

Desire Path

Dreaming Access Art Virtual Launch Event

Act 1: Head

Introduction

[silence]

[water trickles and flows louder, closer]

JONATHAN: Move yourself around. Feel your body against surfaces. [water continues flowing]

Welcome to those that have arrived. This is our soft opening to wiggle your body. Remember that you are a body. You are in space with all of us in different spaces together. [water stops flowing]

Hello, and welcome to those that have arrived here in our soft opening. We're giving ourselves about five minutes just to let those people that are coming in relax and get ready. So, I've been calling this the wiggle room, just some time to wait for this event that we're excited about to begin. [water flows again, rushing and spilling forth] [water quiets to a trickle]

Hello, everyone, and welcome again to the soft opening of Desire Path: Dreaming Access Art. This is the wiggle room portion. [trickling water fades away] This is the time to remember that just because we're on Zoom doesn't mean that we have to forget about all of the ways that our bodies can move. I'm gonna just wiggle my finger for a moment. [silence] [typing] [big sigh, water resumes flowing]

So great to see all of you arriving in the space. As you can see, we're trying to create the space of being outside with a flowing creek. We're here together in this imagined dream. [water trickling gently]

[soft sigh] All right, we're getting close to ending the wiggle room portion of Desire Path. I'm gonna remind myself that I have feet...and that I have a top of my body. And again, just welcome, those that have arrived. It's really great to see you. [water continues trickling softly]

All right. We're gonna get started now. My name is Jonathan Paradox. I'm a white, non-binary person wearing red hair, some bright blue plastic glasses, bit of a mustache. And I am wearing a sweatshirt with the wonderful cat named RouRou! Sending some love RouRou's way.

My access check-in is that I have water. I have been working for a couple months with Grant to make this project work, and with many of our collaborators and contributors. And I'm excited that you all are here. And I'm a little nervous. Otherwise, my access needs are met.

Content Notice and Access Description

So, I'm going to start with a content notice. There will be discussions of ableism and racism and swear words.

And now for an access description. Captions are available as a live transcript. We have an ASL interpreter, Laurielle Avilles, who can be pinned. The videos we show today have ASL, Audio Description, and captions.

In the space today, as facilitators, we may interrupt the agenda to address access needs at any point. It will be an access hold. And we'll manage cameras and microphones. For now, we ask that you keep your cameras off.

This event is being recorded, live streamed, and will be publicly available afterwards. At the end of the event, there will be a option for you to be on camera. If you don't want to be in this recorded event, you can also just follow the livestream link in the chat. I'm about to send that into the chat. [water continues flowing] There we go. That is the YouTube link if you just want to see the live stream.

Also, some people have asked for a rough agenda, and so I am going to talk about that. And I'm first gonna paste [audio drops] as well. There we go. Great. So, we've already had the soft opening, the wiggle room, which took five minutes. Now, we're in the introduction, which will take 10 minutes. Then we're going to show a series of videos for 25 minutes. After the videos, there will be a five-minute break. And also, during those videos, there will be breaks between each video, I wanna say. So, then we'll have a five-minute break after all the videos, then about a 10-minute discussion together. We'll read some of the things that you all put in chat, as well as those that want to go on video can. And then finally, we'll have up to five minutes for a short tour of the Desire Path website. And now, on to Grant. [water fades away]

[Desire Path Project description](#)

GRANT: Thanks, Jonathan! My name is Grant Miller. I use they/them pronouns. I am a white person with chunky Princess Leia headphones. I have glasses on. I am wearing a gold cape that helps me feel sparkly, and I'm wearing a ring that is being—ah yeah, there it is—a ring that is a sculpture of lichen on it.

My access check-in is that I am very tired. It has been a lot of fun getting ready for this, and also, just a very technologically, unexpectedly challenging day. So, as I am facilitating and talking, I'm reading a script. That really supports my access needs. I also have some water here. I'm also partially stage managing this event, so occasionally, I'm just gonna be looking sort of down and to the right sort of like a classic piece of art. And that is, I'm still engaged, but I am also just kind of managing tech. So, occasionally, the video might stop, or I might hold. And so, that just is a part of the event. And I'm just very grateful that all of you are here.

