

THE SAN FRANCISCO SYMPHONY PRESENTS

AMERICAN ORCHESTRA FORUM

TALKING ABOUT CREATIVITY

Spotlight Conversation #2 Transcript

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Margo Drakos, cellist and co-founder, InstantEncore
Ed Sanders, Director, Creative Lab at Google

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[Start of recorded material]

Steven Winn: Want to move onward. The adventure continues. Just to do a little bookkeeping here. We're running a little bit late. These conversations have been so rich that staying on the clock seems kind of arbitrary. But we are going to take a break after this conversation, and come back after a 15-minute break or so, and we'll start to hear from you.

00:00:28 We'll take audience questions, and hear from Twitter and all the social media world, and all of that. So your voice will be involved soon. We have sort of a different representation of a maverick sensibility on stage now, with Margo Drakos and Ed Sanders, and I wonder if you could just start to get us a little oriented. Both of you tell us a little bit about your maverick stories, and a maverick collaboration that kind of brought you two together. Margo, your story, for music folks, is a compelling one. I wonder if you could talk a bit about why you're sitting in this chair this afternoon.

00:01:02 Margo Drakos: Well, it wasn't a well-thought-out objective initially, but I don't know about maverick. I think Ed can represent that better than myself. But just quickly, I went to the Curtis Institute of Music in Philadelphia, and had a fabulous experience, classical music. I play the cello, and I was actually a double major in composition and cello, and so it's really special today to hear that intersection.

00:01:30 I had a very traditional background. I went to Marlborough Music Festival, and had all the wonderful chamber and orchestral experiences. I held principal cello and associate principal cello positions, and I was a faculty cello and chamber music professor at Manhattan School of Music and Cleveland Institute of Music, and I was the cellist in the American String Quartet.

00:01:56 And what happened was sort of by accident, again because I went to conservatory very young, stopped my formal education to pursue cello, obviously. And I loved the problem solving. I loved playing with my colleagues, and trying to interpret the composer's intentions with my own passions and experiences to communicate that, hopefully in a powerful way, to the audience. It was just amazing. But what I found was that there was so much disruptive change happening, particularly I would say rather spectacularly in the performing arts field, largely by technology at the time.

00:02:29 A lot of traditional business models were really kind of exploding. And there was a lot of doom and gloom in some of my work environments as a cellist, in the professional space. And I found it really depressing. I actually thought that while there were a lot of traditional models, and disruption happening, I also thought there was a tremendous opportunity for experimenting with that redefinition and redistribution of what community meant, what the role of an artist in the 21st century is, and kind of going back to the roots of interpreting your past, and the past of our rich cultural heritage, and bringing that into the future today.

00:03:09 So I resigned from my positions as a cellist, and ending up founding a tech company, a very logical step. And I've gone on to do a bit of that now in the last few years. So that's what happened.

Steven Winn: And just a little bit about what you were trying to do, and how you were trying to respond to the technological changes, and what you thought technology could do for the orchestra that was having somewhat of, not a crisis, but was having some identity issues.

00:03:41 Margo Drakos: Yes. Well, I think it is a crisis, actually. I felt very passionate about making sure, which brought Ed and I together as well, was finding ways to not only humanize the orchestra experience, but also look at ways of engaging with the audience rather than just you come in, listen, and go home, very much like we're doing today.

00:04:05 And I wanted to find ways of leveraging the tools and media of our time to communicate music with the fans to be able to bring performing arts organizations and artists into people's lives through their mobile phones, through the web, and to make the audience feel personally connected, and also empowered as audience-goers and concert-goers and fans to be able to share that with their own community, so that they became an active participant in the experience, instead of just a one-way push.

- 00:04:38 Steven Winn: Which brought Ed, you into the story in an improbable way, perhaps. And ex-cellist, and how did you two hook up, and was the sort of tangency point for you?
- 00:04:49 Ed Sanders: Well, I think I had a similarly logical progression in my career. I started out as a lawyer, was trained as a lawyer, and had every creative bone in my body crushed by that, and quickly moved on to perhaps more exciting and creative aspirational things. I ended up starting to work in the tech spaced, and I was based in London, running marketing for YouTube.
- 00:05:16 And I've been working at Google now for four-and-a-half, going on five years, and it's currently based in New York. I've always been very passionate about the arts, and the impact that technology can have on access to these incredible things, to people who otherwise wouldn't get access to them. And I think that we've had a lot of interesting comments today. I still think the world of the orchestra and the world of classical music is incredibly walled off to a lot of people around the world.
- 00:05:46 I got to know Michael through the YouTube Symphony Orchestra, which is how I met Margo, which we've done twice now, the first time in Carnegie Hall in New York, and the second time in my native Sydney last year, which was a great thrill. But I remember one of the first times I met Michael, he said to me that all you need to know to love classical music is that you're alive.

