

FACING FACEBOOK

By Jaime Cortez

I served as a panelist on a January 2010 panel at the *Dynamic Adaptability in the Arts* conference in San Francisco. There I spoke about my experience as an artist cobbling together a living in various economies (teaching, art, public health) to feed my art habit. I discussed how my fellow artists and I were using the online social networking platform Facebook (FB) to share our work and promote our events. In this essay, I'd like flesh out some of the ideas I touched on briefly in that panel, and present interviews with Joel Tan and Philip Huang, two artists who are actively and effectively using FB and other social networking websites.

IN THE BEGINNING...

FB is such a common topic of discussion that it is easy to forget just how recently it was established, and how quickly it became a ubiquitous feature in many creative communities. My own path to FB began with the nagging question "are you on FB yet?" Here's the setup: I'd meet someone at art event, they might be a new acquaintance or an old friend. We'd have a nice chat, and at the end of it, as we were parting ways, there would be the awkward moment. We used to fill that moment with "well, I'll see you around," or "great talking to you, let's hang out and see a show sometime." But now that period at the end of our engagement was the question "are you on FB yet?" People would pop the question occasionally in 2005 and 2006. By 2007, it was coming up much more frequently, and by late 2009, it had become a near-joke through repetition.

In technology marketing parlance, I am a habitual late adopter. I have always been surrounded by early adopters, but their adventuresome purchasing habits were not contagious. I was behind the curve in buying my first CD player, my first desktop computer, my first DSL internet hookup, my first ipod. I take contrarian pride in not rushing in to buy/try the latest greatest gadget or experience. I want a whole herd of other people to guinea pig it first. So during those first few years, my answer to "are you on FB yet?" was always a solid "no." Rather contemptuously, I'd think "why would I be in that timesucking self-promotional clusterfuck?"

Over time, my "no," felt increasingly awkward because it was asked with an underlying assumption that I was already a FB member. And I began to ask, "am I missing out by not being

in on that timesucking, self-promotional clusterfuck?” That question lingered in my head for months, nagging at an increasingly insufferable pitch. In late 2009, I got lectured by a trusted friend who informed me that artists “*have* to be on FB to know what their peers are doing, and to let their friends know what they’re up to, people can’t be bothered to send you emails about their doings.” I had to admit that I was starting to miss out on arts event invitations because people had stopped emailing about events. So I gave in and joined.

THE NETWORK THAT ATE THE WORLD:

My friend’s urgency is grounded in some very real and remarkable numbers about FB’s growth and penetration into the lives of artists and civilians alike. Founded in February 2004 as a way to keep elite university students connected with their elite brethren and sisteren, FB has, in six short years, grown to have 400 million users. The timeline, provided on FB’s website¹ tells a story of jaw-dropping growth.

DATE:	NUMBER OF FB USERS
Feb 2004:	FB launches from a dorm room.
Dec 2004:	Almost 1 million users
Dec 2005:	5.5 million
Dec 2006:	12 million
Dec 2007:	50 million
Dec 2008:	100 million
Dec 2009:	350 million
Feb 2010:	400 million

Whew! Equally impressive is the level of FB engagement by members. Again, from FB’s own website² we see a remarkable level of usage by FB’s members.

- 50% of FB’s active users³ log on to FB in any given day

¹ The FB timeline, which details their membership numbers, is at

www.facebook.com/press/info.php?statistics#!/press/info.php?timeline

² www.facebook.com/press/info.php?statistics#!/press/info.php?statistics

- Average user creates 70 pieces of content each month
- Average user has 130 friends
- Average user is connected to 60 pages, groups and events
- People spend over 500 billion minutes per month on FB (over 20 hours a month per person if averaged out by their user base)
- About 70% of FB users live outside the USA.
- There are more than 100 million active users currently accessing FB through their mobile devices and they are twice more active on FB than non-mobile users.

INTERVIEWS:

To gain some perspective on the ways artists are using FB and engaging audiences, I interviewed two local artists with vibrant, strategic FB presence.

THE “INSTIVIDUAL,” AN INTERVIEW WITH JOËL TAN

Joël Tan is a poet, activist, performer and currently serves as the Director of Community Engagement for the Yerba Buena Center for the Arts (YBCA) in San Francisco. Joel is an active user of FB, putting up provocative questions and surveys that are eagerly engaged by many of his FB friends, and posting videos of his poetry, and images of himself trying exotic theatrical costuming and makeup techniques. Joel’s poetry, elegant and visceral, maps the intersections of AIDS, Pilipino identity, family, love, sex, and spirit.