I'm now gonna talk about Desire Path. A desire path is made by crossing it over and over again. The Curiosity Paradox started the Desire Path project in conversation with multiple disabled and non-disabled leaders in Portland, Oregon, who we consider to be access artists. These leaders practice access in creative and relational ways that are more loving, more nuanced, and less fear-based than dominant forms of accessibility. We have taken quotes from these conversations and shaped them into what we call [Flower Arrangements](#) and Flower Cuttings from our [Conversation Contributors](#).

Jonathan.

JONATHAN: Access Art describes the way marginalized people and communities creatively grow resources, design accessibility, celebrate joy and resistance, out-manuever supremacy culture, and dream worlds beyond the impossible.

This definition is offered to help those of us who make access in creative ways recognize how our practices overlap and differ from each other. It is influenced by artists, activists, and political movements, including the Disability Justice Movement, Open Access, #AccessIsLove, [Pleasure Activism](#), and more.

For The Curiosity Paradox, Dreaming Access Art has happened in the midst of panic attacks, injuries, and days in bed. It has also happened in resistance to invalidations, degradations, and micro-aggressions. Through the labor of putting this together, we feel a joy and giddiness. We are enlivened by this work. And we invite you to see how your own desire path intersects with ours.

GRANT: The frictions and discomforts that occur as we cross space and time are sites of poetry, beauty, and possibility for change. This is a path where our [bodies](#)' needs and wants are welcome. A path where we shape and are shaped by our responsibilities to each other and the worlds we move through.

We invite you to consider your access needs in this space. And more specifically, is there anything that we can do that can make this space more accessible for you? And how might we [support](#) each other to create worlds that overflow with Justice, equity, joyful coexistence, and liberation?

Before we move on to our land acknowledgment, I am going to do a go-back for a visual description. I'm going to add that I have hands that drape like willow trees, which may make an appearance. I'm gonna drink a little bit more water. [happy sigh] And take a breath. [heavy sigh] And so, the last question to ask is, what do we need to face questions with no single answer? Jonathan.

[Land Acknowledgement](#)

JONATHAN: And now for the land acknowledgment starting with these questions. Who was displaced? Who was displaced for this project to exist? What was here before? Where are those people now? Which laws were used to claim ownership of this space? [water resumes flowing] Whose labor developed the economy of this place? How does this project pay reparations and return land? And how do the funders of this project pay reparations and return land?

And next, since our activities are shared digitally, please consider the legacy of colonization embedded within technological structures, including the equipment and high-speed Internet which is not available in many Indigenous and marginalized communities. [water fades away]

GRANT: The Curiosity Paradox benefits as uninvited settlers on the stolen and unceded territories of the—Sorry. Tech hold. Am I still spotlit? Jonathan, can you still see me? OK.

The Curiosity Paradox benefits as uninvited settlers on the stolen and unceded territory of the Multnomah and Clackamas band of Chinook and Tualatin-Kalapuya people as well as other bands, unnamed, colonially referred to as Portland, OR. This land was notably developed by exploited Chinese immigrants, and this country's economy was built by millions of stolen Africans during the trans-Atlantic slave trade.

We recognize the living leadership of the Confederated Tribes of the Grand Ronde, the Confederated Tribes of Warm Springs, and the Confederated Tribes of Siletz Indians. We honor the lives of all who endured, and continue to endure, in the face of settler-

colonialism and white supremacy and enable us to create a more livable planet. We support movements for reparation and land back.

[Funder Acknowledgement and Special Thanks](#)

JONATHAN: The launch event for this project was funded by the City of Portland's Office of Community and Civic Life's Disability Program Disability Leadership Grant and Sponsorship, Regional Arts & Culture Council, and the Emily Georges Gottfried Fund of Oregon Jewish Community Foundation. Any views spread [video glitches] or outlandish they may be.

GRANT: [video glitches] Calling Up Justice, Touk Keo, the [Justice Producer's Collaborative](#), [Carmen Papalia](#), the [Decays](#), our beloved garden, Lenore Evermore, and the creek behind Portland Community College's Sylvania Campus located near coordinates—I don't know if this is the right way to read coordinates—45.435134, -122.731987, as well as the deer, coyotes, owls, and other life living nearby.

[Act II: Stream](#)

JONATHAN: We are now moving into the next section of this event, and we're going to shift into showing the videos that we've named Flower Arrangements. [trickling water returns] This series of videos was made by The Curiosity Paradox for the Desire Path Virtual Launch Event happening right now!