00:06:14 And I think that's fundamentally at odds with the accessibility that young people, particularly, have to classical music. I think John Adams himself sort of said that it's all about feelings. And I don't think that's communicated at all to people around the world. I think people feel incredibly intimidated. People feel incredibly paranoid about making mistakes, even when talking about classical music.

Steven Winn: That whole bourgeois thing that Mason was talking about.

Ed Sanders: I think it's incredibly sad.

Steven Winn: Forbidding sort of edifice, almost.

00:06:45 Ed Sanders: There are a lot of interesting analogies in the world. I think the wine industry is something you could look at that a lot of the snobbishness and sort of look down your nose, and pooh-poohing around wine, has gone away, and it's become much more mainstream, and dare I say populist. But it hasn't been dumbed down. And certainly what we were trying to do, coming from a Google, YouTube technology standpoint, was this is not our expertise.

00:07:18 People like Michael and Clive Gillinson at Carnegie Hall, and the London Symphony Orchestra, they're the ones who know what they're doing. But what we can do is bring a stage to people right around the world, and let people in, in a way that makes them feel

welcome. And I think that's one of the big challenges facing the orchestras around the world today.

00:07:36 Steven Winn: Given the fact that the orchestra does have the reputation for a lot of the people that we're talking about, a huge part of the audience, the people that come in the door here voluntarily, are bought in already. But there's a lot of people who weren't. Why did YouTube, and Google by extension, want to tackle that particular? Was it because it was so challenging? Was it because it was daunting? Why a symphony orchestra for YouTube?

00:07:57 Ed Sanders: Yeah, it's the hardest challenge there is. I think as a business, we thrive on innovation. We thrive challenging the status quo, and we're restless if we don't. I often talk about it being positively disruptive. We try and do things that, why should something sit the way it's always been? Why do people have to sit there and say, well, it's been like that for 150 years, so it should still be that way. It's like, maybe there's a different way we could do it, and if it doesn't work, it doesn't work. But it's no skin off anyone's nose.

00:08:29 And the YouTube Symphony Orchestra was never set out to be a rival to the San Francisco Symphony or the New York Philharmonic. That wasn't what it was about. What it was about was giving young people around the world a chance at something they would never have had a chance to participate in, to broadcast

that to people who would never get a chance to see it, and hopefully ignite some sort of spark that way. And that's all.

00:08:54 Steven Winn: Many people may or may not have heard the concerts themselves, streamed the concerts themselves, or been there in attendance. But it did more than that, and I wonder if you would both talk about the way in which you try to sort of crack open that edifice, and open the experience of classical music up, not just to an audience online, but in a sort of different way because of technology. What do you think the real takeaways and the achievements were?

00:09:16 Ed Sanders: Well, I think one thing we've often talked about, and Margo mentioned it earlier, but humanizing the orchestra, I think is something that is not done around the world nearly enough.

Margo Drakos: Just to interject, I always say that --

Ed Sanders: I actually ran a book on how long it would be before Margo interrupt -- six minutes, so I've won my bet.

00:09:42 Margo Drakos: I'll save my retaliation for later. But I was mentioning yesterday that I think it's kind of a fascinating thing. If you ask people in San Francisco to name a member of the football or baseball team, usually most individuals would be able to, with great ease, identify a player on the team.

00:10:08 I think it's very rare, even sometimes from regular season subscribers and things of concertgoers that they know one player, or perhaps you know the concertmaster's name, or maybe the principal oboist, or something. But it's very rare that they really know the people.

Steven Winn: We should offer a raffle prize to anybody who can name 10 members of the orchestra, even devoted symphony goers.

00:10:32 Margo Drakos: Sorry, I didn't mean to interrupt. And you did a beautiful job with the pieces at YouTube, some of the amazing material that Ed's team put together for introducing the winners of the YouTube Symphony Orchestra project to the community, but even above and beyond, they were required to participate and share their own stories, or at least apply, they had to understand how to use technology to communicate in some fashion, to participate, to compete for the chance to win.

