

00:00:00:00 - 00:00:20:21

Speaker 1

Hello and welcome to the School of Law podcast from the University of Aberdeen. I'm Neil Weinman and with me is Lauren Mitchell. And we are your hosts for this podcast series where each episode we cover different topics on the subject of law.

00:00:20:23 - 00:00:33:12

Speaker 2

In this episode, we are discussing music copyright. We're going to be talking about Taylor Swift as a real life example of someone whose story and actions over the past few years gives us a fantastic case study.

00:00:33:18 - 00:00:47:18

Speaker 1

And in this episode, as always, we have our experts at hand from the university to explain it all to us as they answer our questions. But we won't be having two guests this episode. Instead, we have three.

00:00:47:20 - 00:00:58:16

Speaker 2

We'll also be heading outdoors once again onto the Elphinstone lore. Later, as Neil is going to be talking to Noor El-shennawi and Abdullah Salisu, this time about clubs and societies.

00:00:58:17 - 00:01:16:10

Speaker 1

It's a fun chat. You'll be able to hear that a little bit later on that's coming up. But first, let's get right into the episodes. Focus subject of copyright law. Our expert panel this episode, our Professor Abby Brown, Doctor Lyle Adebola, and Professor Greg Gordon.

00:01:16:10 - 00:01:21:14

Speaker 2

We started off by asking, what is copyright law and why do we need to have it?

00:01:21:16 - 00:01:41:06

Speaker 3

Sure. So intellectual property is an umbrella term. It's often used to cover the products of the mind, which sounds terribly grand. IP lawyers, we call it IP. We often get very annoyed. People say things like copyright a trademark. If you want to annoy an IP lawyer, say something like that. There's different terms which come under the umbrella patent.

00:01:41:06 - 00:02:03:10

Speaker 3

Copyright and trademark are the ones that people tend to know best. And we're mainly going to focus today on copyright. Copyright at one level is really easy to resist automatically. You don't have to register it or anything like that. It looks mainly at artistic works or literary works, although it also extends widely, for example to databases and to software.

00:02:03:12 - 00:02:23:21

Speaker 3

So copyright kind of does what it says on the tin. You get it because you haven't copied it from someone else. It's original. But with all respect to copyright owners, including myself, it doesn't have to be that clever. It just has to be not copied from someone else. And what it gives you is the right to stop other people copying from you.

00:02:23:23 - 00:02:51:18

Speaker 3

And that's actually quite a narrow term. If people have independently got to the same thing, which is difficult to prove, of course, but if you can prove independently that they got there, then that's not a copyright

infringement. So there's lots of debates. Da Vinci Codes are all stories really Romeo and Juliet, for example? But also lots of questions arose with the internet because until various legal things were put in place, maybe the whole internet is a copyright infringement.

00:02:51:18 - 00:03:12:00

Speaker 3

So lots of debates about is copyright a good thing or a bad thing really reactivated with the internet? Because again, very broadly, if you've written a story that's really great, that's really clever, that's part of your identity. Perhaps you want to encourage the economic aspect of the creative arts, so you should be given the right to stop someone else doing it.

00:03:12:02 - 00:03:29:15

Speaker 3

But of course, the fact that someone has copyright over a particular song or pick a piece of music means that no one else can use it, and that can be seen as very much interfering with our cultural heritage. And perhaps see opportunities of other to engage and their creativity. So that's very broadly what copywriters.

00:03:29:17 - 00:04:03:09

Speaker 4

Copyright is a property, right? Just like other property rights. So it's important to know that copyright can be transferred. It can be sold. It can be distributed. It can be licensed. It can be licensed. It's also important to note that copyright is a national right. It is territorial. That means that when you have protection in a certain jurisdiction, the rights that accrue with that protection would be limited to the territory where you have created the work.

00:04:03:15 - 00:04:33:19

Speaker 4

However, we have international treaties that facilitate multiple, sort of transactions in copyright. But equal point to note would be that the rights accrue nationally and there are territorial rights. So if they are going to be, if there's going to be litigation, there might have to be litigation in multiple jurisdictions, or if they're going to be questions around licensing or contract, they might have to be executed or litigated in different jurisdictions.

00:04:33:20 - 00:04:47:08

Speaker 1

There's been quite a lot of controversy recently, about Taylor Swift and the rerecording of her music, her back catalog. Could you tell us a little bit about the case and where copyright law comes into play here?

