

Philip Dallmann: Hello inclusion believers and welcome to The Access Champions Podcast. I'm your host, Phil Dallmann for this week's journey into the galaxies of accessibility, diversity and inclusion. We have a really exciting episode for you guys this week, especially in the world of technology and accessibility. This is another interview from our pop-up studio at the Kennedy Center Lead Conference in Denver and we were joined by Tabitha Allum, who is from the National Theatre in London, and we chatted about the new captioning glasses that they've launched over there and that they're working to bring state side through a variety of partnerships.

Philip Dallmann: I actually got to try the glasses live on air, so you'll hear that. You'll hear my in the moment experience using the technology, getting to play with it a little bit, see all the different little fun toys toys and tools that are a part of it. I'm a sucker for a new toy. If you ask my wife, new technology and things like that, I look at it, I'm like, "Oh, I want that new thing." And I love to play with them, and just a big kid at heart, right? And so it was a blast. Tabitha and I had known each other for a little while back when she was at Stagertext, and I'm just a real big fan of her as a human but also as an access professional, and getting to hear her journey was really, really fascinating.

Philip Dallmann: All of that being said, really excited to share that with you guys and I'm sure we'll share some pictures of me trying on the glasses across social media with this episode and more information about it because the National Theatre, they're doing really dope things. As always, if you don't already speaking of social media, give us a follow on social media. We are @accesschampion on Instagram and Twitter and The Access Champion Podcast on Facebook. Our champion intern, Savannah Cooper, is creating a lot of great content. Our associate producer, Miss Kelsey Rose Brown is helping guide both Savannah and myself as I help provide some of that content.

Philip Dallmann: As Kelsey pointed out in an email the other day about paying attention to the certain months, this current month of September is I believe Deaf and or Hard of Hearing Awareness Month, and we hadn't touched on anything in that realm this month. We had a bunch in previous months, but not on topic this month. So we grabbed that Tabitha interview and threw it in here. But we are constantly learning and constantly growing the content that we're sharing and curating it. I'm obviously incredibly biased, but I think what we put out there across the platforms are really fun and interesting things, so give us a follow. I promise you won't regret it.

Philip Dallmann: Another place to pop over to on the interwebs is Patreon. Patreon is a way for all of you, our listeners, to support us for as little as \$1 a month and get great exclusive content in return, as well as other things. In the \$1 a month category, you get a sticker. I believe the next one up, there's not only an on air shout-out or on air time, but also we have tee shirts, mugs, all sorts of swag that we will share with you guys as you support us. While this is a free podcast, it does cost

us a certain amount of money to produce every week and as we do different things like going to the Lead Conference or to Art Reaches Cultural Access Symposium last week, two weeks ago ... September has flown by ... a couple weeks ago, those things cost money.

Philip Dallmann: Obviously we are happy to do it, but it's always great when we're able to underwrite it a little bit, especially when it's from you guys, our listeners, who hopefully are learning something, are gaining knowledge and connection to so many wonderful humans out there in the universe. So again, we are on [patreon.com/accesschampions](https://patreon.com/accesschampions), or you can just go to Patreon, if you type in Access Champions, we're the only ones out there. And that's that. We're going to keep the intro short and sweet this week. So without further ado, Access Champion, Tabitha Allum.

Philip Dallmann: All right. And we are here at our Lead Popup Studio in Denver, Colorado on day three. The conference is starting to blur. And I'm here with Tabitha Allum from the National Theatre. Thanks for taking the time to chat.

Tabitha Allum: My pleasure.

Philip Dallmann: So we ran into each other at the opening night thing and it was like, "I think I know of you," and, "I think I know of you," and it was funny. I know you previously were at Stagertext.

Tabitha Allum: I was.

Philip Dallmann: Can you tell me a little bit about your journey into access in general?

Tabitha Allum: Yes. I suppose like many people, it was kind of a series of coincidences which ends up leading you down a path where you become a specialist in something that you never even particularly knew existed.

Philip Dallmann: That sounds about right.

Tabitha Allum: I studied Theatre, and my first job was as a fundraiser in a Theatre company in Newcastle in England. And while I was working there, I just happened to want to do an evening course, so I learned the British sign language. And from there, I continued my BSL education, and then I ended up getting a job at the arts council, which is the funder in England. And I think partly because I had BSL, my responsibility actually was dance touring, but they were like, "You can also do disability."

Philip Dallmann: Isn't it fun how those things just get added on?