Jaime(JC): I think of you as an “instividual.” A person who combines their personal, artistic, and professional content on FB. You post personal notes, share your poetry and performance, post pictures of your latest costuming inspirations, and advance the events you organize in your day job at the YBCA. You’ve announced openings, call for event volunteers, and recognize the artists being presented.

Joel: For me, FB is a great forum in which to express my various selves. That I should think of it that way is probably indicative of urban life with multiplicity and layering.

JC: You have really taken to posting regularly on FB.

Joel: Yes, it’s interesting to me. New technologies like FB have elements of traditional communication technologies, but I do think that FB represents an evolutionary step in human communication. The space is unique. It is the wild, wild, wild west. We’re

³ FB does not explain how many of their users are considered “active users,” so it is not clear how many FB accounts are abandoned or neglected by their creators.

still sorting out the rules of conduct. Artists are intuiting the framework of FB and starting to fuck with it. Maybe that's just how I approach mediums and frameworks.

JC: What do you think are the salient characteristics of this FB space that artists are intuiting and playing with?

Joel: It is so very disembodied. But so intimate. There is a great fluidity between identities, between our various subjectivities. It is also a very convenient space. Through FB, I have a forum that is comprised of various audiences. Sometimes I post certain things in certain ways to test my theory of who will respond. I have over 1,700 friends, so it is a kind of readership.

JC: And how is that a game-changing format for expression and outreach?

Joel: FB is evolving literacy, engaging ideas of textuality. It is engaged. You can put different aspects of your personality forward through text, media, and video. Good users are rewarded. The more creative your presence, the more you get engagement. This has implications for anyone dealing with audiences. It really makes me think of audiences and the ways we're evolving communication. With that in mind, I think FB is already dead.

JC: What do you mean? It's growing exponentially.

Joel: FB is dead because FB entries have already become too long. I think we're evolving away from text, from trusting its ability to carry meaning. It is not the end of literacy, but the evolution of literacy. Away from text, and towards symbols.

JC: Do you mean images?

Joel: Yeah. Video too. Emoticons too. The current use of "@" New vernacular language usages cropping up. Inventive abbreviations of words. You don't need to use all the letters in a word to convey the word. The communication doesn't have to be "correct."

JC: So you're saying it is more important to be an effective communicator than a proper communicator?

Joel: Yeah.

JC: In that way, it is becoming more similar to spoken language, where we've long-recognized that effectiveness trumps "properness." People with colorful, effective, efficient ways of sharing verbally have, I think, gotten more respect and been recognized as great communicators more than people who are idiosyncratic and informal with the written language.

Joel: Yes, and for artists, FB gives them multiple modes of communication. It is part gallery, part newsletter, part theater. This advances interdisciplinary thinking, creating, and sharing. We can really play with interactivity. I write a poem. I press the “record” button on my computer’s webcam. I record myself performing the new poem. I post it, and in one second, literally, one second, I am engaging an audience, and starting to get feedback. It is so much more 4-dimensional than other formats.

JC: Keeping all of those possibilities in mind, I want to go back to the idea of you as an “instividual,” using FB to advance personal, artistic, and organizational content. How do you feel about the conflation of your personal, artistic, and organizational selves?

Joel: Do you really see me as connected to the Yerba Buena Center?

JC: Yes. Sometimes you attach yourself to the organization more than others, but yes, I do see you connected with the organization.

Joel: I don’t know. But I guess this reflects my strong belief that a weird organization like the Yerba Buena Center –

JC: What do you mean by weird?

Joel: Well, we’re very multi-disciplinary. We’re not small. We’re not huge, we’re mid-sized. We’re kind of weird that way. I think our ability to reach and engage audiences has to do with our ability to brand the organization through the personalities of its people. Social networking platforms like FB feed into that “instividuality.”

JC: What are the pitfalls if a mid-sized organization brands itself through the personalities of the staff?

Joel: Pitfalls? There’s no pitfalls. I mean last year, there was some problem with a staffer’s FB posting, because it had content relating to work at YBCA, but for me, it hasn’t been an issue. But what I’m talking about here hasn’t even been tried yet. I’m talking about a whole cadre comprising the collective personality of the Yerba Buena Center for the Arts staff members.

