trigger me into thinking that even though I was a little bit ambivalent at first about maybe being worth more, I was certainly sure that they were being really, really cheeky in not paying us at least the minimum wage to do that job. The jobs that we were doing, if all the interns didn't turn up, very crucial aspects of these radio shows and the magazine just wouldn't get done.

Buff: So can you take me to that moment when you said, in your article, "This is when I fell out of love with my internship"? Walk me through what led you to start feeling that way.

Amalia: It was probably about a month in of doing a lot of very, very early mornings. So I'd start at 5:30 in the morning, which meant my alarm went off at about a quarter to 4:00, a quarter past 4:00. So it's pitch black still, and I'd be getting ready, and doing an eight hour day, and come home and I'd probably have dinner at 4:30, and be tucked in bed, hopefully, by 8:00 at night. So I didn't really get to see a lot of my friends, or my family. And so about a month in, after doing those kinds of shifts, I kind of started thinking well, hang on, I've only taken home like 150 pounds this week. And I could see little bits of my writing published in their magazine, and I

successfully booked some really obscure guests. I had to use my Italian. I was working and coming home tired, and bringing work home sometimes like fact-checking that I hadn't finished, or transcribing. A lot of the other journalists, basically, used the interns as free transcribing service.

As we all know in journalism, transcribing takes a lot of time and it's sort of labour-intensive, and sometimes we didn't finish it in our shifts. I would genuinely bring work home for me. And I started to think well, hang on, this is bit much, really, doing hours of work outside. But, you know, you're grateful for the experience, and the other interns were doing it. And it was sort of quite competitive, so you want to stand out. But the best way of standing out at Monocle was really to pitch story ideas, to approach an editor and say, "I've got this really great idea that I think belongs in the newspaper or magazine, and I think you should run it."

The culture editor asked for pictures of their summer newspaper. They wanted a really big, splashy, image-led story that could go on the front the page of the culture section. And they hadn't filled it yet, so the race was on to find the right story that would really impress them and make them understand that you had tonnes of ideas. And so I spent about two evenings after my shift researching and found that there was a museum in Ramallah in Palestine call The Palestinian Museum. And it had actually been open for, I think, just over two years, but it hadn't had any exhibitions yet just due to internal bureaucracy, but they were unveiling their first ever exhibition about the city of Jerusalem, which coincided with the print deadlines and everything. It's a beautiful structure. The architecture is really sympathetic to the landscape. I managed to get an interview with the director of the museum, Mahmoud Hawari, so that was sort of texting and WhatsApp-ing people in Palestine just to make sure that they were happy to talk to me.

I brought this story to the culture editor, Robert Bound, and he was like, "Fabulous. That's a really great story. We're going to run it as a Q&A, and can you get me 1,500 words by this date?" I was like, "Yep, sure." So that was all cool, except I was still working my normal hours doing a lot of research and assisting the producers and stuff like that. So I did a lot of that work ... All of that work, really ... outside of my designated intern hours, which was fine. Then interviewing Dr. Hawari, transcribing the interviews, and then filing the story. So I was sort of working like 12 hours, 13 hours a day on top of my shift. That meant not even seeing my friends or husband or anything at all. But that's sort of what you just do. Journalism isn't a nine to five job. You take calls at odd hours and that's sort of the deal, except after I filed the story, due to the print runs, the sub-editors and the fact checkers worked over the weekend to get the newspaper ready for layout and print deadlines for the Monday.

So I got an email on a Saturday afternoon. I was sitting outside in my little courtyard having a glass of wine with some of my friends. I get this email on my phone just saying, "Hi, Amalia. I'm working on your piece. I'm a fact checker. I've just got a couple of questions." They'd set it all out. Like any fact checker or any sub-editor does, they always have questions. "It's the weekend, but it would be really great if you could get these answers to me asap." The subject line was actually, "Urgent." So I was just kind of like, "Really?" I've done a 60-hour week at this point. I was just having my Saturday, and of course you need to answer questions. You can't not. You just ignore an email. It's really unprofessional. But I just thought, "Hang on a second." It's like, "This just doesn't make any sense." I basically worked so much on

this. Surely someone could have gathered all the questions or at least sort of said, "We'll pay you for any time that you go over your internship time."

But it was made explicit in my job interview that any writing or any story ideas that we would pitch or that would get published wouldn't be paid, because we were interns. So I knew I wasn't going to get paid for any of this. I suddenly just ... Like a little sort of light in my brain went on, and I was really indignant. I just sort of said, "This is really taking a lot of liberties, contacting me on the weekend. I'm not an ER heart surgeon. I think it's really sort of a little bit much." It just sort of dawned on me that this internship was completely one sided. They were getting a lot of hours and a lot of work out of me, and I was getting very, very little in return. I just really fell out of love with the whole set up, and the bargain I just felt was really stacked against me. That's basically the moment, walking upstairs on a beautiful Saturday afternoon doing extra work for no money and where I fell completely out of love with the internship.