Tabitha Allum: It is, and it was right around the time when we had a new part of what was then the Disability Discrimination Act coming out, so that was 2001, and it became a really hot topic in the arts council. I was in the touring department and my main responsibility was around venues preparedness for the new legislation, and alongside that an encouragement to promoters and presenters to embrace disability arts, which was kind of only just beginning as a thing in and of itself.

Tabitha Allum: So while I was there, I spent a lot of time supporting service organizations that were really at the very start of their journey. Actually, one of them was Stagertext. My third day at the job at the arts council happened to be the day that Stagertext was doing its first public presentation, and there was an invitation on my desk and I had an empty diary, so I went along. That was the moment at which I sort of became immersed in the world of captioning, which was very, very new at that stage. That was really, really the first tentative steps in the UK for providing open captioning in Theatre.

Tabitha Allum: And then the other bit of my job was around disability arts, and I have very fond memories in 2004 of leading a delegation of British presenters to the VSA festival in Washington, which I suppose was my first introduction to what was happening here in the States. And obviously, BSA is very different, but you could tell at that time that it was something that had been under consideration here much more seriously than it had been at that time in the UK. I think over time actually, the UK has caught up pretty well.

Philip Dallmann: Yeah, I'd say so.

Tabitha Allum: But at that time, it was really pretty new. From the arts council, I supported Stagertext an awful lot. I managed to get them funding and I managed to get them onto core funding because this was an audience, deaf and hard of hearing people who choose to use English, was an audience that had been completely ignored up until that point, and it was the right moment to kind of make that change. And they then happened to get money from somewhere else to employ someone to run the organization, so I left the arts council and started running Stagertext.

Tabitha Allum: I was there for 10 years, and during that time, the organization changed a great deal. The field changed a great deal. The number of organizations we were working with and providing open captioning for grew exponentially. And after 10 years, I kind of thought, "Well, if there's never a good time to leave" ... It was a job that I adored, but I thought, 10 years is pretty good. I had all the funding set up for the next three years. I was like, "If I'm ever going to leave, now is the best time to leave," so I left at the end of 2014, and I've been working on my own freelance on various things, many fundraising projects for arts organizations. About 15 months ago, 16 months ago, the National Theatre got back in touch with me and said that they were running this development project and they needed someone to come in and help them to develop and hone a

close captioning system, and so I'm back. I last attended Lead eight years ago, astonishingly, but here I am and it's great to be back.

Philip Dallmann: It's great to have you back. At the National, are you working with Ross Hayes?

Tabitha Allum: So yeah, Ross Hayes looks on after the kind of scheduled program of accessible performances and everything else that the patrons need in terms of their access needs. Actually, this project didn't come out of access particularly. It came out of the technical theatre department.

Philip Dallmann: Okay. I kind of also just love that the National has a technical theatre department.

Tabitha Allum: The National Theatre is huge. It's literally huge. We produce and sometimes present, but main produce ourselves, 25 productions a year and those productions rotate in rep. So any one time we have, well, probably four or five productions being performed and then another kind of five in rehearsal room ready to come in and others kind of waiting in the corridors behind the stage to be moved in and moved out.

Philip Dallmann: It's truly massive.

Tabitha Allum: So it is a huge enterprise.

Philip Dallmann: I was just talking to one of my wife's best friends, Sharif, was in Hadestown at the National, and he was just talking about the experience and just said, being at the National and seeing all the moving pieces-

Tabitha Allum: It is incredible.

Philip Dallmann: Yeah, he was over the moon obviously.

Tabitha Allum: And I totally recommend, if you're ever in London, going up. You can go through the door from the theatre and you can go up into the walkways, lift accessible, so can get around and you can see all the production areas where they make all the staff, they make of props, the paint shop and everything, and it's really quite incredible to see.

Philip Dallmann: That's awesome.

Tabitha Allum: It's free.

Philip Dallmann: The best price, free 99, just like this podcast. So it came out of the technical theatre department?

Tabitha Allum: It did. Back in 2014, I got a grant when I was at Stagertext for some R&D to look at how feasible it was. Well, two things really. Firstly, to look at how feasible it was to automate captioning. We, like you, traditionally use a live captioner to trigger the captions and while that provides a really excellent audience experience, it makes it expensive for theatres to do more than they're already doing unless they have somebody on staff who is available to do that.

Philip Dallmann: Yeah. And scheduling can be difficult as well.

