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USER FRIENDLY

Exploring the business of being a content creator

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Kenny Gold: Hi, I'm Kenny Gold, and this is User Friendly, a show where we explore emerging trends in tech, media, telecom, and how they impact business operations in the world around you. I am so excited for today's conversation with my friend, Kaya Yurieff, who is a notable voice in the world of the creator economy, alongside Brandon Baum, who's the founder, and CEO at Studio B. And we're gonna have a great lively conversation around what's shaping the world of creators, how brands and platforms are playing a role there, what does AI have to do with any of this? All the different trends that we're seeing that will be of interest to you and the organizations you work with. So I think we should get right to it.

Kenny Gold: Kaya. We're here.

Kaya Yurieff: We're here.

Kenny Gold: We made it. I'm so excited to be chatting with you and doing this podcast together. We're talking about Creator Inc., the business of creator. I wanna start from the top, and and really dive into what does it mean for creators to treat themselves as a business?

Kaya Yurieff: Yeah, I mean, I think probably—this is not a, a real stat, but an anecdotal stat — 90% of the creators I talk to, I always ask them sort of a similar set of questions, right? And the first one is, how did you get started? How did you get into it? And 90% of the creators will be like, oh, well, I just posted a video for fun and then it just snowballed into this thing, and now I have this niche.

And so I think often — and there are some creators who go into this and, and with a business lens, but I think for the vast majority, these are creatives, they're artists. they're passionate about something. You know, they, they, they hit viral goals and they're like, "Oh, well I guess I'm a food creator now." So I think that's very important when you think about going into this space, because they're not coming into this being like, "All right, I'm creating an account, I'm a business owner." Many of them are not coming in from that lens. So then they have to back into being a business owner and realize, "Oh wait, actually yes, I'm a creator, but I have to do all these things," and suddenly brands are reaching out to me and I didn't even think that I could monetize in these different ways. So, a lot of them are like, "OK, wait, do I need an LLC? Do I need a lawyer? Do I need a manager? Do I need an agent? Do I need both?"

So there's different things, right? It's setting up and thinking about your revenue. It's thinking about establishing your team, right? Who do you need on your team? What resources do you need? Are they full-time? Are they contract? How do you find them?

Kenny Gold: For a, a lot of our, our, the brands out there, that's a big thing for them to recognize. And for the platforms, this is, they, they know that this is a huge business for them. And what are they doing to help support that infrastructure that lives behind the creator. It is really of critical importance.

Kaya Yurieff: Yeah. Well, I turn that question to you. I mean, what, what does it mean for the platforms to really think and see and view creators like businesses rather than just like power users or engagement factories (laughs), right?

Kenny Gold: You almost have to think about it in two areas, right? There's the avenues to monetization and there's the avenues to infrastructure. If you are the platform, you have to start by saying, "How am I going to support these creators? What tools am I going to give them? How do I bring that white glove service to the table to make sure that creators feel welcome on my platform, they feel supported?" They're able to navigate anything that they're going to see, while experiencing our channel. They're no longer just regular users of the channel. While it might feel native, they're so much more than that. They are pseudo-employees of the platform.

So I think that's really, the first thing. It's from a budding creator to an established creator to a full-blown megastar, what are the channels doing to give that, to give them creators that reward, that infrastructure?

So then you get into the monetization piece. How is their content integrated into the ad network? How are they creating multiple pathways to monetization? Is it through live video? Is it through the ability to test video? Is it through the ability to grow audiences and understand the data behind the content, that they're putting out into the world? And who's engaging with it? What do their existing audiences look like, and how can they double-click into it to understand who they're talking to? The creator ecosystem looks very different from the viewpoint of each platform.

Kenny Gold: So what it means on a Meta platform versus a Google platform versus Snap versus maybe some of the other short form video platforms, the way creators treat those platforms is different. The way they make content for those platforms are different. And therefore, if you are a platform and you're listening to this, what are you doing to make the unique version of your creator infrastructure and creator support system? It has to be different. It can't just be lift and shift from what the other platforms are doing.

Kaya Yurieff: Yeah, we definitely see a lot of chasing though, but then we've also seen some innovation and in terms of kind of different feature sets. What does it mean for the brands? Because we've obviously talked about the platforms, we've talked about the creators. What does it mean for a brand to treat creators like a business? And how are they different from when a brand works with a different type of business?