Buffy: If it had been paid, would it have been a dream internship for you, do you think?

Amalia: Yeah, I think it would have. It's a strange thing, money, because it was basically paid at ... I think I worked it out at half the legal minimum wage. So when I worked it out per hour, it was like three pounds thirty an hour, and the minimum wage here is about seven pounds. So three pounds an hour, it's not going to change my life. If you're paid for your work, it gives you a sense of pride, a sense of value, and a sense of belonging. And not being paid the legal limit or even the standard freelance rate, it did sort of erode your sense of worth. I think in my soul, I thought that if I impressed them enough, they would offer me money for the article, at least, and say, "Look. That was ..." They ran that as a front page.

Buffy: And you helped them out and they had a gap and you swooped in with your great idea.

Amalia: Yeah. I actually thought they'd say, "You know what? Other interns, we don't actually pay them, but we're so happy with this." They actually said, like, "You're one of the first people to get a splash." I don't know if you call that in Australia, but front page is ... There's a splash. I kind of thought, "Well, maybe they'll just say that. They'll pay me." It was nothing. It was just a, "Oh, thanks. Thanks for your work." I kind of felt that that was so cavalier, because the picture editor had been paid. The sub-editor who was working on my article over the weekend had been paid. The fact checker had been paid. The culture editor had been paid. The freelance photographer, who we sent to Ramallah, who I helped organise had been paid, and all her expenses from Tel Aviv to the West Bank. I was just like so out of this whole ecosystem of people who worked on this piece, it was my idea and I basically pulled it off, and I'm the only one not getting paid.

It showed me what kind of organisation it was. If people are happy to put themselves up for this, we're going to basically accept it. I don't know that they're completely malicious and they want to deny interns any money and they think it's ... I think they're not thinking about it at all. For me, that was really kind of insulting. On one hand, yes, I did get to work in a newsroom and I got to work on some stories that were really cool, but it was not working for people who had respect for the craft of journalism in a way, because it takes time and it takes energy and it just takes a

lot of dedication to pull off original journalism, like first hand reporting, not just ripping it off the internet and rejigging it. I just thought that this kind of company wasn't ... It wasn't people that I ultimately wanted to work for.

Buffy: Once you were inside, because you had mentioned that there were... your friend who you found out about this internship had said that there were interns that went on to get hired. Did you investigate that while you were there to see if that-

Amalia: Yeah.

Buffy: Was that true?

Amalia: It's definitely true. A lot of the staff, a lot of the section editors started as interns. That's definitely true. I think it was genuinely at that point where I wasn't paid for that piece that I was like, "You know what? I don't even want to freelance here, because if this is the sort of pipeline of their workers, I definitely don't want to be part of this." So I knew I wanted to write about it from then and there. I hadn't decided to go the legal route, but I definitely didn't want to be party to this kind of way of doing things. How they worked is you'd be an intern for two months and then they'd keep you on as a freelancer. So when they needed someone, you'd be sort of on call. Then when there was a vacancy, you would be among the first to hear about the vacancy and invited to apply. That's how I understood it worked.

It wasn't like about finishing the internship and just stepping into a permanent role. You have to kind of be on their books as a freelancer for some time and the right role had to come up that suited what they needed and what you were good at. That suited my friend from Goldsmiths. She just thought it was brilliant, and I think she still freelances for them now. She's worked on one of their podcasts. As soon as my internship was done, I was done there definitely.

Buffy: Are you still friends with this person that put you onto it?

Amalia: Yeah. We're Facebook friends.

Buffy: Okay. Loose acquaintances. You've done so much research into the internship landscape in the United Kingdom. What were some of the things that really surprised you in your research that you were like, "What the ..."?

Amalia: Internships have been around since the '90s. It's an American export that we've embraced with open arms here in the UK. But in the '90s, early 2000s, they were like one or two weeks or three or four weeks. It was a short trial run before entering a paid job. You'd do an internship for four weeks. They'd take you on if they had some permanent freelance roles. But what's really changed in the last decade from my research is the length of time of these internships. They went from a matter of weeks to a matter of months, and it wasn't just about doing one or two.

I read an academic paper called All Work and No Pay that came out of the University of Glasgow. These researchers found that on average, interns in the creative industries were willing to work up to a thousand hours, which works out to six months for free. Most of them surveyed said they felt the work was basically exploitative and not tied to any training. They had to come with all the skills already.

