

# Cultural Conversations at the Smithsonian Folklife Festival and Beyond

Video Transcript

Hello, my name is Jim Deutsch, and I'm a curator with the Center for Folklife and Cultural Heritage at the Smithsonian Institution in Washington, D.C., in the United States, and my lecture is part of a series of lectures, presented by curators like myself at the Center for Folklife and Cultural Heritage, as we discuss the cultural heritage of diverse communities. My topic for today is "Cultural Conversations at the Smithsonian Folklife Festival and Beyond."

First, I'd like to give you some background about the Smithsonian Institution, which is the National Museum of the United States. The Smithsonian Institution was established by an act of Congress in the year of 1846, and the mission for this new institution was that it should promote the increase and diffusion of knowledge. I like those words a lot. We at the Smithsonian, we strive to educate people around the world by promoting the increase and diffusion of knowledge.

I should say that we at the Smithsonian Institution like to say that we are the world's largest museum and research complex with nineteen major museums, a National Zoo, and many research centers, such as the Center for Folklife and Cultural Heritage, or CFCH as we call it. The CFCH mission statement states that through the power of culture, we build understanding, strengthen communities, and reinforce our shared humanity.

Much like the idea of promoting the increase and diffusion of knowledge, I like those words a lot. We at CFCH take those words and our mission very seriously. Through all of our efforts, we try to build understanding, meaning that we help people understand the world around us. Second, we strengthen communities—the communities that we serve, the communities that we document, and the communities that we research and that we support in terms of their cultural heritage. Finally, we reinforce the shared humanity of all of us.

What I'll be talking about today is the way in which we do all these three things: build understanding, strengthen communities, and reinforce our shared humanity through our Smithsonian Folklife Festival.

The Festival began in 1967 and it began, according to our own Festival folklore, with words that were said by S. Dillon Ripley, who's the man you see on the left in this photograph. Ripley was Secretary of the Smithsonian Institution, meaning that he was the head of the Smithsonian

Institution. What he told Ralph Rinzler, who is the man you see on the right and who was the founding director of the Smithsonian Folklife Festival, was “I want you to take the instruments out of their cases and make them sing.” Meaning that the Smithsonian Institution, had all these instruments inside glass cases that you could not touch and could see only behind the glass. What Ripley is supposed to have told Rinzler is “take the instruments out of their cases” and show that they are used by living people around the United States and around the world today. Ripley did not mean that literally; he didn’t want Rinzler go into the museums and take the instruments out of their cases. Rather he meant it metaphorically—to show that these instruments are being used and that they are part of traditional culture. They’re not just museum artifacts or unused objects, but rather they’re living instruments that are used by living people. So the idea for the Festival began with this statement of Ripley to Rinzler in 1967.

The decade of the 1960s was a very influential time, and I think it’s no accident that the Festival begins in the 1960s. The 1960s was a time of questioning, a time of challenging, a time of asking questions about how we can make things better. The Smithsonian Folklife Festival was one of these ideas, which comes out of this cultural ferment of the 1960s. Another part of the 1960s was the notion of relevance—meaning the idea of making things relevant for the times. What Ripley and Rinzler felt was that the Smithsonian Institution needed to become more relevant during this time.

The 1960s was also a time of greater diversity and of telling the story of the United States in a way that was different from previous methods, which were largely telling the history of the United States from the top down. The idea of the Folklife Festival was to tell it from the perspective of the folk. Highlighting the presidents of the United States is something that the Smithsonian Institution has done a lot of, through the galleries of the First Ladies’ gowns and through portraits of the presidents. But the idea of Ripley and Rinzler was to look at the traditions and the customs, the crafts, the music, the dance, the storytelling of the folk. Out of all that comes the Smithsonian Folklife Festival.

There are a number of different ways that we at CFCH talk about the Festival, but one of them is to say that it’s a museum without walls, because it’s an outdoor festival. The Smithsonian has all these museums indoors, but the Folklife Festival was something very different. It was literally a museum without walls, open and free to the public, lasting for ten days during June and July in Washington, D.C., in the summer. The fact that it’s free and the fact that you can get there from many different entry points means that it’s very difficult for us to figure out how many visitors we actually have. We estimate anywhere between half a million and one million visitors during the ten days of the Festival, but we’re not really sure because we can’t count them. In a museum, you can count the visitors coming in or going out. We can’t do that at the

Festival. There's not just one gate that people have to walk through. But based on other factors, based on our food sales, based on our Marketplace or craft sales, based on congestion, we estimate between half a million and one million visitors at this open-air museum.