Tabitha Allum: And scheduling can be really difficult. So what they wanted to do was they wanted to complement the program of open captioning. They realized that ... I mean, actually as it stands, they do about 50 open caption shows a year, which is a lot.

Philip Dallmann: That is a lot.

Tabitha Allum: But it's only 5% of the program, so that's pretty limiting. As much as we say that we have a terribly diverse audience and we do, but actually, it is an elderly audience predominantly, particularly for the work in the two main spaces, and we have an awful lot of hearing aids [crosstalk 00:13:15] building. So it was clear that there was a need over and above those open caption performances to provide just a little bit of extra support for people. This grant that I got when I was at Stagertext, the National Theatre was our partner on it and the National Theatre was our playground. And that was really critical because as a nonprofit service organization, what we didn't have was easy access to the live production environment. And that's what you really needed to be able to test stuff out and hone it and test it again and test again and test it again and kind of throw it up against all kinds of different productions with all kinds of different challenges.

Tabitha Allum: That project concluded, and there wasn't really any money to continue it. Stagertext wasn't in a position to do it. By that stage, I had left Stagertext, and the National Theatre felt like it wasn't finished for them. They wanted to do more. So they decided in about 2016, '17, to invest more money in it, to really kind of rewrite what had originally been written through the grant that we had with Stagertext and improve all the things that were a bit niggly at the time and really try and make this work. And so they entered a 12 month development phase where we had eight productions. What we were trying to test was how you can create a speech-following software which can translate a captioning script into phonetic language and then listen to the audio from stage and track and therefore trigger the captions as the actors are speaking the words, because the software knows they're on this line, they're on this line, they're on this line and you can trigger live the captions as you go.

Tabitha Allum: Now, the other side of the coin then was, well what display device do you choose? We at the National are very, very, very reluctant to allow or encourage people to get their phones out in the auditorium. And actually, as it happens,

when we did the work with Stagertext, the other part of that project was to look at display devices and the impact on the user, and we were able to work with academics at Roehampton University to track the eye movements of people using open captioning where the display was just kind of to the side of the stage and closed captioning on tablets and phones. And what we discovered is that 50% of the time, the users are looking at the device displaying the captions and 50% of the time they're looking at the stage. So that isn't ideal.

Philip Dallmann: No.

Tabitha Allum: I mean, is it a theatrical experience? Well, it is to a certain point. I would suggest that it's a mix between a theatrical experience and a reading experience. And really what you want is you want the captions to be in your line of sight so you can look through the captions at the stage and get everything at once. And for people who lip read, that is particularly important. And just in terms of kind of following the action around the stage, if you're constantly turning your attention away from the stage, stuff happens and then you're a bit confused about how people got there because you weren't looking at the stage at that moment. So for us, smart glasses were the best option, so we then went out to market and looked at ... I'm sorry. I'm kind of answering everything [crosstalk 00:00:16:47].

Philip Dallmann: No, it's fine. I love it. And for our listeners, Tabitha does have one of the smart glasses here with us.

Tabitha Allum: I do, and you can try them in a minute-

Philip Dallmann: All right.

Tabitha Allum: ... and give a live description of what you're seeing. We went out to market to see what kind of smart glasses were out there and these that we chose were a set made by Epson and they were the ones that really kind of did most of what we needed.

Philip Dallmann: That's interesting. I didn't know ... E-P-S-O-N?

Tabitha Allum: Yes, the printer folks.

Philip Dallmann: Okay, like the printer ... Okay. I was going to say, I had an Epson printer for a long time.

Tabitha Allum: I know. They were so interesting, because when we kind of looked and scoured the market, we found about 13 different products that might be possible. And actually when you delved into it, about seven of them were ideas. They weren't products at all. They were very clever mockups that looked like they were a thing, but actually it was just the kind of CAD drawing of something they were

hoping to make. There weren't that many devices really available. Now, that will change, and the market will change all the time. But the ones that we use are an off the shelf products, consumer product that we have then created the app for that sits inside the glasses.

Philip Dallmann: Amazing. And so what was the process of starting to roll these out?

Tabitha Allum: We made a very firm decision that we were going to continue to offer the open captioning.

Philip Dallmann: This was in addition?

Tabitha Allum: This is an additional thing to fill the gap for people who just can't make it to the open caption shows, and I think we've managed to do it. I was a bit worried that we would just essentially move the same people who we were already serving for open captioning, we would just move them to a different service, which I mean, would be fine, but wouldn't necessarily have achieved what we were wanting to achieve.