These were formed from clips of recorded dialogues with our [Conversation Contributors: Anaïs Isiria Gurrola](#), [Babatunde](#), [Becky Emmert](#), [Cheryl Green](#), [Leila Haile](#), [Rebel Sidney Fayola Black](#), [Saara Hirsj](#), and [Subashini Ganesan](#). The Audio Description narration is done by Thomas Reid.

After each video, we will pause for about two minutes. You are welcome to offer reflections in the chat during breaks, and we will have a few minutes to discuss at the end of the event.

[Flower Arrangement #1](#)

We begin with Flower Arrangement #1: How is ADA access a barrier?

AUDIO DESCRIPTION: An array of dried plant sculptures. Desire Path: Flower Arrangement #1: How is ADA access a barrier?

Lichen on a twig, Becky Emmert, Head of Accessibility, Portland Art Museum.

BECKY: I so appreciate ADA and what it is, and it was needed. But we're so far beyond that. It was written before the Internet existed. We're trying to continue to shape our society based on something so archaic.

AUDIO DESCRIPTION: Sea Holly, Rebel Sidney Fayola Black, Access Artist, Disability Justice Consultant.

REBEL: I think, like, ADA access is a barrier a lot of the time. You know, people are able to check off a list and say, "Hey, we've done our due diligence, and that's all we have to do."

AUDIO DESCRIPTION: Crimson Clover, Leila Hale, City of Portland Disability Program Coordinator, Creative Laureate, Co-Founder of Ori Gallery.

LEILA: For me, logically, you're like, "Oh, we must think about Disability and access at the beginning [laughing] of every process and at every step throughout. But for folks in the institutions that I work with, you know, the ADA is a tack-on they put at the end to make sure they don't get sued. We have to fight it on every single tangible level, right? And even intangible, like, how do we fight that spiritually?"

AUDIO DESCRIPTION: An array of dried plants sculptures. Desire Path: Flower Arrangement #1: How is ADA access a barrier? [water and crows fade away]

JONATHAN: ...and reflect on the first Flower Arrangement. I'll say that again. We will now hold for you to digest and reflect on the first Flower Arrangement. Feel free to sit quietly, take notes, and send reflections in the chat, or discuss if you're with other people. We will hold for about two minutes.

[silence]

JONATHAN: All right, that's time. I know that for some of you, this being the first time we've done a meeting like this, you still can, the chat is still open even if your videos are off right now. So, if you want to use the chat as a way of reflection, please do consider that.

[Flower Arrangement #2](#)

JONATHAN: So, now on to Flower Arrangement #2: How do we shift away from standard access?

AUDIO DESCRIPTION: An array of dried plant sculptures. Desire Path: Flower Arrangement #2: How do we shift away from standard access?

Hazelnut Blossom, Babatunde, Executive Director, Black and Beyond the Binary Collective.

BABATUNDE: A lot of able-bodied folks are making a lot of assumptions and ideas around the needs of Disabled folks. If people have money to support imperialism and continue to support a police force that brutalizes Black folks, I feel like let's shift some of those resources into making things more accessible for folks and creating a higher standard and quality of living for everyone.

AUDIO DESCRIPTION: Curly Fern Leaf, Cheryl Green, Access Artist, Independent Audio Describer, Captioner, and Multimedia Digital Artist.

CHERYL: I try to put my emphasis not on being compliant, but on being interesting and creative and artistic in my accessibility work.

AUDIO DESCRIPTION: Sea Holly, Rebel Sidney Fayola Black, Access Artist, Disability Justice Consultant.

REBEL: When I'm producing work, I interrupt if there's an access need. I don't think, "Oh, it's so important that the presenter get to present their whole thing at the expense of people not understanding." Instead, I say like, "Hey, can we take a pause for a minute? We're having some access issues."

AUDIO DESCRIPTION: Branching lichen, Saara Hirsi, Social Education and Equity Consulting LLC.

SAARA: In my own experience and with people I work around them, they really don't know the right question to ask. So, I always have to educate the community what they can ask

and how can use their own creativity so they can do their part to get the access they need. You know, don't assume that everybody needs same thing.

AUDIO DESCRIPTION: Crimson Clover, Leila Hale, City of Portland Disability Program Coordinator, Creative Laureate, Co-Founder of Ori Gallery.

LEILA: I view my position as like I should be institutionalizing solutions that the community has already come up with, and that should just be the name of the game. And people don't see government work as that. [laughing] But that's what I think it is! My job is to ungaslight the people [laughs] and really reveal that, you know, we have the answers we have been looking for, and we are the ones who will save us.