A second characteristic is that we like to say that the word "festival" is a verb, not a noun. A noun would be like "the festival." But a verb gives it more action, "we will festival now." In English, we don't really use "festival" as a verb, but this is the metaphoric idea of action and activity and telling the stories of people whose stories were not normally told throughout the Smithsonian Institution.

A third element is that the Festival is a means of conveying and promoting living cultural heritage. This is the heritage of living people. Of course, throughout the Smithsonian Institution—for instance, at our National Museum of American History or our National Museum of African American History and Culture or our National Museum of Natural History—it's mostly objects in cases. But the Folklife Festival focuses on the people, not the objects, and it's the people who tell the stories in ways that I think objects are not really able to tell very well. Of course, I love museums. I love going to museums and looking at objects. But the Folklife Festival—our museum without walls—finds a very different way to promote and to conserve our living cultural heritage.

Another way that we describe the Festival is to say that the Festival is culture of, by, and for the people. This phrase "culture of, by, and for the people," resonates very deeply in American culture and actually comes from Abraham Lincoln, our sixteenth president, in 1863, as part of his famous Gettysburg Address. Lincoln said the government of the people, by the people, and for the people, shall not perish from the earth. Our Folklife Festival is culture of the people, by the people, and for the people. Those are very important characteristics that we try to maintain and promote when we produce our Folklife Festival every summer.

Also, what's important is that the Festival is based on research and collaboration. When we as curators curate a Festival program, we are always working in close collaboration with the cultures that we are presenting. It's not just curators at the Smithsonian Institution who are imposing our view. Rather, it's curators and art designers, and technical experts and administrative staff working in close collaboration with our partners to produce this amazing event as a collaboration. It's something that we've been doing every summer since 1967, outdoors on the National Mall.

As I said, it's a ten-day Festival and it usually takes place around the Fourth of July, which is our national Independence Day. The importance of that date goes back to 1776, 245 years ago,

when the United States declared its independence from Great Britain. The Festival not only takes place around the Fourth of July, our most important civic holiday, but it also takes place in our most important civic space, which is the National Mall of the United States in Washington D.C.

If you look at the photograph, you see that the National Mall is that green space between the U.S. Capitol, the seat of our government and the Lincoln Memorial, a memorial to the president I just talked about—Abraham Lincoln. In between the Capitol and the Lincoln Memorial is the Washington Monument, a monument to our first president George Washington, for whom Washington, D.C., is named. It's the largest freestanding masonry structure in the world: 555 feet or 169 meters tall. The buildings around the green space are mostly museums of the Smithsonian Institution. So you see that this is the most important civic space in our nation's capital, taking place around our most important civic holiday.

All of this reinforces the significance and importance of the Folklife Festival, as we seek to promote and conserve cultural heritage around the world. The Mall is a very, very special place. Normally, every weekend there is some type of activity, demonstration, rally, or festival taking place on the National Mall. For example, in August 1963 on the National Mall, the Reverend Dr. Martin Luther King gave perhaps, perhaps his most famous speech that we call "I have a dream." He was standing right in front of the Lincoln Memorial looking east, towards the Washington Monument and towards the museums of the Smithsonian Institution. Of course, 1963 was before the Folklife Festival began, but it is part of what I'm calling this cultural ferment—demanding civil rights and equal justice. It made a deep impression on people like Dillon Ripley and Ralph Rinzler to create the Folklife Festival, just four years later. The National Mall is also where presidential inaugurations take place, such as the inauguration of Barack Obama in January 2009, where the Mall was just covered with people watching that momentous event.

The Mall is where our Folklife Festival takes place—in a very special place at a very special time. In fact, the National Mall is managed by the U.S. National Park Service, which is the same agency that oversees our national parks, like the Grand Canyon, Yellowstone National Park, or Yosemite National Park. These are parks with great natural beauty. There are also parks and monuments that have historical significance. So I think the fact that the National Mall is managed and protected by the U.S. National Park Service is something that underscores its significance and its value to all of us.