Kenny Gold: This is where I see the greatest tension still in the creator economy and how brands are partnering with creators. And sometimes I feel like I'm just repeating this a lot, and, and it's not because, it's a soundbite. It's because I see it day in and day out. Brands are used to two things. One, the message being top-down.

Kenny Gold: We are the brand. This is what we believe. You are going to hear it and you are going to take an action. "This is the 'insert-brand' radio hour. We get, you know, X product for X dollars. Get it today before it's gone. And it's like all very systematized and very much formulaic that the brand is the one who has captured the attention of the consumer. Oftentimes, I think there's this, moment where they forget that creators don't need to be shilling on your behalf. Successful creator content comes from the creator's knowledge and understanding of their audiences and how to speak to them. They don't need to be told exactly what they need to say to resonate with their audiences. And I think that's a really important moment for brands in how they continue to partner with the creator economy.

So step one, prescriptive briefs: Throw 'em out the door. Sit down with the creators. Talk to them both like people and like businesses. So what does that mean? Pay them on time. Creators are not agencies. They cannot handle 90 or 120 day payment terms. They're maxing out their credit cards, they're putting their business on their backs, and they need to be treated like partners in that regard, they're giving you so much. The other piece is, creators thrive in long-term partnerships. We know this. It's not just one and-done content. First of all, you, the brand will benefit from a longer-term partnership with a creator. You will get to know them, you will get into a rhythm, you will understand their strengths. They will understand your needs and your gaps, they'll understand your KPIs, and they will be able to help you triangulate on the right type of content to hit your audiences. So when you build your media budgets, when you build your creator budgets, don't just budget for the burst; budget for the steady drum beat of what that partnership looks like.

And then the other thing is, when brands look to treat creators like businesses, treat them like full-funnel businesses. Treat them like they're integrated into the fabric of your company. They are R&D engines. They are real-time consumer feedback engines.

Kenny Gold: They understand- so much more. So, you know, I think right now for brands, it's taking a step back and sort of checking that ego and the hubris that it's still a brand-down world. We are living in a middle out culture out world. And, and the business of creators is what's driving that shift.

Kaya Yurieff: I think, to really bring this to life. We're really excited to have Brandon be on next to tell us a little bit about his business and his point of view on the brands, the platforms, AI, where things are going. So we're going to dive into that with him.

Kenny Gold: I am so pumped for this!

Kaya Yurieff: Brandon, thank you so much for being here. We're so excited to chat with you. I'd love for you to take us back to the beginning. How did you become a creator? My understanding is that you were just a fan of YouTube and a consumer. So how did you go from fan to actually being a creator?

Brandon : Awesome. First of all, thank you so much for having me. Pleasure to be on today, I guess. virtually. So how did my journey kick off? So, initially I fell in love with YouTube, probably from about the age 11 or 12. I started watching and creating content, from about 12 years old onwards. I'd upload these videos onto YouTube. They were terrible. It was just me [and], my brother in the garden. I found a YouTube channel called Video Copilot, by a guy called Andrew Kramer. And he would create these After Effects tutorials. I became so immersed and just so in love by this idea that, I could watch a YouTube video, learn how to create visual effects in a program called After Effects. I'd then get to create a short story and upload it to this platform called YouTube, where it would hit a grand total of about two views. And that was just myself and my mom. But despite no one really liking the content for about maybe almost a decade, I carried on kind of persevering and creating more and more content. I eventually realized that hey, if I wanted to learn how to tell stories, I was going to need to get some real experience, by professionals. So I took my first kind of tangent in my career and started working in television and did about four years working in traditional TVCs, which was just incredible. But on the weekends I would meet up with my friends and we would start creating, YouTube videos just on our phones. And the TVCs that we would work on, they'd be like multi-million pound TVCs and we'd be creating them for like a few million people.

And then on the weekends we would shoot on phones with a budget of zero pounds or zero dollars and we would reach hundreds of millions of people. I was so fascinated by this idea that me as an independent storyteller could just come up with an idea. We'd film it half an hour later and upload it an hour later. And have that instant, I guess understanding from the audience whether or not that was something they liked or not, and whether or not we should continue to develop that story. And from there, I'd just been in love with this kind of YouTube flywheel and it's kind of just taken me on this journey ever since.