00:04:47:10 - 00:05:15:22

Speaker 4

Okay, so Taylor Swift started her music career as a young teenager. She was discovered in Nashville by the CEO of a record label. She then signed a contract. To engage in with the record label. And that meant that while she retained the copyright over the lyrics and composition of music of her songs, the record label had the copyright over the master sound recordings.

00:05:15:24 - 00:05:57:00

Speaker 4

Thereafter, the record label was then purchased by another label and was also purchased by another level subsequently. At this point, Swift was unhappy about the sale of her music sound recordings without her consent. This has, raises questions around copyright, the layers of copyright that we could have in this song. So while the artist has copyright over the lyrics of a song and the composition of music, many times when there are contractual agreements with a record label, the record label would keep the music, the sound recording of the song.

00:05:57:02 - 00:06:26:00

Speaker 4

So a point here on copyright would be for artists to consider the types of contracts that design when they

want to, sign up with a record label. Because if they sign up certain types of contracts, it means that the record label could have control over the streaming, over licensing of their music. Impact. There could be on the revenue stream for the artists.

00:06:26:00 - 00:06:54:16

Speaker 4

So how do you ensure that you are benefiting from the creative work that you have invested in producing, and how do you ensure that your work is streamed and licensed in a way that fits with your own moral compass, for example? I think those are some of the copyright questions that could arise. An important point here would be for an artist to consider the contracts at a very early stage of their career.

00:06:54:18 - 00:07:15:14

Speaker 5

And of course, I think one of the one of the issues that you highlight that is really important. There's this kind of crucial moment when artists, you know, have got a kind of a window to make, to make decisions, you know, before they sign that first big contract. They don't necessarily have access to good quality advice. Good quality advice is is expensive, specialized.

00:07:15:16 - 00:07:43:23

Speaker 5

And so, you know, they're really quite acute, acutely vulnerable, at that particular moment in time and really in, in some danger of, of, of signing away really important rights either for nothing or for or for less than they should do. And I think the other the other point that that's really worth bringing out from, from, from what you said that I think is really significant is the fact that copyright is kind of multilayered.

00:07:44:00 - 00:08:07:22

Speaker 5

So, you know, Taylor Swift did not lose, as you said, she didn't lose the rights to her lyrics, her musical compositions. It's it's the right. It's the right to the masters. So those those multiple layers. Yes. You know, she retains some forms of copyright, but, but she, but she lost others in accordance in accordance with that deal.

00:08:07:24 - 00:08:32:06

Speaker 5

But the fact that she the fact that she did retain, you know, the fundamentals of the, of the lyrics and the songs left it open to have to, you know, to consider her options and see what what she, what she was going to do about it. That was, that was, you know, really essential in giving her the, the freedom to think, well, am I just going to take this lying down or am I going to, in a sense, strike back here?

00:08:32:08 - 00:09:00:05

Speaker 4

The contract is usually at the center of this because in certain contracts, an artist could be prohibited from recording the music. But when there is a time duration and that time lapses, the artist can then be recorded. And that was what Taylor Swift did in this instance. So after the time lapsed, in line with the contract, she then we recorded, the initial six albums that she had.

00:09:00:07 - 00:09:05:11

Speaker 2

So a question for you, Abby, what impact as a whole does it have on the music industry?

00:09:05:13 - 00:09:20:14

Speaker 3

So I think it really depends, I'm sure would. Come on to Greg. Greg, some of you know from previous podcasts, he's our head of school, but he's also a very established performer and creator of works. That fabulous as Greg and his colleagues are. They're not quite at the Taylor Swift level.

00:09:20:16 - 00:09:21:09

Speaker 1  
This is true.

00:09:21:12 - 00:09:39:20

Speaker 3

I, I that's gonna say that with respect. So I think we we've looked so far at the options which are there. There's the, the fundamentals which come from the legislation and international treaty and all the rest of it. And then there's what you agree under contract to do with it. But underpinning that is almost power right now.

00:09:39:20 - 00:10:03:03

Speaker 3

I'm a little bit obsessed with power. What someone can do in a contract is slightly different from someone else can do in a contract. So Taylor Swift, France, for example, there is a term under which she was not allowed to record, but that passed relatively quickly. My understanding is that there's no debates going on across the sector for that, not a recording term to be an awful lot longer.