Philip Dallmann: Options.

Tabitha Allum: Options. Absolutely. And I think from the audience data we have back now, we've managed to show that we've reached an entirely different group of people, which is fantastic. So we launched these in November on Warhorse and Hadestown, actually.

Philip Dallmann: I remember the article because I tagged Sharif and I was like, "I think I have to make a trip over to see it."

Tabitha Allum: Yes, absolutely. You should have done. It was fantastic. It was such a great show, but in a fairly limited way because at that stage, you see, we have ... Always the problem with launching something new at the National Theatre is that actually, most of the shows are sold out so you're kind of launching it but it's not available because you've can't go in to see it. So we launched in November on those two shows and then from February onwards it's been available every production in all of our spaces. And it tends to be available from three nights after press night, three performances after the press night. We would ideally get that back and back and back to earlier and earlier.

Philip Dallmann: That's incredible, though.

Tabitha Allum: But the show is still settling down. And actually, in order to provide the very best quality of text, we have to wait until the show is settled. So I think I'm okay with that. I would like it to be sooner.

Philip Dallmann: Comparable devices are three to four weeks into a run. So three days, while again, yes, obviously always wanting to bring it forward, the quality control is important because just because you can get it out quicker, if it's not at the quality, the standard that you want-

Tabitha Allum: Exactly.

Philip Dallmann: Yeah. I mean, in my opinion, having that standard and needing 72 hours to to meet that standard is impressive.

Tabitha Allum: Yeah. And actually, if it's a show that's already made, we can do it much sooner. This is for our newly produced work. And the way that it works is people go to book their tickets on our website as normal, and it's offered as an add on item, for free. You don't pay anything but when you've added your tickets to the basket, you then get all these other options. Do you want dinner? Do you want a program? Do you want smart caption glasses? And then we also have some available on each of the box offices for walk up. So if you didn't book them, but then you see somebody else using them and you find out a bit more and you want to use them, then there's a pair available to you.

Tabitha Allum: We do attach them to booking records because we want to know [inaudible 00:20:59] because we want to know who's got them. If one pair doesn't come back, we'd love to know who had it. But also then we want to know, we can see from front of house which glasses are connected and which are not, so if there is a problem, we know where you are because we know which glasses you've got and which seat you're sitting in so we can find you and we can sort it out.

Philip Dallmann: That's wonderful customer care.

Tabitha Allum: Yes. Yeah. And there's somebody there next to the box office to kind of take you through how to use them for the first time. We have some people come in who have used them before and they just know how they want it set up and they just hand it back to the kind of usher and they say, "Could you just make it green and big and scrolling?" And they'll make it green and big and scrolling, and then they'll hand it back to the user. Other users are very happy to play with all the settings.

Tabitha Allum: So one of the nice things about the glasses is that when you just tap on the controller, it brings up a menu and you can select your options. If you want it yellow or you want it red or you want it green or you want it pink or blue or white, if you want the text large, if you want the text to be scrolling or one line at a time, if you want it in the top of the lens or the bottom of the lens, depending on where you're sitting and what you're looking over to get to the stage, how bright it is ... Actually for Warhorse, what we discovered was it's a very, very dark show and the default setting for the glasses was a bit glary, so



we just advised everybody to bring the brightness down and it made for a much more kind of comfortable experience.

Tabitha Allum: And what's extraordinary is that through the development phase, we tried to narrow the number of choices to make it easier, we thought, easier for the user to pick their options. It wouldn't be overwhelming in terms of the options, but actually every single option, somebody liked. And now when we have two audience members who are seated next to each other with exactly the same view of the stage, they might be the same age, on the surface, both be cochlear implant users, so you would imagine that their needs would be broadly similar. They choose entirely different things, and you get the glasses back on and one of them had it blue and huge and scrolling and somebody else had it small and the amber an static. That to me means that the choice element is working and that people's needs are very different and they know what they want. And as long as we give them the option to be able to choose what they want, then that will make a more comfortable experience for them.

Philip Dallmann: And you're doing it twofold, again, by your commitment to continuing the open caption performance if that is a choice that they want, and then you have this option too. And then within that option, you have multiple choices as well.

Tabitha Allum: Absolutely. So we've had about a thousand people use them so far and 66% of the people who have booked the glasses have never been to an open caption performance.

Philip Dallmann: Wow.