Kaya Yurieff: Once you started getting traction as a creator, when was the moment where you transitioned from like, "OK, I'm not just a creator, I'm running a business. I have to think that way. When did that happen? When did you start hiring a team and thinking, start thinking that way?

Brandon: It was in 2020, I first started bringing in a team. Now, my content, for anyone who hasn't seen it before is very visual effects heavy. It's something that I'm very passionate about. I love the idea of visual storytelling. Two reasons.

One, because explosions are cool, and two, it provides this really incredible universal mode of storytelling where everything is visual. Now, the downside of visual effects is it is very hard; It takes a lot of time. And in when you're creating content on socials, there is a little bit of a volume game that you need to be playing, to stay, I guess relevant. I kinda had a hypothesis one day. I was like, what if I put two days worth of work into one video, so I create half the amount of videos, but twice the effort goes into it.

And thankfully, the hypothesis was correct. It actually did more than double the views, which then made me realize, great, clearly there isn't that many people in social who are willing to really go in that deep, into that much detail and passion and care into the content they create, to actually put that amount of energy in. And the more I kind of put in, the more it kind of distinguished my content. Now with that philosophy, I wanted to continue scaling, continue growing, and a big part of that for me was scaling a team and working with them, in order to help me start editing videos. So the start of my journey was working with lots of contractors and freelancers, and to eventually one day I said, hey, it's time. Let's set up studio. Studio B was born, we have what is now a 10,000 square-foot studio in London, which is incredible. And today a team of 30 world-class creatives that all sat under one roof, all asking ourselves the question every day of how do we tell the best stories on the internet.

Kaya Yurieff: Yeah. So tell us a little bit more about those roles and kind of how your business is structured. You obviously have what you put out on social. You have this agency business. So tell, give us a little bit of an overview there.

Brandon: So there are two sides to the business. The first side is where I guess all the magic began, which is with my own social channels. There is now an incredible team that work building out my channels who, it really just is that their main core focus of like, how do we consistently keep making these channels bigger, better? We finished last year, in the top-five most-viewed channels in

Europe, on the content that we created on my pages. And it's been such an incredible tool, to just tell mass- wide- appeal stories, which I absolutely love. Now, the other really strong benefit for us as a studio, it's also acted as an incredible top-of-funnel marketing tool for us.

Off the back of it, we started getting tons of brands reaching out to us saying, "Hey, we want this awesome content you guys create, on your feeds. But you know, just without you in it and on our pages." As we went, great, there was enough of this need that we decided to set up Studio B as its own commercial production company, which now gets to service some really incredible brands.

Kaya Yurieff: If you have a pie chart, what does that look like for your business? What are the different revenue streams? You know, is the agency business bringing in the most revenues, or brand partnerships? Can you give us a flavor for what that looks like?

Brandon: Now, as a percentage, I would probably say it's, if not 50/50, 60/40, 60% leaning on the half of, the agency side of the business.

Brandon: Honestly, what that comes down to is we will— last month, the agency side of the business really just took off and way exceeded my channels. Then towards the end of the year, my channels really blew up again. So the value of the content of that page drastically went up, and then it kind of went 50-50 again. But now as we're coming into Q3/Q4, as anyone that's runs an agency knows, that is pretty much the biggest brand spending. That's, that's where you're getting your biggest campaigns for the year, which we are now in the, the contracting phase of for all of our Christmas campaigns, which is incredible. So I think those numbers will probably skew more to 70-30 over the next couple of months. But generally speaking, it's been fairly balanced.

Kenny Gold: Brandon, I have heard you tell your story a couple of times and it always is just so interesting and inspiring to hear. You are one of millions of creators. You sit in this world of this creator economy ecosystem that has developed. And while you stand out, you've built such a successful business. This ecosystem is multi-dimensional. And there's the platforms, there's the brands, there's the creators themselves, there's the tools, there's everything that makes this thing come to life. So, in, in your mind. I wanna focus a little bit on the brand side of things. As a creator, as a business person who is serving both your audience and the brands, what are brands doing well? What have they grabbed onto in this creator economy space?

Brandon: I think this is always an evolution. I think my answer to this would probably change every other week.