JC: But that already happens at arts nonprofits. When I was Program Manager at Galería de la Raza, Galería became intrinsically connected to me, and Carolina, and Gigi, and other staff members who made the space work. Can you imagine Intersection for the Arts without Deb Cullinan, Kevin Chen -

Joel: Sean San Jose.

JC: Rebeka Rodriguez.

Joel: Yes, that’s true. They’re doing great work, connecting with audiences. But for organizations at our size, it hasn’t been done. YBCA is uniquely positioned to try this

experiment. What if we advanced the promotion of the space and its events through the personality of all the programmers? Is that possible?

JC: So putting forth the personality of the staff through FB and social media at an organization of this scale would be the innovation.

Joel: Yes. It has to do with one's own magnetism. And I say "magnetism" widely, the magnetism us and of our roles as curators. This hasn't been tried yet. Well, Renny Pritikin and René de Guzman (former YBCA curators) did that, but that was through longevity. They were here for a long stretch at Yerba Buena and in the industry.

JC: YBCA has a whole array of outreach and marketing tools. They buy advertising outright. They work to get critics reviewing the shows, to get on events calendars. They do outreach events and promote in a targeted way to draw in specific communities to specific shows. What do FB and other social networking sites add to that suite of options?

Joel: It lets us move in more casual, more informal ways. We're advocating that we're part of this world. The YBCA FB page sucks. It doesn't have a lot of use going on. It is limp. I tell the marketing people, "don't put out a post from YBCA explaining YBCA." That is the easy solution when organizations want to interact, they go for transparency, showing the inner workings of things. Being organizationally transparent online is a well-intended strategy that is simply not appreciated. We don't need more transparency, we need more intrigue.

JC: Tell me more about intrigue.

Joel: For instance, people want to play. I'm about deep, deep play. About accessing core knowledges. Humor. You know it. You've done it, that whole *chueco* (bent) strategy, coming at things in surprising ways. Intrigue is centered on the idea of play. deep, serious, ancient play. intrigue also does not solely rely on engaging what is knowable, teachable, learnable, speakable. Creating intrigue, ultimately is Theater which is a manifestation of the Playground. Artists and audiences alike are Gods in this Theater, both are to be tricked & illuminated at various times.

Transparency is a marketing strategy that believes that a well-informed consumer is an active consumer. The easier it is to get to IT and the more you know about IT, the better. The smoothest navigation to spending equals success. Transparency in programming places value on access to the art, the artist, the artistic process, history. The transparency of knowing. Of knowing everything. The more DVD extras the better! Without finessing, this didactic approach is clumsy, unfocused, desperate.

Intrigue is setting intention for play. It's the Art Center orchestrating the cognitive with the id to communicate, to lure, to trick one into deep serious play. It is also the Art Center acting less like MBAs and more like artists WHILE keeping the donation plate full. This is the Art Center as Provocateur, Clown, Playground Director to the

Arts. And yes, this kind of fun also includes intellectual promiscuity. If one cannot engage the Art Center in such Divine Play, where could one go?

MULTIPLICATION FABLES: AN INTERVIEW WITH PHILIP HUANG

Philip Huang is a writer, performer, and do-it-yourself bad boy based in the San Francisco Bay Area. I first knew Philip as a writer of prose, but in the past two years, he has branched out into performance art, creating three one man shows *Semen and White Lace* (2009), *Nyquil and X-Tube*(2009), and *Guns, Sperm, and Steel* (2010). As you might guess from the titles, Philip has a highly developed taste for the absurd and the scandalous. If there is a third rail within sight, Philip will straddle it. Race, gender, sexuality, and religion are all fair game in his shows. Philip is a self-identified shameless media whore.⁴ In 2010, Philip organized the first annual Home Theater Festival. Over the course of three weekends, over 25 artists presented 11 performance art shows in 8 homes in the San Francisco Bay Area. I myself had the pleasure of serving as an opening act to Philip's show. For three nights, Philip sold out (the show, that is), packing 30 people into his bedroom and making strong artistic, emotional, and even embarrassingly physical contact with his packed houses.

Jaime(JC): This is an interview with Philip Huang, performance artist, gadfly -

Phillip: Model turned actress.