00:10:03:03 - 00:10:29:18

Speaker 3

If you're the record company, you really do not want your artist to be able to rerecord soon. So that's point one. Where does the balance of power lie in those negotiations? What are people actually going to agree? But perhaps if if you did have a contract or a new norm emerged in negotiations that it was going to be still say, you know, one, two, three years, something like that, then you're down to, okay, so do you have the time, do you have the money, perhaps do you actually have the fan base?

00:10:29:20 - 00:10:47:07

Speaker 3

You have said that someone was really keen to get the t shirt to buy the remastered work, but maybe for some artists they may say, well, I've already got it, I've got that work. Why do I spend my hard earned money, limited money in these times to go and buy another version? So there's are you legally able to do it?

00:10:47:07 - 00:11:07:14

Speaker 3

Do you have the energy to do it? Perhaps? I think there's a bit of a Covid link through some of this as well, perhaps? No. Everyone has time to go and rerecord all their work rather than go and do new work. And then if you do do the old work again with some extra twists, which I think we can do a lot more about, wear on the new work, but are people actually going to buy it?

00:11:07:14 - 00:11:31:02

Speaker 3

So I think it's it's really fascinating. There's there's a lot there's a reminder this has always been possible, but it's a real reminder of the possibility of doing it. There is a question of the resources, the time, the energy and the popularity that the artists I think have. But it's what is really fascinating to see the huge debate across the sector and also about about investors, about venture capitalists, for example.

00:11:31:08 - 00:11:51:15

Speaker 3

I think it's it's a time of change. And we can see this framed from a feminist angle. There's a lot of race angles which are coming as well. Taylor Swift is not alone. I haven't seen a fantastic place to have this conversation. Stormzy's one quite recent example, George Michael trying to was in this situation a long time ago, and the court said, no, you know, you are you are stuck.

00:11:51:15 - 00:11:58:15

Speaker 3

You cannot get out of it. But it feels more fluid, perhaps reflecting from a lot of things which are going on in the arts right now.

00:11:58:17 - 00:12:25:05

Speaker 1

Now we all feel lucky to be in the presence of Professor Greg Gordon today. We've invited you here not just for your brilliant legal mind, but also as a performer, because just like Taylor Swift, you are in fact a performer on stage. So we'd like to ask you what your personal view is on the Taylor Swift case and what's it done to the music industry as a result?

00:12:25:07 - 00:12:52:05

Speaker 5

Yeah, I feel I'm being slightly oversold here as a as a performer and a performer. Not too certainly not in the same, certainly not in the same league as, as Taylor Swift. But I've been writing and performing comedy, some of it musical, some of it, some of it not for about 30 years now. So, yeah, very much so very much a hobby and very much a sideline as opposed to, as I suppose, the main line of, of business.

00:12:52:07 - 00:13:11:02

Speaker 5

I think really a lot of it ties into what Abby said. You know, people have got people have long had the, the, the power of the contractual right to do something like Taylor Swift did. Most people haven't had the motivation either, hasn't had the, I don't know, the the guts to test the market and see if the market's going to come with them or not.

00:13:11:04 - 00:13:35:19

Speaker 5

Or have just, you know, realized it's, you know, it, it just wasn't going to be profitable or worth was doing for them. So the possibility has always been there. But, you know, there's something about, you know, the, the fan base, the loyalty of of Taylor Swift's fans, they kind of came with her and validated this choice in a way that, frankly, it wouldn't be validated financially if most other artists tried to do this.

00:13:35:19 - 00:14:04:22

Speaker 5

And most other artists therefore keep kind of planning on producing new, producing new stuff. From my sort of perspective, you know, the main contracts that I've had over the years, over the years have been contracts with, with theaters because we, you know, we generate our own material, put on our own shows and what we need fundamentally is I suppose it's it's the same as a virtual platform, but we need like a physical platform to go and actually perform those shows.

00:14:04:24 - 00:14:43:19

Speaker 5

And I suppose what I'm really pleased with, and we're, we've been really lucky, is that, you know, often when, when, when people talk about artistic contracts, that is this kind of, narrative of people being taken advantage of what is actually with us. It's it's been far from that. It's it's been very supportive. And maybe that's to do with the sort of organization that you're contracting with because we've been contracting with, you know, artistic trusts, the the type of the type of, the type of organization that sees it as its mission to encourage people not to engage in kind of predatory behavior.