AUDIO DESCRIPTION: An array of dried plant sculptures. Desire Path: Flower Arrangement #2: How do we shift away from standard access? [water and crows fade away]

JONATHAN: All right. We finished Flower Arrangement #2. So, we're now gonna hold to digest and reflect. Feel free to sit quietly and just let that set, take notes, send reflections in the chat if you'd like, or discuss with other people if you're with them. And we are gonna hold for two minutes. [silence]

[Flower Arrangement #3](#)

GRANT: This is Grant. Hello. We are gonna move forward onto Flower Arrangement #3: How is resisting white supremacy an access art?

AUDIO DESCRIPTION: An array of dried plant sculptures. Desire Path: Flower Arrangement #3: How is resisting white supremacy an access art?

Cornflower, Anaïs Isiria Gurrola, Dramaturg and Artist.

ANAÏS: No, Portland is not white. You're just looking in the wrong places, you know? We are here. People of color are alive and well in Portland.

AUDIO DESCRIPTION: Sea Holly, Rebel Sidney Fayola Black, Access Artist, Disability Justice Consultant.

REBEL: When we're not thinking about sick and Disabled people and neurodivergent people, people with sensory issues, people with multiple chemical sensitivities, and you know, a lot of those people are people of color. And so, this is also an expression of supremacy culture and white supremacy.

AUDIO DESCRIPTION: Lichen on a twig, Becky Emmert, Head of Accessibility, Portland Art Museum.

BECKY: People make it hard, and I don't understand why people make it hard. I mean, I think it's really tied up in white supremacy.

AUDIO DESCRIPTION: Hazelnut Blossom, Babatunde, Executive Director, Black and Beyond the Binary Collective.

BABATUNDE: And if you're not really paying attention to the way that, like, you are holding white supremacy in your body, that shit will grow. That shit will grow and manifest. And honestly, it's like poison, you know? Like, that masculine energy of, "Make a decision now," I live to challenge that in myself every day.

AUDIO DESCRIPTION: An array of dried plant sculptures. Desire Path: Flower Arrangement #3: How is resisting white supremacy an access art? [water and crows fade away]

GRANT: I'm now unmuted. We will now pause for you to digest and reflect on this Flower Arrangement. Please feel free to sit quietly, take notes, send reflections in the chat, or discuss if you are with other people. We will hold for about two minutes. [silence]

Flower Arrangement #4

GRANT: All right. We're now going to move into Flower Arrangement #4: How is resisting the nonprofit industrial complex an access art?

AUDIO DESCRIPTION: An array of dried plant sculptures. Desire Path: Flower Arrangement #4: How is resisting the nonprofit industrial complex an access art?

Crimson Clover, Leila Hale, City of Portland Disability Program Coordinator, Creative Laureate, Co-Founder of Ori Gallery.

LEILA: Nonprofit entities—or like charitable entities—since the transatlantic slave trade have always existed as a front, right? [chuckles] And like, the Nobel Peace Prize was created because fucking Nobel was the world's largest weapons manufacturers, and they wanted to change their image. So, they created the Nobel Peace Prize!

AUDIO DESCRIPTION: Hazelnut Blossom, Babatunde, Executive Director, Black and Beyond the Binary Collective.

BABATUNDE: As someone that really does not like nonprofits, I never thought I would start a nonprofit. Maybe that's exactly who should be starting nonprofits, is people that hate them and are gonna actually challenge the way that they're structured or challenge the way that they maintain complicity in a lot of the systems that we're actually supposed to be fighting against.

AUDIO DESCRIPTION: Sea Holly, Rebel Sidney Fayola Black, Access Artist, Disability Justice Consultant.

REBEL: This Disability Justice dreaming space that I've been creating, you know, we share presence. People come, and we...people come as they are. And I think that's important. People come with brain fog. People come with pain. People come in bed. And we share presence with one another. And then we're building grassroots resources together.

AUDIO DESCRIPTION: Arnica Flower, Subashini Ganesan, New Expressive Works, Founder and Executive Director.

SUBASHINI: So, what I need is time, but not time to do things. Time to not do things. Time to just [exhales] so that things can defrag and fall into spaces.

AUDIO DESCRIPTION: Hazelnut Blossom, Babatunde, Executive Director, Black and Beyond the Binary Collective.