Some of the key words I've mentioned—such as building understanding and the continuity of diverse contemporary grassroots cultural traditions in the United States and around the

world—highlight the focus of what we at the Center for Folklife and Cultural Heritage do. It's the idea of working collaboratively with exemplary artists and their cultural communities. Since the first Festival in 1967, we have featured at least ninety nations, every geographic and cultural region of the United States, scores of different ethnic communities, Native American groups, and occupations.

For example with occupations, we did a program in 2001 on *Masters of the Building Arts*. We've done programs on transportation workers and on energy workers. We even did a program on American trial lawyers as an occupational group. This was in 1986, and although I wasn't working at the Smithsonian, I heard people asking, "What are trial lawyers doing at a Folklife Festival?" This is part of a misunderstanding that the folk are people who live in remote geographic areas and are people without much education. Of course, trial lawyers are highly educated, but they are a folk group. Every occupational group has a distinctive occupational culture, which they learn among themselves. The folk culture of trial lawyers is not what they learn in law school, but rather what they learn by being members of this occupational group, through the process of observation and imitation. They will observe master trial lawyers, and they will imitate some of their traditions, customs, and activities—much like the way that a master folk singer or a master storyteller or a master craftsperson will learn through the process of observation and imitation. That's what we do at the Smithsonian Folklife Festival, which has become now the largest annual cultural event in Washington, D.C.

One of the pleasures of working at the Festival is that every year we're doing something different. I've been a curator since the year 2003, and during that time I have worked on programs dealing with World War Two, the U.S. Forest Service, the province of Alberta, Canada, the Mekong River region, the National Aeronautics and Space Administration, the U.S. Peace Corps agency, and with Hungary, China, circus arts, and Armenia.

This, for me, is the great pleasure of working at CFCH because every year we are learning new things and working on new programs. Of course, in the last two years of 2020 and 2021, because of the coronavirus pandemic, we had to switch to programs we're calling "Beyond the Mall." These are virtual programs, rather than in-person programs. But we're hoping in 2022 to return to live in-person programs on the National Mall.

One of my favorite programs was what we did in 2007—a program on the Mekong River region featuring five countries: Laos, Cambodia, Thailand, Vietnam, and China's Yunnan Province, all of which share cultural traditions, by virtue of their being along the Mekong River. In this photograph from the Mekong River program in 2007, you see the Bahnar Rangao people who came from the central highlands of Vietnam. We brought them from Vietnam to Washington,

D.C. In fact, when they came to Washington, most of them had never been out of Vietnam. Many of them had never even been to the capital Hanoi, which they visited for the first time to get their passports and visas, so they could come to the United States and participate in the Smithsonian Folklife Festival. Even though they had never been outside their country, or never been to Washington, D.C., before, when they came to the National Mall in Washington, they realized how important this space was. They realized the ways in which we were honoring them and their cultural traditions. I think it gave them a sense of renewed pride in their own culture and their own traditions. This is how we use the significance of the National Mall and its status to communicate important messages, much like the way that Martin Luther King used the National Mall to communicate his message about “I have a dream.”

One of the most important functions of the Folklife Festival is to develop this sense of pride in your community and pride in your traditions. That’s why we say that we are building understanding, and that we are strengthening communities. I think that we certainly strengthened the community of the Bahnar Rangao people by bringing them to the Mekong River program in 2007 at the Smithsonian Folklife Festival.

What we do at the Festival is we allow artists, musicians, and culture bearers to perform, to cook, to demonstrate, to narrate, to illustrate, and speak for themselves. That’s also a very important element of the Smithsonian Folklife Festival. We do not tell participants what to say. Rather, we allow them to speak for themselves and to present their traditions. These traditions come from the grassroots. It is not the Smithsonian imposing its view, but rather letting the participants and the community speak for themselves, and to have conversations when they speak with our visitors. Which brings me back to the title of my lecture, which is “Cultural Conversations at the Smithsonian Folklife Festival and Beyond.”

We as curators are always trying to foster these types of cultural conversations. We want people to speak with our visitors, but always to speak for themselves. This is another way of talking about culture of the people, by the people, and for the people—the idea of cultural democracy—rather than a top-down, authoritarian dynamic. We represent the communities and their traditional cultures for a diverse public that may be half a million to one million visitors. I think that is a very diverse group of people. We know that most of our visitors—meaning about fifty to sixty percent—come from the Washington, D.C., area. But we also get a lot of people who are visiting from other places within the United States and places around the world. They come to the Folklife Festival precisely so they can engage in these cultural conversations that we as curators, try to stimulate.