00:14:43:19 - 00:15:03:10

Speaker 5

So we've had many more people kind of helping us out and giving us a leg up than, than trying to, than trying to take advantage of us. And the financial risks that we've been exposed to as a result fall that have not been enormously high. And basically, as a group of people, when we started out, we thought, right, we want to do this show.

00:15:03:10 - 00:15:22:16

Speaker 5

And we collectively agreed that we were. Unfortunately, some people did turn up. We saw tickets, we got, you know, we got the our share of the ticket revenue back from the theater. We didn't make we didn't make money hand over fist. I seem to recall that I made 24 pounds off of our first show. But but we didn't lose

money.

00:15:22:16 - 00:15:37:06

Speaker 5

And that was what? That was all we needed at that point for our for a hobby. But as things have got a bit bigger, you get to a point where, you know, we've we've moved from from performing the Lemon Tree to the arts, to the Arts center and then from the Arts Center up to up to 40.

00:15:37:08 - 00:15:54:16

Speaker 2

Okay. So on hearing and learning about what you've said so far, I've got a question for you, Abby. Is this something of a sort of a sort of bargaining chip, if you like? Being used between a record company who's offering a contract and an artist who they're looking to sign. Well.

00:15:54:18 - 00:16:23:02

Speaker 3

I'm not respond to with Stormzy. So that there are some I mean, it's a negotiation, but some new norms are emerging. Some businesses, I think, have been able to enter into a different form of contract. So there's been agreement in relation to that. But there's also the fact that the earlier parts of people's careers, people may say, okay, you can rerecord in a year, and in return for that, you're getting, you know, to, to add whatever you're not that that's the trade.

00:16:23:04 - 00:17:05:17

Speaker 3

We will give you that. If that's and as in any negotiation, we will give you what you want, but that's a straight negotiation. And then there's the fact that that negotiation might quite work. Well, if you are powerful, because the most important thing we used to go and record elsewhere, or there might, you might get the fact of venture capitalist who are, you know, private investor funds coming in, looking to make money, unashamedly trying to make money and, and maybe if they felt that there wasn't as much money to be made, then they will not fund and people might say, well, that's great.

00:17:05:19 - 00:17:14:16

Speaker 3

We don't like them anyway. But that might in turn lead to questions of is there a lack of investment in, in the in the business?

00:17:14:16 - 00:17:36:11

Speaker 5

Yeah. That capital flight could result in a lack of opportunity. And yeah, you're right that there's a tendency to look at venture capital, you know, and say, oh, these are and these are people who are just kind of looking to profit on the back of others. But if you don't get that capital coming into the coming into the industry in the first place, then opportunities are lost.

00:17:36:11 - 00:17:49:01

Speaker 5

So it's a really it's a really complex kind of ecosystem, really of, of of investment and monetization and artistry all kind of all kind of mixed up at this, at the same time.

00:17:49:01 - 00:18:00:00

Speaker 1

And excuse my ignorance for a second here. An example of what you're talking about is that a group of people come in and buy and I know an entire back catalog of an artist's work.

00:18:00:04 - 00:18:20:23

Speaker 3

So it could be a back catalog, or it could be basic, basic, basic company is, the three of us at our company, we have 1 pound each share in the company. So that's the most basic company. And then you do something

like BP, who is listed on the stock exchange. And lots of real life people and pension funds buy shares in it.

00:18:21:00 - 00:18:50:05

Speaker 3

And most businesses are actually kind of in between. So if you can't go to the public to get money and you can't go to the bank to get money, when you've sold your house, you've sold your car, you've gone to family, then you have to try to get money from elsewhere. And that's often when people go to investment funds, sometimes called private equity funds, sometimes called venture capital funds, and people go and raise money from lots of other different paths.

00:18:50:07 - 00:19:22:23

Speaker 3

And they may say, right, we have 3 million pounds, which we are going to invest in X sector, and then they go in to a business, they may take quite a lot of shares, they may take on director roles, they may have quite an active role in appointments. And they will really determine how this business runs with and that Dragon's Den like and in some ways but that so that's a really good way of getting money in it can be a really good way of getting expertise in.