Tabitha Allum: And our open caption audiences are good. We have steady people, audience numbers. We don't struggle to find people to come to open captioning. But what it's shown is that there was another group of people in our theatre who weren't catching every word and were struggling but didn't for whatever reason, want to come to open captioning. About 10% of the people who've used them have been brand new to our theater, so it is bringing us a new audience. But I think what's more interesting for me is that it's enabling us to provide a better service to the 50%, 56% of those people that book the glasses that don't come to open captioning are not new to the theatre. Those are our loyal, loyal attenders and they're probably older.

Tabitha Allum: If we can hang onto them by providing a service like this for another 5, 10, 15 years, then that is a good use of our resources. It's going to be much, much easier for us to continue to appeal to people whose needs we're meeting more and more as they age and they acquire all kinds of things than it is to find someone brand new who's never come to the theatre and doesn't have that tradition of theatre going. So of the people that have booked them, 40% have booked them again since February. Now, what I need to check with our data people is what the usual rate of return would be, but that to me feels quite high.

Philip Dallmann: Yeah. I mean, that to me feels high.

Tabitha Allum: You ask people how frequently they go to the theatre and they will always tell you they go more frequently than they actually do.

Philip Dallmann: Oh yeah.

Tabitha Allum: But since February, to account for 40% of the people who have come back a second, third, fourth time is quite incredible, I think.

Philip Dallmann: I think that's amazing. I'd love to give them a shot.

Tabitha Allum: Yeah, absolutely. Okay, so I'm going to hand them over. You can wear them over your own glasses.

Philip Dallmann: Oh, that was my question.

Tabitha Allum: Some people prefer not to. It really depends on what you use the glasses for, I guess. So I'm just going to hand these over now. The controller that you've got in your left hand is effectively an Android phone and you can ignore the top half. If you hold it with the wires coming out the bottom, so spin it around, you can ignore the top half, but the bottom half of the controller is like a laptop track pad. So if you move your finger down to the bottom half, if you tap it, then a menu will come up-

Philip Dallmann: Oh wow. Yeah, look at that.

Tabitha Allum: And that's where you can select all of your options. What I don't have for you at the moment is I don't have any scrolling text because we're I think probably out of range of the wifi that I've set up in the other room.

Philip Dallmann: That's fair, though.

Tabitha Allum: But you can change the settings. You can see what it would look like.

Philip Dallmann: Oh, look at that. I've now made the text pink.

Tabitha Allum: Ooh.

Philip Dallmann: It's very exciting.

Tabitha Allum: It is.

Philip Dallmann: It's very clear. I would never have thought that I would prefer that, to some extent.

- Tabitha Allum: And the text is set 11 meters in the distance. You aren't reading up close and then looking in the distance, which you are when you're reading something you're holding in your hand. You've got to change your focal depth. With this, you haven't because the text is actually set far enough away.
- Philip Dallmann: Yeah. I'm looking at our associate producer, Miss Kelsey Rose Brown right now with it on, and the clarity of the text below her is incredible. It's truly incredible. And it's just so much easier to not split focus, which obviously was your goal.
- Tabitha Allum: It was, and little things, like quite often in the Olivier space, which is our biggest space, we have performers coming in through the audience, and previously the users of captioning, open captioning would have had to have chosen whether to turn away from the captioning in order to see what they were doing or follow what they were saying on the captioning unit and not look at them. But now people can move around, they can turn their heads to the back of the auditorium to see somebody coming in and saying lines beginning to speak from the back of the theatre.
- Philip Dallmann: Yeah. I was just thinking of something like ... I mean, I guess it was last year. I saw *Play That Goes Wrong*, and it felt like everything was happening around. I worked at the open caption performance and there was a little bit of a tennis ball effect or tennis match effect going around looking for it. But here it goes with you and also, I see you can play with alignment so you can be left-aligned, center-aligned or right-aligned.
- Tabitha Allum: Yeah, and I had a really fantastic ... probably one of my highlights of the conference was yesterday when [inaudible 00:28:41] from ADI in Dublin, who I've known for very many years, but has 20% vision, and I was like, "Can you just try these glasses? I'm really intrigued to see what you see." And we discovered that if we aligned it left and we made it big and we made it yellow, he could read the captions, and that was astonishing. So for something where it's being delivered in a foreign language and you might want a translation, that would never have been possible with open captioning, which he can see if he uses his kind of telescope, but he can't then see the stage, so this felt like a real breakthrough. I'd be really interested to actually get some deaf blind people in to find out whether ... and it will vary depending on their vision, but whether this could change the world for them as well, because I think that deaf blind people are a group that we haven't managed to adapt our practices for very well.
- Philip Dallmann: I 100% agree. There was a production in New York that I won't name, that was geared towards individuals with disabilities, and there was three deaf blind individuals who wanted to see the show, and I'll use the phrase hullabaloo, around creating the access for them was exhausting to some extent.