BABATUNDE: What if there were no successes or failures? We just built movement together. That could just be it. We just built movement, and the end result is liberation.

AUDIO DESCRIPTION: An array of dried plant sculptures. Desire Path: Flower Arrangement #4: How is resisting the nonprofit industrial complex an access art?

GRANT: All right, everybody. Again, we're just gonna pause, take a moment to digest, reflect on this Flower Arrangement. There's already some beautiful things being said in the chat. Please feel free to drop reflections in there or just sit quietly, wiggle, take a pause, take a break, and discuss with other people if you're with others right now. We're gonna hold for about two minutes. [silence]

Flower Arrangement #5

GRANT: All right. All right, we're gonna transition into our last Flower Arrangement, #5. There's some really beautiful, beautiful things being said in the chat. All right. So, we're now gonna transition to Flower Arrangement #5, which is, what is Access Art? So, I'm now going to hit the button.

AUDIO DESCRIPTION: An array of dried plant sculptures. Desire Path: Flower Arrangement #5: What is Access Art?

Sea Holly, Rebel Sidney Fayola Black, Access Artist, Disability Justice Consultant.

REBEL: Surrounding myself with beauty is a form of access, I believe.

AUDIO DESCRIPTION: Lichen on a twig, Becky Emmert, Head of Accessibility, Portland Art Museum.

BECKY: Just living as Disabled individuals in this world is a radical act of resistance.

AUDIO DESCRIPTION: Branching lichen, Saara Hirsi, Social Education and Equity Consulting LLC.

SAARA: I use my own challenges, like how I navigated the system. And some people say, "Wow, if you do it, so I can do it."

AUDIO DESCRIPTION: Cornflower, Anaïs Isiria Gurrola, Dramaturg and Artist.

ANAÏS: In the way that community defense supports physical needs, I think art as access can also support ways of, like, fostering your mind and creativity in art that supports you and makes you feel safe and at home.

AUDIO DESCRIPTION: Curly Fern Leaf, Cheryl Green, Access Artist, Independent Audio Descriptor, Captioner, and Multimedia Digital Artist.

CHERYL: It's not good enough to always just say, "Music gets faster. Music gets louder." I ask my body like, what is it doing? Ugh. My heart's racing. Oh, music is racing. I try to always remember what I have learned from audio description users and caption users about what they want—want—and need. Users want an interesting and informative and immersive experience in a film, [chuckles] and so why not give it?

AUDIO DESCRIPTION: Crimson Clover, Leila Hale, City of Portland Disability Program Coordinator, Creative Laureate, Co-Founder of Ori Gallery.

LEILA: We need creativity in order to imagine new worlds and new ways of being, or even to remember how to reinstitute old ways of being. So, I feel like access art is refinding that divine creative.

AUDIO DESCRIPTION: An array of dried plant sculptures. Desire Path: Flower Arrangement #5: What is Access Art? [water and crows fade]

JONATHAN: All right, everybody. We're now going to move to a five-minute break, I believe.

GRANT: This is Grant. We're not yet! We are going to pause this timer and just take two minutes of reflection just for this section, and then we'll come back and— Oh! Jonathan, I see why you said we're doing a five-minute break. We're coming towards the end of our time. Thank you, Jonathan. Yes. We're gonna shift into a five-minute break, everyone. Please feel free to take some time for reflection, pausing, breathing, restroom, getting some water. And then we're gonna ask folks to turn on your video and just talk for a few minutes. Thank you. We're gonna transition to a break now.

Intermission

[silence]

Act III: Estuary

Discussion

JONATHAN: All right. Welcome back, everyone. I hope you had a— Oh, I'm gonna access hold and wait so that.... [silence]

GRANT: Jonathan, we should be good to go now.

JONATHAN: OK, I just wanna make sure that Lo is on the screen.

GRANT: Oh, yeah. I believe that folks who need to pin Lo should have access to it, to do that.

JONATHAN: OK, great. OK! Welcome everyone, and welcome back from the break. We, yeah, we're really happy to have presented these Flower Arrangements to you and wanna just give you a little bit of perspective on what we've done and then have a conversation.

GRANT: Jonathan, I'll cut it in here. So, this particular event was our launch event for the Desire Path project. We've produced these videos. Please share them. Have conversations about them. We would like to have longer conversations, really dig in, and do more talk with folks about these topics. We also just recognize that for the presentation that we prepared today, we don't have the time to dig in, in community and conversations in the way that we look forward to doing in the future.