00:19:22:23 - 00:19:59:00

Speaker 3

But it's it's a lack of control and a lot of venture capitalists, it's it can be a very effective way of raising, generating businesses. And a lot of people, do have lots of example of something biotech. There's a lot of, you know, scientists who have that background, who then go in to work in that. So it's a lot of valuable expertise goes into the businesses, but ultimately, the investors, not least because they have their sunspots abilities to their fund, are there to make money, so they will want to leave after five years, having achieved particular goals.

00:19:59:02 - 00:20:19:22

Speaker 3

And if they see things changing. And bizarrely, I did a lot of work, other aspects of my job in relation to renewable technologies, the idea of renewable technologies, perhaps like part of vaccines, should be all shared with everyone very cheaply. Great for the person who wants the drug, great for the person who wants, to be able to compete in that market.

00:20:19:24 - 00:20:42:16

Speaker 3

But if you are looking at investing in a sector, you can say, why on earth would I invest in that sector? I will go to somewhere else where my money is a lot safer. So it's that, captive light. As Greg was saying, the opportunity of money coming in is great, but that money could very readily fly off somewhere else if the market changes in a manner that they may not like.

00:20:42:18 - 00:20:59:06

Speaker 2

Thanks, Abby. That's a really interesting and helpful context. Just regarding Capital Ventures. Shifting gears a wee bit, then can we discuss what artists should be aware of just in terms of copyright protection when they're starting out, especially in the music industry.

00:20:59:12 - 00:21:29:00

Speaker 4

An artist should not sign any contracts without having a lawyer look through it thoroughly through it, because that way they're going to be able to read the tiny print, and they're going to be able to catch any clauses that could be potentially detrimental to the artists in the future. So it's better to address those contractual questions before the contract is executed than thereafter.

00:21:29:00 - 00:21:45:19

Speaker 4

But if even though the contract is executed, there could still be instances where there could be

renegotiations until an artist should always work closely with their lawyer to ensure that they have fair terms in their contracts.

00:21:45:21 - 00:22:00:15

Speaker 2

You know what? I think we've all heard about so many cases where a young artist or group has perhaps found quick success and then further down the line have discovered that they signed a contract that they wish they hadn't. You hear about that all the time, don't you?

00:22:00:17 - 00:22:26:07

Speaker 4

Absolutely. So there is the creative, there's the talent, there's creativity, there's intrinsic interest and passion. But when an artist decides to make music a career, they really have to think about the finances and revenue and impact. And that is where the importance of ensuring that they are fair closes in the contract come in.

00:22:26:09 - 00:22:40:20

Speaker 1

So then the all important question, if somebody is listening to this podcast and they've thought that they would like to learn more about intellectual property and copyright law, what is available here at the School of Law in the University of Aberdeen?

00:22:40:22 - 00:22:45:03

Speaker 3

Firstly, I would say it is the most exciting thing thing in the world. So please, please do come.

00:22:45:09 - 00:22:48:04

Speaker 4

I absolutely agree.

00:22:48:06 - 00:22:53:02

Speaker 5

Some some of us think energy law is quite.

00:22:53:19 - 00:23:12:15

Speaker 3

So kind of depends the stage that different people are at. If you are thinking of doing an undergrad law degree to which all are welcome at all stages in their lives, we do intellectual property as part of one of our second year courses, looking at property law as a whole. And then we have honors courses.

00:23:12:17 - 00:23:34:07

Speaker 3

We've got two intellectual property related honors courses, which we teach and I both teach on, and students also do a dissertation. And every year, loads of students take the opportunity to do intellectual property related dissertations. So it's a really exciting path. Lots of our students go on to practice in law and in industry and across Scotland, across the UK, or globally.

00:23:34:07 - 00:23:42:24

Speaker 3

So it's a really fantastic path. And I have to say, I think a law degree just genuinely is a really fantastic path. We also have a door for someone to jump in at the levels as well.

00:23:42:24 - 00:24:18:14

Speaker 4

At the postgraduate level, we have postgraduate program on international intellectual property and information law emerges, intellectual property with emerging technologies, contemporary issues in tech technology. So we have intellectual property courses, we have copyright and patents. We have international intellectual property. We have other courses in information law, like like courses on cybersecurity, courses

on, biometrics. We have courses on data protection, artificial intelligence and its intersections with intellectual property rights.