00:11:02 Ed Sanders: I spend a lot of my time storytelling, I guess, in my work, trying to package something up that's incredibly complex, incredibly inaccessible, incredibly difficult, and putting it in a way that normal people can understand it, and therefore are attracted to it. I means, it's kind of Marketing 101, right? But I think that an example of the sort of humanizing of the orchestra was, we had a kid playing who was 15 years old.

00:11:32 His family had moved from the Ukraine after the Chernobyl disaster in the mid-80s. He'd moved to Argentina, started playing the violin in a remote village, quickly outgrew the teachers who were teaching him, and turned to the Internet to see the great concertmasters and soloists on YouTube, and started to copy them. And that is an incredible story to know about somebody performing in an orchestra.

00:12:01 It's never going to replace proper teaching, one-on-one. But that's not what it's about. And people who miss that point are the same people who are putting up the walls which are blocking off the beauty and simplicity of classical music to people around the world.

Steven Winn: Let me ask you both this question. I don't know what the numbers were, exactly, but the number of people who watched the YouTube concerts, and followed it, and followed it on their phones, and --

00:12:27 Margo Drakos: Thirty-three million people watched online, and 2.8 million through mobile, for an average of like 25 minutes.

Ed Sanders: You could do my job. She's good.

Steven Winn: I'm assuming that it exceeded even your most wild and optimistic projections. Is that a fair statement?

00:12:44 Ed Sanders: Well, at the time, it was the highest recorded streamed event that YouTube had done. I worked with U2, and we

streamed a concert of U2's 360 tour from the Rose Bowl, and we had 10 million views. It was earlier on the technology stage, in how we could develop the technology and what we could do with it. But that was, at that stage, the YouTube Symphony was the highest by a factor of three. Yeah, it did. It exceeded expectations.

00:13:10

But I think it was interesting that it did confirm what we knew, that there is an extraordinarily large classical music community in the world that's utterly fragmented. It's all over the place, and there are passionate fans of all sorts of different niche things and mainstream things, but it's completely blown wide. And what the YouTube Symphony did in an interesting way was saying, well, if you can make it accessible and unify it in a specific way around one destination that people will come to, maybe there's a future or a lesson in that.

00:13:43

Steven Winn: Well, let's spin it forward a little bit and talk about that. In order for the YouTube Symphony experience, great success that it was, not to be a one-off, or a two-off in the case of the two concerts, what are the lessons going forward for this orchestra, or any orchestra that's operating in a more conventional kind of, ticket at the door and coming in for the live experience, however it's being expanded? Margo, what are some of the things that you can take away from the YouTube experience are broader and more resonant sort of lessons for the orchestra business in general?

00:14:13 Margo Drakos: Well, a couple of things. I mean, using the work that Ed's team did, and my company, InstantEncore, powered some of the mobile, worked closely with Ed's group to look at some of the mobile and web components to have, hopefully, the YouTube Symphony experience go viral. And what's been happening as a result of it in the last year has been incredible, because symphonies like Detroit Symphony, and Sydney Symphony, and Chamber Music Society of Lincoln Center, have been able to take the model that was created as a result of the YouTube Symphony Orchestra project, and translate it into their own local environment.

00:14:50 So for example, Detroit Symphony has a mobile app sponsored by a local entity that gets credit as the mobile app opens. They've integrated targeted marketing throughout all of their things. And this is an orchestra that was in deep, deep, deep problems. And they've taken technology, and now one of their goals is to be one of the most accessible orchestras, and turn that inside out, and they are doing live webcast streaming on mobile and web regularly.

00:15:23 They had one of the largest views for any event in the U. S. It was over 10,000 recently for classical music, for an orchestra concert from the Detroit Symphony, to have over 10,000 people watching on the web and mobile I think is so exciting. And it was sponsored. It was a new revenue streams integrated with the corporate sponsorship. I think that's a fantastic model. Same for Chamber Music Society of Lincoln Center. They have taken their very, very small, always sold out concerts.

00:15:51 They oftentimes also have a number of snowbirds who are not able to get to some of the concerts, or some elderly people late in the evenings who might not feel comfortable getting into Manhattan that late. So they're now streaming on the Web and mobile, and have an integrated approach to that, and it's incredible to see the interaction, the tweets that go back and forth. And that was something with the YouTube project that was incredible, too. It was one of the number-one friending topic on Twitter.