How do we do this? One way at the Festival is through what we call our discussion stages. The discussion stages are venues where people can discuss contemporary cultural issues about their cultural heritage, and to do so in ways that preserve, promote, and maintain their cultural heritage.

One of my favorite examples of these conversations on our discussion stages comes from the Folklife Festival in 2008, when we had three programs: NASA, or National Aeronautics and Space Administration; Bhutan, the tiny kingdom between China and India; and the state of Texas in the United States. In many of our discussions on these discussion stages, we brought together participants from all three programs. That is, we had participants from NASA and from Texas and from Bhutan. One of my favorite conversations was about food in remote places. That is, we had astronauts talking about food from the International Space Station in space, which is a remote place. We had participants from Bhutan talking about food in some of the remote places of Bhutan. And we had participants from some of the remote areas of Texas. All talking about, how do you prepare food in these remote places?

A second conversation on the discussion stage that brought people together was talking about boots. We had the astronauts talking about their space boots. We had the Bhutanese talking about Bhutanese boots, which are very elaborately crafted boots. And we had Texans talking about their Texan boots—all talking about the similarities, the shared humanity of NASA astronauts, Bhutanese, and Texans. We also had a conversation with Bhutanese monks talking with NASA astronauts about their conceptions of the heavens. The NASA astronauts had been in space and the Bhutanese had not, but they were able to talk about their similar conceptions. That's one of the things we do at the Folklife Festival is bring people together for these cultural conversations.

Another element of the Festival is that through crafts and artistry we illustrate the ongoing contemporary creativity that is rooted in tradition. One of my favorite examples is from the Folklife Festival in 2002, when we featured the Silk Road—roughly twenty-five countries along the Silk Road from China, Japan, and Korea in the east, all the way to Venice, Italy, in the West, through Kyrgyzstan, Kazakhstan, Tajikistan, Turkmenistan, Afghanistan, Pakistan, all the -stans. One of the things that we brought to illustrate this movement along the Silk Road was beautifully painted truck that came from Karachi, Pakistan. In fact, our researcher Mark Kenoyer from the University of Wisconsin, went to Karachi and his mission was to purchase a great example of a painted truck for transportation along the Silk Road.

Through Mark's tremendous efforts and a wonderful shipping company we got this truck from Karachi to Washington, D.C. I was one of those who worked on transporting the truck from

Karachi to the United States. We not only brought the truck, we also brought the painter Haider Ali, and the metal fabricator Jamil Uddin, the two people who had created this object. They were there to talk with our visitors, to share their culture and their traditions. We had a translator who translated from Urdu to English, so that our visitors could have a direct cultural conversation with the painter, and the fabricator. This object obviously attracted a lot of attention, and people wanted to talk to Haider Ali, and Jamil Uddin. You could see it for meters around.

We not only brought the painted truck, we also brought camels, because historically camels were the main means of transportation along the Silk Road. Because of regulations concerning health, we could not bring animals from Central Asia, but we found Bactrian camels in the state of Texas, with an organization called the Texas Camel Corps. You'll sometimes see photographs from the Festival of camels juxtaposed with our painted truck—two very different types of transportation. But both are traditional means of transportation along the Silk Road and were ways in which we were able to connect cultures.

Something else about the *Silk Road* Festival is that it took place in June and July of 2002, which means it was the first Folklife Festival, to take place after what happened on September 11, 2001, with the attack on the Pentagon and the World Trade Center. But the idea of this Festival was not to show hostility, but rather to show ways in which people could come together and connect through their traditional cultures, bringing them together, to show this idea of reinforcing our shared humanity. This was probably our most successful Folklife Festival ever, with more than one million visitors attended. So we bring craft objects like the painted truck and we bring artists like the painter and the metal fabricator to demonstrate and to share their traditions.

We also have what we call foodways demonstrations, to demonstrate the traditions of food. In this photograph taken from the China program in 2014, you'll see they're making Miao-style poached sour beef. For our foodways traditions, it's much more than just the food, and it's more than just the recipe. It's about the culture and the underlying traditions, and so we bring people to talk about the traditions of the way that you present and prepare and consume the food in your home. As a general rule, we do not bring professional chefs, but rather more ordinary people who learn their foodways traditions from their parents or their grandparents, or from other members of their communities. They are people who are able to talk about the significance of food, because everybody eats; everybody has some foodways story.