So, we're just gonna name a couple of things that were said in the chat. If anybody wants to just come on camera and join us, we would just love to, you know, say hello and see that you're here. Jonathan, I think you were gonna reflect on some stuff that was shared. Was there one that you wanted to read off, particularly? Oh, I think you're muted.

JONATHAN: Sure. There was a particular statement from Thredd about the...about the, I think, #3? I can't remember. I believe that. So, I'll just read their statement. "As I understood that arrangement, white supremacy is a mass disabling event/institution, and the resistance and antidote to that poison is access. And also," they add, "not that disability is poison. There is wisdom in disability and very preventable harm that was caused, and very preventable harm that was caused over 400 years." So, I just really raise up that kind of interpretation. So, thank you, Thredd.

GRANT: So, we really try to honor time. And I just I, Jonathan, do you think we have time to invite a comment or two, or do you think that we should just read a few more things from the chat and just invite everybody to celebrate with us when we're all here together?!

JONATHAN: Well, I'm noticing a message from Ian saying that the camera option is still not available.

GRANT: It's available now.

JONATHAN: It is now available, great. Oh, great, TCP. Yeah, video is now available.

GRANT: Yeah, I don't know that we have time to hear from folks too much right now.

JONATHAN: Yeah, I mean, I will say we've, again, as Grant said, we've created this work as a gift for all of us to have much deeper conversations. And thank you. Thank you, everyone, for what you've said in the chat. I feel very hopeful about what we've started here, and I'm really excited to keep having these conversations.

GRANT: I'm just gonna read a couple things as we start to close out here. We have.... Let's.... Oh!

JONATHAN: It's Laughing Bear. Hi, Laughing Bear!

LAUGHING BEAR: Hi!

GRANT: Hi, Laughing Bear. I think you unmuted. Hi! [chuckles] I don't know. I don't think you meant to unmute. Great. Oh, wonderful!

Closing

GRANT: Well, everybody, thank you so much for joining us. I'm just gonna name— Oh my gosh! Look, we have all of these people. We even have people arriving now! Rebel, thank you so much for sharing this link. This is the link to the Desire Path project website, which we just launched today. I just want to acknowledge some of the folks I see in the space. There's Becky. I know Suba is here. I'm not sure if they've left yet. Suba is another one of our Conversation Contributors. Let's see. I see, oh, yes. Rebel is here.

And then just acknowledgment. Thank you to all of our friends and supporting community! Thank you to everybody who's joined this. Oh, my gosh. And here we go. We have more people arriving at the tail end. Welcome! This is so, this is so Disabled. This is so crip time. Thank you to all of the people arriving at the tail end. This is exactly, this is part of the kind of space that we're trying to hold and cultivate. So, thank you for joining us. There we go. Hi! I see waving people. There's Susannah! Hi, Susannah! Hi. There's a whole room of rehearsing theater people!!! How marvelous! Oh, my gosh. And there I see Mimsy here, Thredd, Becky, one of our access artists as well. We have Claire Apparently. Isobel just shared this link. We have Anet. We have Sarah. Thank you to all of our supporters here. I think we're gonna end the live presentation portion. Thank you, everybody, so much for joining us. If you wanna just sort of linger, go ahead. I'm not sure. Yeah.

JONATHAN: And I'll just say thanks to Carmen and Dyalekt and Stella. It's just, it's great to see all these folks here.

GRANT: Ooh. Thank you to Kiersi. Thank you, I think it is iPhone. So, thank you to iPhone, whomever you are and Dus. Thank you to all of the people who attended. The email we sent that has a YouTube link, right after this event, should just allow you to rewatch it. You

can just go back and watch it whenever you want! And we also have, we're gonna have the captions for the event built by a professional captioner. So, some of the auto-captions might be missing words. Look for that in the next week or so.

We're so glad to be sharing space with all of you. And yeah, thank you. Thank you, everybody. Yeah, that feels like a good place to end! I hope you all have a beautiful day. Let's all just have like a little wiggle to close out. Take care, everyone! Oh yeah, let's do that really clunky thing. Everybody who wants to unmute and just make noise with us, just unmute and make noise. [choir of noise] Wow! We've done it. That was good. Well done, all of us!

[laughter, happy words and noises, sheep bleats]