JC: Yes, model turned actress, esthetic terrorist about town.

Philip: Yeah, and adam4adam.com starlet.

JC: Bon vivant. The resume goes on and on for at least 50 pages. How would you describe the sensibility of your artistic practice?

Philip: I'm going to drop a name here if I can. Can I drop Keith Hennessey? Circus Zero?

JC: Circo Zero.

Philip: Oops. (laughs) I had no idea who he was when he came to my show. Someone said "oh my god, Keith Hennessey's here!" He said to me, "I was taking notes during your show. I kept writing, 'trans-ecstatic, retarded.'" I said "Yes! Whatever that means, YES!"

JC: So that's your sensibility. How does that play out in your work? What is the look of it, the feel of it?

⁴ Philip's self-promotional excesses can be witnessed in his Youtube video club at <http://www.youtube.com/user/spider75berkeley>

Philip: You just have to watch the stuff. My critique is that I hate most performance that is out there.

JC: What do you hate about it?

Philip: I hate modern dance. I hate that feeling of “ooh, this is the stuff we’re supposed to admire on an intellectual level, and not feel it. I find a lot of queer arts really political, but in a stupid way. It’s not sharp. It’s too on the nose. I always try to approach at an issue sideways, the sniper bullet has to come at some weird, oblique angle. That’s what I like to do. I’m coming after Christians. I’m looking for the Tea Party. Anti-abortionists. I’m going after them. My esthetic is to be so bizarre people don’t understand it is a critique. And the people being critiqued don’t know what hit them. Because on a certain level what I’m doing is so stupid and funny. I have a flip camera. I’d say my flip camera is my sniper’s rifle. My cultural weapon.

JC: You use (FB) very actively. Both for your personal sharing, and your professional artistic sharing and for everything blurred up in between those two.

Philip: You have to.

JC: Do you have a philosophy or approach in how you think of FB?

Philip: It is a one-stop-shop. The thing about FB is that I really try to work FB in a way that is different from most people. When I post a video, I send a mass FB mailing, obviously, but I also have FB linked up to my youtube account, so I can see through my youtube how many hits I’m getting through FB. And from that I know that out of my mailing list, only 20% to 25% actually click the link and go to the video. It is a low return rate.

JC: You consider 20% to 25% a low return rate?

Philip: I think so. Why not 80% to 90%? But I don’t always click on links when I get them either, y’know? So what I actually do with my videos, is I spend two to three hours posting my video on 400 to 500 walls, individually.

JC: Whoa.

Philip: And that takes me hours, hours and hours. I sit and individually post to hundreds of walls. And then they’ll watch it, and then what happens is that their friends will watch it, and your viewership goes up.

JC: I see. So on FB, you are bypassing the “events” feature or just the simple update feature.

Philip: Yeah, because nobody pays attention to those. FB sucks for event invites because the way their interface for events is set up is stupid. Nobody checks their events, okay? Nobody pays attention to invites, so you have to use the walls directly. But then what

you get is a lot of people saying, don't paste on my wall, because I work at a kindergarten, and I don't need your anal sex, your genital warts videos on my wall, where my aunt Judy is checking to see if I'm coming home for Thanksgiving. *(laughter)* And I say, "if you can't handle having me on your wall, we shouldn't be friends." Delete!

JC: And what are your thoughts on frequency?

Philip: That's a big issue. You mean like daily updates?

JC: Yeah, related to your artistic activities. Some people post daily.

Philip: No. I'm very careful not to overload my mailings. I think that once you cross a certain saturation point, people don't click on your links. Ever. So I am very careful and selective. I'm kind of stressed out right now. I'm putting on this whole festival, so I have to put out a lot of posts. I'm also promoting my own show within the festival. And I'm putting up my own videos. But I try not to put out more than a couple of posts a month. Just to remind people I'm still there, but not so much they tune out. Because I already know that only 20% to 25% of my people click on the links I send out. That is low. If you super-saturate them, that will drop to 10%. Which is where I think mailing campaigns are.

JC: I think mailing campaigns are even lower. Like 3% or 5%. I thought I heard that once.

Philip: Of click-through?

JC: No, I'm referring to snail mail campaigns. That low percentage is the yield of people who take action on the mailing.