Our foodways demonstrations are very popular because it's something that everybody can relate to. It's this idea of reinforcing our shared humanity. You may not know how to cook



Miao-style poached sour beef, but you understand what it's about. Our visitors are fascinated by our foodways demonstrations. You'll see in this photograph that there's a mirror on top so that you can watch the chef prepare the dish from a distance. The mirror reflects down on what the chef is doing in terms of mixing, and frying, and stirring a dash of this, and a dash of that.

Musical performances are also a very important part of our Smithsonian Folklife Festival. This photograph shows the Dimen Dong Folk Chorus, which came in 2013 as a preview of the China program that we did in 2014. We have some wonderful recordings of the Dimen Dong.

Also in that same year, in 2013, we featured members of the Siletz Dee-Ni community from the Oregon coast, the West Coast of the United States. They were part of a program we called *One World, Many Voices* that looked at endangered languages around the world. The Siletz Dee-Ni were one of those communities where at one point they were down to very few fluent speakers of the language. But thanks to efforts to preserve and promote that language, it's had a bit of a renaissance. We brought members of that community from the Siletz Dee-Ni to the Folklife Festival to talk about their successful efforts to promote and preserve their linguistic heritage.

Another part of the Folklife Festival is that we always have a Marketplace where we sell craft items that are produced by the people that we bring to the Festival. This shows a sample of items for our Marketplace in 2014, when we featured China and Kenya. You'll notice at the top are kites from China. In fact, that year we had a fourth-generation kite maker from Beijing. Mr. Ha Yiqi, whose family has been making kites in Beijing since the late nineteenth century. He's someone who studied and who inherited this rich tradition of kite making. We were able to sell his kites in our Marketplace. And not just kites but also basketry, engraving, etchings, and embroidery. The Marketplace at the Festival is a wonderful opportunity, both for the artists to sell their items and for our visitors who want something genuine. Our visitors can not only purchase the item, but also meet the person who made the object they are acquiring and have one of these cultural conversations, which we try to promote and foster at our Festival.

Another element of the Folklife Festival are what we call iconic objects, which are often large installations. One of those installations, which you see here, is a flower plaque, which is a traditional installation from southern China and Hong Kong, made from bamboo, often to mark an important event in the community. At the 2014 Festival, we had people build this bamboo flower plaque. It was more than thirty meters tall and about a hundred meters long or wide. We brought Danny Ning Tsun Yung, the person who designed it. We brought the team from the Wing Kei Flower Shop in Hong Kong, who build these flower plaques as part of their traditions. They were there at the Festival, not only to demonstrate the building of this amazing object

that you could see from far away. It was the first thing you saw when you came out of the Washington Metro system. They were there to demonstrate their building techniques, their design techniques, and to share their knowledge and their skills with our visitors through these cultural conversations. In the case of the flower plaque, the bamboo came to Washington, but all the bamboo had to go back to Hong Kong. That was one of the conditions with our U.S. Department of Agriculture: that everything that came had to go back. We had a permit for the temporary loan of the bamboo. It came by ship and then by truck, and it went back by truck and by ship.

Another iconic object comes from the Festival in 1999, when we did a program on Romania. We built a traditional wooden church from Romania on the National Mall. Another example is from the Festival in 2008, when we built a Bhutanese temple. It was originally built in Thimphu, the capital of Bhutan, then disassembled and shipped to the United States, where it was reassembled on the National Mall during the Folklife Festival in 2008 and subsequently disassembled and in this case shipped to El Paso, Texas, where it is now today on the campus of the University of Texas at El Paso. We love for these objects to have an extended life.

Our Festivals are always built on research, and this is a photograph of me from the year 2013 with our program coordinator Li Jing, who was based in Beijing, as we were doing research for the China Festival in 2014. Both myself and my co-curator Sojin Kim made several trips to China to identify the participants that we would bring to the United States for the Folklife Festival, as exemplars of Chinese cultural heritage and tradition. We were part of a very large team of people, including speakers of Mandarin or speakers of Cantonese, who helped us in the research and production of our Folklife Festival program on China.