00:16:17 You were seeing people tweet outside the YouTube Symphony Orchestra to each other, being engaged across every social network platform. And so I think it's been really exciting for some of these orchestras that you thought it would never happen, that the unions would allow it, the stage hands, that this could never happen. And Sydney's case, with Sydney Symphony, it's now sponsored by Big Pond, in Telstra, their telco and entertainment media company that was a big partner for the YouTube project.

00:16:52 And they came away from that and said, you know what? We're going to sponsor 15 live video streaming events for Sydney Symphony and the Sydney Opera House coming post that event, and are paying above and beyond their sponsorship for that with the orchestra. So I think that's extremely exciting, whether you're doing it small or large.

00:17:13 Ed Sanders: Yeah, I think from our point of view, those sorts of stories, it's just success in a bottle, basically, for us, is to show people how to do something, and have them take it and run with it. We're not interested in trying to control it, or bring it back into our domain. It's more, here's the technology, here's the platform, take the toolkit and do it for yourselves.

00:17:38 But I think that the biggest lesson that these orchestras have taken, that I've talked about for a long time, is YouTube and technology in general are amazing sort of sandboxes and experimental playgrounds, and I think that we're at a point now where businesses, institutions, schools, et cetera can take risks with technology that they've never been in a position to be in before, because the cost of experimentation is just negligible.

00:18:07 In times gone by, to take a big bet on something, or to try a new marketing campaign, or a new idea, or a new attempted revenue stream, if it didn't work it was very costly resource-wise, time-wise, et cetera. And now, the cost of experimentation is so low. I mean, I often run projects where developers are cheap. You pay them in beer and pizza, and you have. . .

Steven Winn: Google coin of the realm, huh?

00:18:37 Ed Sanders: . . . this fascinating situation where I think technology is one of the first industries where people, in so many other industries the older you are, the better you are. And

technology has challenged that in the sense that some of the people who know so much about how to do this stuff are 23, 24 years old. And on one hand that's terrifying, and on the other hand it's absolutely thrilling, because they take risks, they live and breathe in this world, and they know what is going to stick.

00:19:12 And so if you can empower people, and I suppose my point is that in a lot of institutions, companies worldwide, the gap between the people who know what to do technologically and the people making the decisions is extremely broad.

00:19:26 Steven Winn: You anticipated my question. That is, I'm a 64-year-old board member administrator of an orchestra, and I'm saying, wait a minute. We're going to start webcasting and distributing our content, which has been privileged, and has been about the live experience, and about selling tickets. How do you answer that concern about, are we pillaging, or taking away from the live experience, by distributing our product? You talked about the unions buying into this, finally, in a way that you might not have thought was possible.

00:19:52 How does what you're talking about relate to the live experience, the concert experience, which orchestras, after all, have been built on now for 150 years or so? How does the technology not steal away from the live experience?

00:20:05 Margo Drakos: Well, I think you have to get over the fear of it first. There's such change. We said this [unintelligible] that concept of that change is loss, and that everyone tends to want to just build more walled gardens. When things get scary, you just want to retreat more and more. And I think unfortunately whether or not any orchestra wants to, or administration, or whatever, they don't have a choice. It is.

00:20:35 And what you're seeing is not exclusive just to orchestras. This is across many, many industries. So I think the challenge for orchestra, just to go back, I think this is not unique to orchestras.

00:21:08 You know, you're seeing this across so many industries. It's just that the performing arts was perhaps hit a little bit sooner when you had the transition from records to tapes to CDs to DVDs, and then you had the YouTube, and you have everything out there. So a lot of those traditional models, just where it used to be, I remember somebody had told me long ago that there was a member of the Chicago Symphony, it was cheaper if they had stayed home to do recording sessions back in the day than be on a tour with the symphony, because they would make so much greater residuals from having actually played on a commercial gig at home.

00:21:41 But that model, a lot of this has just changed, right, or it's no longer there. So you can't afford to want to just me more and more closed. I think you kind of have to step back and think about, okay, what are we trying to do? What are we trying to achieve? Who are we

trying to reach? The audience question earlier of, maybe a composer doesn't have to be thinking about who they're writing each note for, necessarily, but you have to think about what is the relevance of your music-making in the people's lives in your community.

00:22:16

And that community can be in your local backyard, or it can be a super-dispersed population like we saw with the YouTube, where you had people from Azerbaijan to wherever phoning things in. So I think that we have to take a moment to remind ourselves of the importance, because at the end of the day you don't practice in your room your whole life to just play for yourself, and four other people who share the same great detail about your appoggiatura or the oscillation speed of your vibrato.