Philip: Oh I see. Maybe I should be happy with 25%! I don't begrudge the 75% that don't click. But then why are you on my mailing list? Hmm? Why?

JC: You told me today that your most recently posted video, which was not a promotional piece for your show, but an art piece -

Philip: It was a porn. Just some rent boy porn. I had the concept, because I'm an insomniac, and what I do at 7a.m. when the rest of the world is getting up, I'm chain smoking in dark bedroom, like fucking, what's that old lady's name in "Great Expectations?"

JC: Miss Havisham? *(laughter)*

Philip: Yes! And I had this idea for a rent boy video, inspired with all the fucking George Reker mess.

JC: Could you explain that for those who don't know the story?

Philip: What do you mean “people who don’t know about it.”

JC: Yes, just explain it in case they hadn’t heard

Philip: Yet another conservative gay gets sexually busted. This one with a gay prostitute from rentboy.com. The explanation was “I have a bad back, so I hired him to carry my luggage.” So I decided to do a video about it, then you happened to be in the neighborhood and called me, and I asked you to come over and hold the camera while I do dirty things with luggage. And then that night I got home and put it online. So from concept to getting it posted was 18 hours.

JC: Was that average or fast or slow?

Philip: That’s fast. But I’m not a planner. If I have the idea now, it needs to happen now for me. Then once I posted to friends, I sent it out to bloggers. Because I think the bloggers are the new curators. They’re really the ones with the pulse of what the culture wants and needs. And Joemygod.com, which is a huge blog, picked it up. The video went all over the world. A bunch of blogs picked it up. Then I think within the first day, there were 4,000 hits. And now we’re at 6,000 hits in two days.

JC: Was that unprecedented for you?

Philip: No. My big video was *The Lunar Homosexual Agenda*, which went everywhere, everywhere. It went fucking everywhere. It went out of the gay ghetto, because the atheist bloggers picked it up. Which was weird. Then a lot of general comedy sites picked it up. You really have to work the bloggers.

JC: So, if you were to describe the kind of nexus of how you are achieving the outreach, how are you achieving this? Starting from you, describe the typical pathway.

Philip: How do they get out into the world? In ever-widening ripples? (taking shirt off and playing with his nipples).

JC: Yes.

Philip: I always believe you should make work for your friends first. People always ask “who is your audience?” And I don’t have a general audience. I always think, “this is what is going to make my friends laugh.” It is very specific. I keep it specific. The first circle is always your friends.

JC: Through which channels did you reach them?

Philip: When I first started, I was putting up rehearsal videos, for my jokes, and sending them out on to my friends through YouTube. But when you get on youtube, people you don’t know start checking out your work because of your tags. I started getting people I didn’t know. It was only pretty recently that I started using a FB group. I

started “Philip’s Video Club,” and it started getting a little more formalized. Now I’ve figured out how to use the blogs. I’ve put out sixty videos. My total viewership for the first 50 videos, up until 3 months ago, was 15,000. And I scraped for every one of those views. Then once I figured out the blogs, I got 45,000 views in the past three months.

JC: So you’re seeing an exponential growth in viewers by posting on FB, YouTube, and leveraging the audiences of blogs.

Philip: Yes.

JC: Is there anything I haven’t asked about online social networking and promotion that you think is interesting?

Philip: FB is really tiring. There are days when you feel exhausted by the pileup of detritus. I have a lot of FB friends who I don’t know, but they know me from my online videos, and there are days I just think, “who are these people?” FB represents the great beautiful social web we live in, and also the ass-kissing, elbowing, schmoozing mess of it all.

JC: Do you do publicity outside of the internet?

Philip: No. I don’t believe in flyers. I don’t believe in posters. I don’t even believe in email anymore.

AND FURTHERMORE:

In closing, I would like to flesh out some of the ideas I introduced in my panel talk at the Dynamic Adaptability in the Arts conference held in San Francisco’s War Memorial Theater on January 28th, 2010. The goal of the conference was to bring together nonprofit cultural leaders and artists to “think in fresh ways about the future of the arts in the Bay Area. This conference brings together creative thinkers from arts, neuroscience, business, media, and philanthropy for a day of conversations with you. We’ll hear about new research on artists, donors, and creativity; discuss effective strategies for change; and make new contacts that will help us evolve.”⁵ The day included plenary sessions, panels, and smaller breakout groups.