I think for the last part I'm going to focus more on this idea of cultural conversations, when our Festival participants speak directly with our visitors. In this photograph, the man you see on the left is Nathan Jackson, a Native American participant, Tlingit, from the state of Alaska. He builds these amazing totem poles, which are wooden structures, that are maybe five or ten meters tall. So here is Mr. Jackson, who also is the winner of a National Heritage Fellowship, which is the highest honor that we have in the United States for the folk and traditional arts, talking about his methods. Unlike any museum where they'll say don't touch, don't touch here, the Folklife Festival encourages you to touch because you can learn through that sense of touch. This photograph shows participants from the program on Tibetan culture in the year 2000. The idea is to attract our visitors by showing them something they may not have seen or may not understand. We're helping to build understanding and to share that knowledge, and information with them directly.

This photograph is from the program in 2005 on the U.S. Forest Service. It shows Keith Bear, who is Native American from the Three Affiliated Tribes: Mandan-Hidatsa-Arikara in North Dakota. He was there to talk about his traditions of flute playing and flute making. Look at the expressions on the two girls on the right there, you know you can see their rapt attention as Keith Bear is sharing his traditions. We love to get younger visitors involved and touching, using their senses. The younger the better, to get them learning at an early age about these traditions.

Here's another photograph from the Mekong River program in 2007. The man on the right is Naxi Dongba, talking about his traditions, with the visitors and you can see that connection. Yes, there is a table between them, but the table is not there to separate. It's just a handy place on which we can place materials. The idea is to engage people directly, because we feel that's the best way to learn, face to face and learning directly from each other.

In fact, for this lecture, I wish I could be talking directly with you. But instead we're trying a different technology with these digital lectures. But for our Festivals, the optimum learning occurs face to face, without mediation. You're not looking at a telephone in your hand; you're not interacting remotely with someone who's in another location. Rather, you are looking at another person directly, and you can see the way that they are engaging by their facial expressions.

Another photograph, also from our Forest Service program, shows people touching the animal furs. At the Festival, you get to touch the furs to learn about the different animals to which these furs belonged. Another photograph from the Mekong River program shows lots of fish traps. We had fish traps from all five countries—Laos, Cambodia, Thailand, China, and Vietnam—to show the different types of fish traps all in one tent. So you could see the different traditions and talk with the fish-trap makers.

Also, at the Festival we always try to get people dancing. This is a photograph from our Hungary program in 2013. Dance is a very important element in Hungarian tradition. You can see people on the left wearing their dance costumes from Hungary. They're actually from a region of Transylvania that is now in Romania, but they are ethnic Hungarians, who are teaching our visitors some of the dance steps. We even built a dance barn—an amazing structure that we built and afterwards disassembled and then sent to a Hungarian American camp in the state of New York.

More from the Forest Service: in this photograph, you see the use of a cross-saw. The woman on the left with the orange hard hat is a visitor; the man on the right with the green hard hat is

a Forest Service participant. The idea is to get our visitors learning what it's like. Because until you've operated one of these cross-saws, you really don't know how difficult it is to use one, which brings us back to cultural conversations.

As I'm coming to an end, I should say that although the Festival takes place on the National Mall for ten days, we always like for the Festival to live on and endure. Thanks to the internet and the world wide web, we can place videos and other visual materials from the Festival to continue. Here's a website that I recommend through [asia.si.edu](http://asia.si.edu) that you see on the screen. It's where CFCH worked with our Freer and Sackler Galleries, the Smithsonian's National Museum of Asian Art, to post videos from our 2014 Folklife Festival program on China, including videos about the flower plaque that I discussed, as well as videos about bronze making, pottery, Chinese opera. It's all there with translation in Mandarin.

To conclude and just to sum up some of the most important points: the mission of the Smithsonian is to promote the increase and diffusion of knowledge. The mission of the Center for Folklife and Cultural Heritage is that through the power of culture, we build understanding, strengthen communities, and reinforce our shared humanity. The ideas of the Festival are a museum without walls; festival as a verb; culture of the people, by the people, and for the people; and promoting contemporary grassroots cultural traditions, not only in the United States.

I hope that this lecture has given you a better understanding of the work that we do of promoting cultural heritage in diverse communities. I hope also that you'll have a chance to participate in one of our question-and-answer periods. You'll find more information about when the Q&A will take place. Here's a final slide showing my contact information and my email address. Please feel free to reach out. Stay tuned. Thank you for your attention and take care.