Brandon: I feel like the conversation I'm having more often than not now on calls we get on is, "Hey, this budget that we are now proposing, to you guys was traditionally our TVC budget part. What should we be doing with it on digital? Teach us like how we should be activating our spend so we're getting a return." And for us, it's actually been a really fun process of going through that kind of like educational phase with our clients or, and our brand partners going, "Hey, this is why the spend here is so impactful." It's not just the reach, it's not just the awareness and very top of funnel—actually most of the exciting things that we are doing is when we get to partner and actually make sure that we're kind of hitting every phase, every step across that funnel so we can actually track that conversion on the other side.

So we, as a studio, we really primarily focus on that creative side at the top. We do some kind of like campaign strategy, but for us, we always wanna work out how we can make sure the work that we're doing feels like it, it delivers at every point in the funnel. Now we don't personally do the paid media; We work with, Some incredible paid media teams, but if we were just slinging up creative assets, we know they are not being optimized to their full potential and therefore, the client isn't getting the best return they possibly can get. So for us, it's really important that we are working kind of hand in hand with the partners who are distributing the content to ensure that we're always getting the maximized results.

Kenny Gold: I want to flip the coin and ask: What do brands still get wrong about working with creators?

Kenny Gold: Where can they improve?

Brandon: Yes-

Kenny Gold: We can, we can maybe put a little bit of a positive spin on it (laughs).

Brandon: So the improvement would be, it's hard because — thankfully it's, it is already happening. I, I, the world we have entered in the past six months is completely different to where it was even at the start of the year. And I think a lot of it has come from brands really seeing the potential of working with creators and just digital spend full stop. Where I'm seeing some of the biggest wins was when brands actually partner with creators for the longterm. It's not just a one-off transactional, campaign. It's actually going, "Hey, I want creator A to integrate brand A into their brand." And the brand are almost known to have kind of sort of that, representation from that creator the same way that creator almost is known to have that representation with the brand.

That's where I think you really get the opportunity to break through to their audience if you can actually intertwine it into the story of who that creator is. We're kind of taking that a step further and, now all of the partnerships that we are taking on, we're only looking to work with brand partners in that longer format. Because for us, we want to build up that trust and authenticity with our audience and we don't want to just keep taking on single ad hoc project because it feels just distasteful to the audience.

Kenny Gold: Yeah, it's interesting. When Kaya and I were just in the South of France for the Cannes, Festival for Creativity, Brandon, you and I had the chance to speak there and had a really great conversation. And you know, one of the things that stood out there, and I, I think to, to build on what you were saying was, brands still brief creators, like they would brief a creative agency. And while there's a necessity to talk about what are the goals, what are the KPIs and brands, and you waxed poetically really nicely on, understanding the KPIs, understanding the business implications, knowing that this is not just a one-and-done type situation. Brands really need to latch onto that and understand that this is not like working with your traditional creative agency. While it might feel like the output is what you would get from a creative agency, the, the relationship between the human side of the creator economy, leads to exponential results for the brand if you treat them th- that way. So I think, you do a really good job of, of celebrating that and supporting that.

Brandon: I think it's quite easy just to look at the success creators are currently having, building their own brands. And they're coming out one after the other because creators are successfully proving that they know how to harness their audience and make them convert to a product. That is very, very different than creators doing one-off partnerships. It's not the same and the audience can see through that relationship. It's when creators really attach the identity of their brand to a product where the real shift happens. And we're not talking, you know, the mo-, needle moving by a few million (laughs).

Kenny Gold: I love that answer. Brandon. I'm going to switch gears a little bit and talk about the platforms themselves.

Kaya Yurieff: Brandon, how can platforms be better partners to creators? We've seen creator funds come and go, we've seen platforms kind of throw a bunch of things at creators, but what is the best way to really have that consistency and for the part, for the platforms to really be the best partners they can be to creators?

Brandon: We live in a world of relationships and I think it is really, undervalued the importance of those relationships with creators from a platform sense. I see a lot of platforms rush to build a monetization structure going, "Well if we're just going to pay creators, they'll flock to our platforms." We've seen it time and time again and that does happen, but creators with the wrong, — I dunno if "intentions" is the right word— but I think the difference between a YouTube creator and creators on some other platforms that monetize is I think when YouTube creators really, really push and harness to make the best content possible and they really care about what they're putting out there.

On some other platforms, I would argue that, you would see creators game the system more, and find clever ways that doesn't necessarily make better content, but does monetize videos better. But I think a lot of that is because that relationship isn't there with a real human being on the other end going, "Actually, that's probably not the best thing to do. Here's some feedback on your content to ensure you are having a long sustainable, career and future, as a platform, as a partner on our platform."