00:24:18:16 - 00:24:47:20

Speaker 4

And these courses set students up for the workplace. So you have a diverse set of skills that you acquire in are intellectual property and information law masters. And you could apply it in different industries. So you could work in legal practice, you could work with startups, you could work with it. So we're talking about copyright. You could work with, artists in setting up their contractual portfolio for their for their career.

00:24:47:22 - 00:25:12:01

Speaker 4

And we also ensure that we have a wide range of students because we understand how copyright can intersect to different sectors. So you do not need to have a degree in law for you to take our Masters in International Intellectual Property and Information Law. Many times we have students from different, disciplines. So we've had musicians actually come to take our, masters.

00:25:12:01 - 00:25:23:23

Speaker 4

We've had people from industry. So if you're interested in things like the pharmaceutical space, if you're interested in agriculture or plants, you're interested in cultural heritage, you could come take the masters.

00:25:24:00 - 00:25:35:17

Speaker 2

This has been such a good discussion. I've really enjoyed it. We've actually run out of time. But on behalf of Neil and myself. Abby. Greg, thank you so much for your time. Thank you.

00:25:35:17 - 00:25:41:02

Speaker 4

Thank you.

00:25:41:04 - 00:25:56:17

Speaker 2

So not only is Taylor Swift one of the best selling artists of all time, with over 200 million records sold worldwide and the highest grossing tour in history. But she clearly is well versed on copyright law.

00:25:56:19 - 00:26:18:14

Speaker 1

As, we know two Lauren or certainly a lot more knowledgeable after our chat today. Now, before we go, we'd like to finish with something on the clubs and societies that are very much part of many students life here at the University of Aberdeen, and what better way to do it than to ask two full time students who know the University of Aberdeen very well?

00:26:18:14 - 00:26:47:04

Speaker 2

So we have over 300 societies and clubs that I know of, and you can always make your own as well. Yeah, it's insane how many there are. I'm in the rugby team, the women's rugby team. We want second place in the British University Cup last year, last season. So yeah, lots of sports. We have underwater hockey. I know I was shocked when I found out that was a thing and yeah, there's just so many to choose from and even if you can't find something you like, you can make your own, which I find amazing.

00:26:47:08 - 00:27:11:12

Speaker 6

When one nice thing about the communities and societies is that you have like, you can plan your own trips and go play against other universities or departments, also play against each other and the trips are planned by the students themselves. So when you go, whether you win or you lose, you know, you you when you're when you're coming back, it's going to be fun.

00:27:11:14 - 00:27:30:14

Speaker 1

Absolutely. And a great way to meet other students who aren't perhaps part of the law school, studying other subjects or doing different things from different backgrounds. And if you're new to the university and new to the city, they're there for you to utilize and join and be part of.

00:27:30:20 - 00:27:56:21

Speaker 6

Yeah. Of, I like film. I like film, for example. And, I, I'm still part of the, the film societies, for example. I get like, I get invitation to premiere when a student is premiering their film and things like that. So in my first connection with the film, society actually came to football, someone who was studying film and was like a football fanatic like myself.

00:27:56:23 - 00:28:08:20

Speaker 6

So I got invited. And then like also this time when I came back to the university, I just thought, okay, this is something I love doing. I know they have the society and I just joined the community street.

00:28:08:22 - 00:28:18:09

Speaker 2

So I've seen the Wizarding World Society meet up on Elphinstone Lawn and they're always like moving around the walls. And I find it really cool because of how many. Whoa whoa.

00:28:18:09 - 00:28:20:19

Speaker 1

Whoa whoa. So they're they've got ones.

00:28:20:19 - 00:28:41:00

Speaker 2

Yeah, they've got ones and they're like practicing their spells and stuff. And it's just really cool to me because I never thought we'd have a society like that here, haha. Can you imagine just walking into a society where they're just sort of waving their wands? That's amazing. I can imagine you doing that, Neil. But then you'd have to be a student, of course.

00:28:41:02 - 00:28:50:23

Speaker 2

Anyway, what a great way to meet new people and share your hobbies and interests. Thank you so much to Noor and Abdullah for giving us their insight.

00:28:51:00 - 00:29:20:08

Speaker 1

And also we should thank once more our guests in this episode, Professor Abby Brown, Doctor Titilayo Adebola, and Professor Greg Gordon. Very much appreciated and the most important person of all to thank is you, the listener. Goodbye.