Tabitha Allum: Yeah, absolutely. I can imagine. But the other aspect, and this had never crossed my mind and I don't know why it hadn't crossed my mind. It should have done, but it didn't until it was pointed out to me, is that in the UK, we don't run our assistive services on the same night. So our live audio describe performance will never be on the same night as the open caption performance, mainly because the audio describers sit where the captioners sit and when there isn't space in the boxes for everybody.

Tabitha Allum: So we had feedback just a few months ago from a woman who had come. She had hearing loss and needed captioning and her friend was visually impaired and needed audio description, and they had never been able to go to the theatre together because the services weren't available on the same night. So as it happened, she was able to use the glasses and come with her friend who was coming to the audio description, and they came to the theatre together. And I don't know why it hadn't crossed my mind that that would be a scenario that we hadn't accounted for in the way that we were currently providing assistive surfaces.

Philip Dallmann: But that's a great use of community feedback. I mean, that's the only way to know these things is to have those open ears that you guys clearly have. That's wonderful. I'd love to, and I'm just still geeking out over these, but I'd love to hear, and you hinted at it a little bit ... I like to let folks dream your dreams because especially in the nonprofit sector and such, we don't get to always. Sometimes we're hit with budgets and not right nows. What do you hope for? I guess the future of not only, I guess, these glasses which in my opinion are revolutionary in a lot of ways, but also how you guys are providing consistent access as this does going forward.

Tabitha Allum: This is now a commitment within the National Theatre, and this will be provided. So the content is created for every production and it's just available and it will be available. This is now kind of where we're at in terms of our service provision. I think in terms of my dreams for the future, and I'm going to talk about this a little bit in a session later today, which talks about what is our call to action for 2020. And for me, these glasses are pretty good. They are not perfect. And as the National Theatre, we've got 90 pairs. We have to buy what is available and what is available as a consumer product at 90 units. There is no way you can say, "Could you just make it a bit more like this?"

Tabitha Allum: My kind of real ambition, and I just think it would be amazing for our sector to drive some of the technology rather than just being consumers of it, would be for our sector to say, "Right. We think wearable technology is as good as it's going to get right now for how you can provide a consistent service to users where they're not having to turn their attention from the stage in terms of captioning. What is it we want as an industry? What would be the perfect pair of glasses? And manufacturers, this is what we want. We represent thousands

of theatres. Can you make it for us? Because we'll buy it if you make it. But if you don't make it, we won't buy it."

Tabitha Allum: That I think would be a real game changer because actually what we need in a pair of glasses is fairly simple. These are much more complex than we need, but there are some very little things that could be done that would really, really improve the user experience. And I think if the user experience was improved, the adoption by patrons of this kind of technology would be much, much easier.

Philip Dallmann: Oh yeah, absolutely. They're much more open to it. Yeah. Fantastic. I'm totally onboard. So a call to all of our technical designers out there. I know we have actually a few listeners who do live in that realm. Get in touch with your theatres and brainstorm, and honestly, let's get creative with access. Well, thank you again for taking the time. Thank you for letting me try these glasses. These are amazing, and thank you and the National Theatre for being access champions.

Tabitha Allum: Thank you very much.

Philip Dallmann: Thanks again to Tabitha for taking the time to chat at the conference. I knew she was very busy. She was doing a lot of demos of the glasses. And thank you for allowing me to have a demo try with the glasses live on air. It was just a blast and super cool. Just super cool. I wish I could be more professional or pontificate in a higher level language than that, but just, just super cool. Thank you as always to our executive producer Matt Kerstetter for making it sound great each and every single week. Thank you to Miss Kelsey Rose Brown for everything that she does, especially as she's dove in in recent weeks in helping us curate a lot of our interviews, and thank you to our champion intern Savannah Cooper for creating all the great content that comes across on social media. Thank you to Tommy Carr for our dope logo and to Eric Walton for our dope theme song. We'll be back again next week, and remember, inclusion believers, never stop running through that brick wall.