Kaya Yurieff: I think the, the question for the platforms is, how do they do that at scale? Because there's millions of creators and they're not going to be able to hire millions of people to help everyone. So what, is it really that these platforms should focus on kind of creators in certain niches or the top creators? Like, what's your advice to the, to the platforms? Because they obviously cannot, you know, hire enough people to service the millions of creators that are out there, right?

Brandon: I don't know how you solve that problem at scale.

Kaya Yurieff: Yeah.

Brandon: I guess what I would love to hope is the economics behind YouTube grows so much as more and more media dollars are now spent on YouTube versus traditional platforms that the, the economics build so much that actually there is a sustainable model that exists. Now, of course, creators at different scales, there should and probably needs to be different levels of, access to SBMs. For example, a creator that is leveraging a big chunk of what YouTube's, reach is and, are a big part of why consumers come to the platform and then subsequently have big teams that rely on that YouTube ecosystem working, probably need more access and more daily support because of their output.

Creators that are a bit more passive and do it more as a hobby, but then still are gaining success, maybe they're a part of a much bigger cohort, where they are on a bigger group chat or maybe a Discord community where they do have that communication line, but it, maybe it's more of a group setting, which also then builds a nice community as well, so it kind of feels like a double win.

Kaya Yurieff: There you go.

Kenny Gold: Brandon, the world of the creator, it is just rapidly changing, rapidly moving, everyone's trying to keep up. Look into the crystal ball, use your magical powers, what's next in the creator economy?

Brandon: Now, I believe the next step of that is actually media companies and brands. kind of two reasons for it. One, media companies are very good at understanding how to monetize and make, I guess grand economical models out of IP. Something that creators very naturally don't have the knowledge to understand how to build. And I think media companies will be able to increase the value of what the creator has built so the creator is earning more money. They also get this opportunity to kind of step back a little bit and not have to be at the helm of a big media entity. Have someone come in and do a lot of the operational work for them, and they get to focus on the part of the process they love the most, which is storytelling.

Now one, one of my favorite stats is, the average session time that people spend on their TVs watching YouTube is two and a half hours. So that now means the premier destination in people's evenings after work, after school is now just YouTube. And YouTube as it stands today, is mainly filled with creator data content, unscripted content. But there is a whole nother side to the spectrum that, I guess, we, as consumers, have been used to watching for decades, and that's episodic formats. Now, episodic formats have worked so well across TV for two main reasons, I would say. One, is it provides that kind of, consumer behavioral habit. You know, you've, tuned in for an episode, and you know next week you're going to get episode two and episode three, and it keeps the retention for the show and the audience to keep going back to it. So I think we're going to start seeing that building more. The second, reason is the economics event. Again, if you are built, if you are creating a season of a show, you're not actually shooting it across, I don't know, the 12 week rollout the show. You're probably actually shooting it in two weeks back to back each day. I think my advice would be is to really be intentional to understand what that means and what you're actually signing up for in doing so.

By doing so, that means you are also signing up to be a salesperson, a finance person, a recruiter, in my case, a video production person, onscreen talent person, and about 30 other job roles that all fit into this one bubble of running a business. So I would ask yourself, is your passion to create videos and tell stories? If it is keep leading and work out can really create authentic videos with an audience and that you love making and you really get to pursue that form of creativity. But if you're a freak like me and you love the idea of continuing to scale, and grow that creative, output, whether or not you are directly touching it or not, but you like the idea of just building that creative force, then do jump into it, but be prepared, in doing so. The path isn't just like straight up to there. It's actually up, down, left, right, forward, backwards, left, right, and then slowly you get up a little bit further.

Kenny Gold: Brandon, AI is the topic that is, that is taken over how we are approaching our businesses, how we are approaching our daily lives, the way we search, the way we create, the way we, try to position, our efficiencies as businesses. How are you using AI in your day-to-day creation process and your, and how you run your business?

Brandon: In the grand scheme of working with the creative sides of the business and making sure these tools really do support us as creatives. I think that's the thing I keep kind of pushing back to. I do really believe and, I, I will kind of like die on this hill, that it is just a tool and a co-pilot to help us create. Now for us in our studio, what does that actually boil down to? Something I've been having a lot of fun doing is using those video generations to give us incredible mood boards and almost bibles before we go into any shoot and any production to align a whole team on exactly what the output of this will look like before we've even shot anything. But we're still doing traditional pipelines. We are still shooting the content. We have integrated AI quite a lot into the post-production pipeline, but we are still doing a fairly traditional pipeline, but just integrating it like another one of those tools, like another one of those softwares.