00:22:50

And ideally, you work on those tools as a mechanism to be able to communicate with your community and be relevant. And I think technology is the most fundamental part, or one of the most fundamental parts, that needs to be incorporated in that story.

00:23:07

Ed Sanders: I think just to add to that, I think one of the projects that you may or may not be familiar with that we also did was the Google Art project, which is an ongoing initiative, where we have [unintelligible] street view where you can zoom in and see your house. We took that, and started to blow it open and go into some of the most famous museums of the world, and in super, super-high resolution capture amazing art works from those

institutions, and make them accessible, for free, to everybody in the world.

00:23:37 And there were a lot of discussions with institutions around, well, why is anybody going to come if they can just sit at home and see it from the comfort of their own living room, or desk, or whatever? And it's been completely the opposite. To Margo's point about, everybody thought TV was going to kill radio, everyone thought video was going to kill TV, et cetera, et cetera, et cetera. Media consumption, and consumption of great content, is just going up.

00:24:03 And so I think that the institutions who were involved with us in the art project, for example, found that foot traffic and visitors to the museums, after people got a taste of it online, increased. So I think that the real key is the fear of experimentation, and the fear of letting go.

00:24:23 Margo Drakos: Just to second that, every example from the Chicago Cubs when they started broadcasting their games on WGN channel nine, when they were in last place, they have the largest number of ticket sales of any baseball team without having won --

Ed Sanders: Anything.

00:24:47 Margo Drakos: Yeah, thank you. And I think you see that with the Met with the ticket sales. In most any instance where you're making content available, it drives, because nothing replaces

the live experience. But if you can do it in a human way, it's extraordinarily [positive].

00:25:05 Steven Winn: Michael was talking earlier about sort of the fusion of art forms that he's done, a lot of it in Miami with the New World, and done some of it here with projections and different kinds of ways of opening up the concert. I wonder where you see the application of technology in that area, about changing and transforming the experience of music, and how we're going to receive it, how we're going to change as audiences, and how orchestras are going to change as producing organizations, because of technology.

00:25:35 Margo Drakos: Well, just quickly, you've done so many amazing things to really experiment and push those boundaries. But I am sort of a traditionalist by nature of how I like to enjoy my Beethoven, or whatever, but I think one of the things that's important that I remind myself as I've left making my living as a classical musician, is to ideally give options.

00:26:01 It's not that one way has to permeate everything. But you want to encourage people to be able to, again, they have to use the media models of their time, and the way that they're communicating today, which is most, I think, teenagers in the U. S. send an average of a hundred text messages a day. They think calling is rude. That is a reality of the future generations if you wish to have those attendees of the San Francisco Symphony.

00:26:28 Now, it doesn't you have to allow open, free texting and Skype calling during the performance. But these are parts of that, I think, equation that are real. And just to Ed's point on storytelling, I mentioned this in the blog ahead of the Mavericks, and it got me thinking about this again. A friend of mine was killed in Libya, one of the first photojournalists, amazing gentleman, Chris Hondros. And to say he was a classical music lover is the understatement of the century.

00:27:01 And Mahler, and Beethoven, Schumann, Bach, everything was just an enormous part of his being. And when he was killed, a number of musicians who were part of the YouTube project, Colin Jacobsen, and we arranged to have music performed at his funeral. And just like this event is being streamed today on Ustream, actually his funeral was streamed live from Brooklyn on Ustream.

00:27:32 It included many, many pieces, Schubert, Mahler, a whole host of things. And what was amazing to me was that over a thousand people from all over the world, from Afghanistan to Libya to Europe to whatever tuned in to watch and listen to this unbelievable music. It was Death And The Maiden, it was Cavatina, it was incredible. And Sarah Willis, a horn player that Ed and I know very well, a wonderful player from the Berlin Philharmonic, she and I were chatting online during it.

00:28:04 She knew Chris very well, as well. And it was this amazing moment of hearing these incredible pieces of the past, and you were being comforted during this horrific thing, and yet you were being able to communicate with one another. And I remember Sarah saying, a world away, and Sarah was saying, you know, I find it so irritating that people are chatting, or we were talking about, like during Death And The Maiden you just wanted it kind of quiet.