There was no actual training given. There was very little prospect of an actual job at the end of it. That really shocked me, because six months is quite a long time to work for no money. Anecdotally I'd heard people in my class said, "I did two, three months here, and then I did two, three months here." So I knew that there were people that were up for it, but I didn't realise that that was representative of everybody. So that really shocked me, because it made me think that all these new graduates were up against people that are absolutely were willing to do whatever it takes to get their first break. It completely filters out anybody who doesn't have parents who live in London or parents who are happy to support them or family members or partners. It just gave me insight into the scale of the problem.

Then I read into the numbers, and the numbers on unpaid interns are quite sketchy, because a lot of the internships are quite informal and most of the unpaid ones are illegal, so it's very, very hard to get good data, but the Sutton Trust did some modelling on it, and they estimated that there's about 20,000 unpaid interns at any given time. That's a lot of people just working in the British economy for no money. A lot of people not paying income tax, and it just made me contextualise my experience. I was like, "It's not just me being a grumpy intern. It's endemic in a lot of industries." So I started to dig a little bit deeper, and I found that after speaking to a woman called Tanya de Grunwald, who runs a website called Graduate Fob, and she's been campaigning against exploitative internships for about eight years. She said, "It's the media. It's creative industries like design, advertising, PR, and it's politics that are really entrenched, and it's actually getting worse."

Then that's when I started looking into finding out a little bit more about the numbers. I didn't find the actual numbers for all of those industries. It's impossible, but I did speak to a lot of former interns who basically attested to the fact that you can't get your first job as a political researcher or as a design studio assistant or as a researcher in a newsroom without a good couple of good internships under your belt. You just can't.

Buffy: That's definitely backing up what we have found through our research with the Starting Somewhere podcast. I'm just curious. When did you decide that taking it next level and getting all litigious ...

Amalia: Yeah. That's a really good question.

Buffy: ... would be a good option for you to raise awareness of this problem?

Amalia: When I decided to investigate my own ... Because I was really angry. The day that I filed my story and it came out front page, and I got a pat on the shoulder like, "Thanks, Amalia. That was great," with zero money, I wanted to find out how common this was. So I went to the National Union of Journalists, and they were like, "This is really, really rampant for new graduates. The fact that they even paid you £30 a day is actually all right in comparison," and I was just-

Buffy: That's terrible, yeah.

Amalia: ... Kind of like, "Well, how does this happen?", because it is illegal according to our labour laws. If you have a contract where, it doesn't even need to be written, if you

have any kind of written or verbal contract to turn up to a place of work every day, you're a worker. You're not a volunteer.

It's not like I could just roll over when my alarm went off at quarter past four and decide then and there not to come in. I had to come in. So that makes me a worker, and that makes me entitled to minimum wage, at least. But the problem is, is that our HMRC, Her Majesty's Revenue and Customs, they don't have enough people, humans, to go after people, like businesses in violation of minimum wage. They just don't have the resources. So at the moment, it's up to the worker who believes that they're entitled to more, to actually file a complaint within three months of leaving a job.

So, as you can imagine, this doesn't happen very often in the cases of internships, which are unpaid, because at the very least, these people are hoping to be paid in sort of social capital in terms of getting a good reference, in terms of making connections, in terms of impressing editors. So the last thing these interns are going to do is say, "Hang on, I think I'm entitled to more money. I'm going to pursue it through the Employment Tribunal." They don't do that. It's a handful of cases that have been brought forward.

And so when I was interviewing [inaudible 00:30:09] from Graduate Fog she basically said, "The biggest problem is interns not coming forward. They're too scared. They think that it will put a dynamite under their career and they won't work again." And that's sort of what I found in that research paper I mentioned earlier, *All Work and No Pay*, is those researchers found that people who complained to their employer then and there about no pay, quickly found themselves iced out.

So she said to me, "Look, I think the best thing you can do to raise awareness is to put a claim in," and that kind of sent a little bit of a shiver down my spine, because I hadn't considered that. I wanted to maybe write about it, and say this is a problem, and this is my experience, but I certainly hadn't considered legal action. So she put me in touch with Jolyon Maugham, who's a very prominent Queen's Counsel here in London, who represented Gina Miller, taking the government to court over Brexit, the legitimacy of Brexit. So he has a sort of pro bono side business called The Good Law Project, which essentially uses the British law for what he sees as greater good. So he works completely pro bono on cases that he feels could make a difference to endemic kind of problems.

So he basically said, "Look, if you are up for bringing a case, I'm up for manning you with the solicitors and the barristers and all the resources you need to put the best case possible, forward." And so I kind of felt it'd be wrong not to actually take up that offer. I was quite surprised, actually. It didn't take me very long to, "Why not? I think I need to do this," because I think it's one thing just to complain about a system, and to complain that things could be better, and just to complain that ... That's what a lot of interns privately do. They just think it's completely unfair. But it takes a lot of ... Not really courage, but it just takes a lot of resources, to have the confidence to pursue a case, and I was in a really fortunate position in that I have a roof over my head and I can eat every day. The worst that can happen is what? I lose, and that's it.