⁵ Details on the Dynamic Adaptability in the Arts Conference can be found online at www.sff.org/about/calendar/dynamic-adaptability-a-conference-on-new-thinking-and-new-strategies-for-the-arts/

ALL TOGETHER NOW

FB is a place of disruptive junctions, a threat to tidy compartmentalization. Pre-FB, I remember circulating through discrete worlds. There was my family world, my artist world, my current friend world, my worlds of old high school and university friends. There was limited porousness and transparency between them. My silos were tidy. But now through FB, co-workers at my day jobs can know all about what I saw on my vacation through the pictures and comments I posted. My family knows when I hand in an art piece or essay that had been dogging me. Everyone who checks my postings sees the faces of strangers from other parts of my life. But what is most significant about this, for the purposes of this essay, is this: when I occasionally post my mini, FB-sized prose vignettes about everyday life, all my FB friends become my audience. Formerly disconnected people are held together through the shared experience of being in my audience. If they chose to, any of them can have a remarkably full picture of the personal, professional and artistic milieus I function in. If I chose to, I can re-compartmentalize my worlds by opening new FB pages for specific parts of my life (just family, just art, just work). I can also just let the porousness continue just as it is now. I can also accelerate and exploit this connectivity in service of my artistic practice and career.

THE MEDIUM IS THE VENUE:

Remarkably creative artists can and do use FB as mundanely as everyone else, updating the world about their disdain for doing laundry, their allergies, their exhaustion at the end of a workday. They post pictures of their kids or the juicy hamburger they just grilled. Not surprisingly, many artists also use FB to promote their readings, art openings, performances, and talks. What is much more interesting is the way artists use FB as a final venue for their completed works.

My poet friend Marvin White regularly posts little prose poems. They are soulful, upbeat, and playful.

*“Marvin White sat on the toilet and pooped a quarter.
Knows surely that change gon’ come.”*

or

“Marvin K. White has oatmeal faith but serves the Omega 6-egg omelet God.

A mighty Bacon God.

Hey Yes.

A bottomless cup of black coffee God.

The one from grits and butter.

My homefry.

The sweet, sweet Marmalade.

They invariably elicit a round of responses, with anywhere from 3 to a dozen people responding. It intrigues me that the venue (FB) is inspiring the creation of particular kinds of poems. Marvin’s FB poems are very different from the poems he writes for publication in books and journals. The poems are very pithy, but always they are complete, finished artistic statements. The culture, possibilities, and limitations of FB have clearly affected the kind of poems he is creating and sharing, just as television requires that sitcom writers think in 30 minute increments with commercial breaks built into the script’s flow. By sharing in this way, Marvin is publishing regularly. He is not getting paid for this publishing as he would at a press (however humbly), but he is building the case for his artistic perspective and talents, and in the process converting FB friends into audience.

LIVE NUDE PROCESS:

Four years ago, a fellow MFA student recommended I look into the work of Geoff Chaddsey, a marvelous figurative artist. I never got around to looking up his work, but a few months ago, I saw his distinctive name when he commented on a mutual friend’s posting. I asked him to become my FB friend, and he agreed. To my delight, Geoff sometimes posts pictures of select drawings and paintings as they are in progress. In a similar way, Bay Area artist Jessica Tully posts images and texts describing her socially-engaged art projects. We learn about which community institutions and individuals she is working with, how the conceptualizing and planning are coming along, how the production is going, and how the reception of the work turned out.

Historically, the creation of work, was a rather mysterious thing. Artists would bring completed work into the world, and you rarely got an inside view of the creative process. By making themselves vulnerable and sharing their creative process, these artists are making me and their FB audience members insiders. By opening themselves up to comments, we can even become minor accomplices in their creative process, even if we only write a few words of encouragement to them. The willingness to share their process has amplified greatly my own sense of investment in their work. It makes me curious about what will come next and it reminds me of what an emotionally warm and personal medium this conduit for 400 million users can be.

At times, the wide-open possibilities of FB and other social networking sites feel overwhelming. What are artists to do with all that connectivity, all those still-forming online expectations, all that staggering flow of text, sound, and image? What are artists to do when the sublime, the ridiculous, the trite, the essential, and timeless and the urgent are simultaneously rushing past us like a mad river?

We take a deep breath. We dip our toes in the waters. We jump.

FIN.