00:28:30 And I was like, just push the little button in the corner, and remove the chat from it so you can just listen. And so that's my whole long-winded story about the fact that, ideally, she could experience that quietly, but for others, they wanted to have that chat dialogue while this was going on, and it was comforting to them, and it was through technology. I thought it was a beautiful kind of metaphor of that.

Steven Winn: [unintelligible] tyranny [unintelligible]

Margo Drakos: Beautifully said.

Steven Winn: Yeah. Ed, you were going to pick up on something.

00:28:58 Ed Sanders: I just think that I agree with the point about options. I mean, to me it feels very boxed at the moment, and I think that [unintelligible] sitting down there listening to John talking, and having him tell the story about in his piece tonight to listen out for the tympani, there's a chromatic scale because the

guy's going to be pushing the pedal up, I know that now, and that's added to my experience. But I've been privileged enough to have the background, and hear John talk, and so on.

00:29:30 So to me, I think the music in its purest form doesn't need to be complicated, or necessarily we have to have video with music, or sensory overload in order to appease people at all. I think the purity and simplicity of what has always made it great will still make it great. We've seen in so many other forms of content the story that's wrapped around the content itself is so interesting.

00:29:59 And when you see fan communities spring up, and you see parodies of films, for example. You know, you used to go to the cinema and see a film, and that was it. You didn't know anything about the actors. You didn't know anything about the director. And then came the VCR, with the behind-the-scenes documentary, and then the deleted scenes, and then the gag reel, and then the community that built around it, and then the impersonators. And so if you want to live and breathe a piece of content in the film sense, there's an incredible world you can dive into.

00:30:32 You know, Mason and John and Michael were talking about this world where they reside, and I think technology has to help people into that, rather than the consistent message that if you're not part of it, then you're out.

00:30:47 Steven Winn: John said in an essay himself, exactly when it was published, but it could be published now, or five years ago, or five years from now. The only thing we know about the future is that it is bound to surprise us. Ten years from now, there is guaranteed to be a new way of experiencing music. I wonder, in the minute or so we have remaining, if either of you care to project where we might be 10 years from now.

Margo Drakos: Just before we say that --

Ed Sanders: Margo will still be interrupting.

00:31:13 Margo Drakos: No, no, no, no. Well, I hope so. That would be a nice treat. I love the Bill Gates quote that he said some time ago about we overestimate the change in one year, and we underestimate the change in 10. Which I think, if you look at 10 years ago just for a moment, to put in context so Ed can say a deep thought here at the end, and speak for me I'm hoping, you know, when you think about it was 10 years ago that the first iPod launched.

00:31:44 How many people have iPods today? YouTube, what, it was 2004, I think, first with the San Diego Zoo, one clip.

Ed Sanders: [unintelligible]

00:31:55 Margo Drakos: Sorry. I mean, you look at all the things in the last years that you can't believe. Twitter, YouTube, Facebook, Google, [unintelligible]. So anyway, I don't know. As regards to music, I think personally, on the dire side, speaking to the organization side, I think the institutions are being so greatly challenged across the institutional structure of orchestral environments as a whole, or the performing arts as being challenged, and I think that if you're not accessible, and you haven't figured out how to be relevant to whatever your community is, without denigrating your art, but being true to your artistic integrity, but being a part of your community, whether that's virtually or in real environment, I think you will be no longer in existence.

Steven Winn: Darwinian, yeah.

00:32:44 Ed Sanders: I mean, for me, I don't even know what I'm doing next week, let alone what I'm doing in 10 years. But I think it's tremendously exciting. I think the access to technological evolution right around the world, and the ideas that are coming from everywhere, and they've never been able to come from everywhere before. You had to go to the right schools. You had to have the right money behind you. You had to have the right education. You had to do all that sort of thing.

00:33:13 And now, I think that a lot of those walls are coming down, in a really healthy, positive way. And I think that the institutions and companies which embrace that, and can tell their own story, and can

be shown to be experimenting and pushing innovation forward, rather than standing still, are the ones who are going to survive. But it's really exciting times.

00:33:42 I think you can either be terrified by it, or you can let go a little bit and see what happens.

Steven Winn: Fabulous. We keep having to cut off these conversations just when they're getting going, but we'll all be back in about 15 minutes, and all of the participants, with one exception, Michael won't be back, but everyone else will be, and we'll talk to each other and to you. So we'll see you in about 15 minutes.

Margo Drakos: Thank you.

[End of recorded material]