So I felt that the stakes were a bit lower for me. It's about using that privileged position to kind of change things for people that genuinely couldn't think of bringing a case forward, because it would just be too risky for them.

Buffy: What is the status of your case at the moment?

Amalia: We actually just got a court date last week, so it's set for the end of August. The steps that it involves, is basically me launching a grievance with a thing called ACAS, which is kind of like in a divorce where you hopefully mediate with your ... the other party.

So I did that, and then if you can't come to an agreement, and Monocle didn't respond. If you can't come to agreement, then you launch an actual, full on case with the Employment Tribunal, and it's up the Employment Tribunal to vet that case, and say, "Yes you have a case, and we will send it to the respondent to reply."

So that's what's happened, and then now Monocle has 28 days to reply formally.

Buffy: What's your ultimate goal with filing suit?

Amalia: I'm not allowed to ask for any kind of damages, or anything like that. So, all I'm allowed to ask for, is for the law to be upheld. So I'm allowed to say, "I believe I was a worker. I believe that I was paid illegally, and here are the reasons why." And if it's found in my favour, Monocle will have to pay me the exact minimum wage that they owe me, and they will have to pay whatever it is, in total. They'll have to pay 200% to Her Majesty's Revenue and Customs. They'll only have to pay, I don't know, about £3,000 in total, maximum.

What I want to see, is I would like to go to court. So if they settle, and offer me say, £10,000, just to ... You know, "For all your stress, and we're not going to accept any guilt, but here's some money so that ...", I wouldn't accept that.

So I do want a guilty finding, if that's the case. I believe that I have a case, and they need to answer it. I can't predict what the magistrate will say. What I do want, is for the law to rule that this was illegal, and I want that to be crystal clear. And, I want them to stop. I mean, they've already taken down their London editorial internship ads. So they took that down when I gave them Right of Reply for my article. It just vanished.

So, I want them to basically be found to be in violation of minimum wage law, and I would like to write a followup piece, publicly, that sort of says that, as a deterrent to other businesses who are doing the same thing. So, hopefully make an example of Monocle too.

Buffy: One of the things you said in your piece was that you were nervous to come forward because you were worried that it was going to have an impact on your career. Have you seen any, or had any career backlash as of yet?

Amalia: No, that's what's been fantastic. That's what unpaid internships do to people. It erodes your self-confidence. It says, "You're not worth any more money than we're

happy to pay you. You're not worth even the minimum wage." That you're worth less than your Saturday job. I mean, I've done Saturday jobs at supermarkets, and it was hilarious. I was like, "I've never been paid less in my life, and I've never had more qualifications." And you kind of feel it erodes your confidence in a bunch of ways, and it kind of makes you think, "Well hang on. If they don't think I'm worth more, then no one's going to think I'm worth more. And if I complain, then they're going to think I'm like a trouble-maker," and the opposite has happened.

I think if you're a journalist and you look at the facts, and you look at the evidence, and you look at the research that's going on, and you speak to all the right people, and you really find out that this is a genuine problem. It's not just me, like spitting my dummy out. Then other people, and other people in the industry, are really sympathetic to that, because we all know it's a problem.

So since my article came out, I've been contacted by editors of newspapers. I've been contacted by the BBC. I've been contacted by The Independent newspaper, The Guardian, other editors, just saying, "We really liked that. It shows that you can research something really well. Tell me what you want to write about, and I will help make that happen."

So, I've actually got a lot more commissions out of it, because it was a valid point. I think maybe if it'd just been a 500-word opinion piece, just complaining, maybe it wouldn't have had the same kind of impact. But I think because I took the time to contextualise it, it convinced people that perhaps hadn't thought about it in that way, that this is a real problem. And, it's a real problem for social mobility, and it's a real problem for the people that it locks out.

It's not about Amalia Illgner getting an extra £3.00 an hour. It's about opening up internships to proper competition, so that normal people can apply. So it's actually been really positive for my career, which is great.

Buffy: Thank you so much for your time.

Amalia: Cool, thanks so much, Buffy.

Buffy: No, it was a pleasure, and good luck to you.

Buffy: Starting Somewhere is brought to you by the University of Melbourne External Relations team. The producers and editors are Buffy Gorrilla and Ben Pawson. Our Supervising Producer and original concept is from Dr. Andi Horvath.

Thanks to everyone who has made Starting Somewhere a reality.

Stay tuned for future episodes.