Kaya Yurieff: Thank you so much, Brandon. I have definitely learned a lot from this conversation, so really appreciate you taking the time and so fun to hear about how much your business has evolved over time.

Brandon: Oh. Well thank you so much for having me, guys. I've loved chatting.

Kenny Gold: Of course. Thanks, Brandon. So Kaya, that was so much fun. I love talking to Brandon. He's a great example of the evolution from creator to the business of creator. He has such a good view of the, of the industry and where the creator economy is going. What was your big takeaway as what was the most surprising thing you heard from Brandon?

Kaya Yurieff: Yeah. There were a few things. I think just on, on his business to start with. I mean, the fact that he has a 10,000 square foot studio. I mean, we're seeing that more and more. It's not just the top people who have these studio spaces. It's people like Brandon who obviously has a huge following. So that, I think, shows kind of the evolution of things and the fact that 60% of his revenue is coming from the agency business, just shows kind of the dynamic nature of creators is they're not, I think a lot of people think of them as talent and as people that can promote your products, but they can actually help you with production and they don't even have to be in it. I think on predictions as well, this idea of media companies and creators doing joint ventures is super interesting.

And just the professionalization of the, of the space, I mean, which I think is a great, example and can kind of show where things are headed, and this focus on TV screens, right? I mean, we've sort of seen episodic content, but I think YouTube really pushing into TVs brings that to a new level. And it sounded like to me that, you know, there's the, you know, obviously it can keep retention and audiences coming back, but like there's a new opportunity for creators—not to recreate television, but to put their own spin on it and make it kind of more YouTube-ified. Right.

Kenny Gold: It's just as much a lesson for Hollywood as it is for Madison Avenue of like this idea that they are revolutionizing the way that content is created, the way that the creator partners with the brand, with the studio, with the platforms, to make these things come to life. So I love, the diversification of his business, the categorization of his business, interesting because using the word agency is such a choiceful decision on his part.

Kenny Gold: So, like my takeaway was are we learning from history? Are we saying like, oh my God, we, we got access to the superpower of the creator economy, which is democratizing the way contents created on all of these platforms that we love, for all of these brands to drive authenticity and trust with consumers? And now we're going to box it into this industry of agency, which is like, what does that even mean anymore?

Kaya Yurieff: But I think that goes to a point of like, I think we need like a rebrand. We're using old terms for new things, right? Like TV does not mean what TV meant 10, 15, 20 years ago. Right? So I think like we need, I don't know, I think we need a rebrand.

Kenny Gold: We do need a rebrand. And he, he talked about two-and-a-half hours of time spent watching creator content on YouTube. And, and that to me was interesting. Our Digital Media Trends survey says, Gen Z is watching six-and-a-half hours a day, so there's another four hours of content that's being made. It does need a rebrand. And then I also was glomming onto that "AI as a means of failing fast, not as a means of replacing creativity." Like that, to me— that was a big topic at Cannes as well, right?

This idea that creativity is innately human and AI is the ability to make more of it and scale it faster, Brandon just understands that it is not an individual making things. It, this is, this, the business of creator is about surrounding yourself with the tools and the capabilities to make the right amount of content better. So I, I really loved when he said, when he told the anecdote about making less content over more time to drive better scale. Anyway, that was awesome. I'm so glad we got to have that conversation together with Brandon.

Kaya Yurieff: Yeah. For sure.

Kenny Gold: We've gone behind the scenes of the creator economy, from the teams and tools, driving creator led businesses, to the evolving revenue models, reshaping how influence becomes income. The big takeaway: For brands, it's no longer about one-off sponsorships or transactional deals. It's about building real partnerships. And that means understanding creators as entrepreneurs, investing in their business, respecting their voice, and creating value on both sides. Thanks for tuning in. If you enjoyed today's episode, be sure to follow and share User-Friendly. And for more insights at the intersection of business and culture, visit us at Deloitte.com. On behalf of myself and Kaya, Brandon, thank you for sharing your valuable perspectives with us. And to our audience, thank you for tuning in. Until next time, stay curious, stay connected, stay user-friendly.

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