



EPISODE 5: ART, INNOVATION AND STORYTELLING

PODCAST TRANSCRIPT

Stephanie Wander [00:00:00]

Welcome to the federal invader podcast, a podcast for, and about the innovators taking on the biggest challenges in the federal government and making change that is more human, simple and enduring. Today. We're going to talk about art, innovation and storytelling. I'm your host, Stephanie Wander, deputy director and senior fellow at the geo-tech center.

Tim Irvine [00:00:18]

And I'm Tim Irvine studio lead for Accenture federal Digital Studio. In this episode, we'll speak with Rachel Goslins, the director of the Smithsonian's Art and Industries Building. We're going to dig into what innovation means to her and why she decided to pursue this futures exhibit and what it takes to move innovation forward in the world of government. Rachel, deeply grateful for your joining us today. You've had a really interesting background, from lawyer to director/producer, to working in arts administration, including in the Obama administration, on the committee on arts and humanities. When you think about the design of your career path, even if they sound different, what are some of the ways where they've felt like they were building one on top of it, if that was the case; how these things are stitched together?

Rachel Goslins [00:01:03]

I don't think about it so much as a career, as a career. I have been lucky enough to go from a fascinating, an amazing job, to the next one in a kind of nonlinear way. It all makes sense in retrospect, but I'm not sure if I was doing that "what color is your parachute exercise in high school" I would've been able to predict a professional path that included being an international intellectual property attorney and then a documentary filmmaker, an arts administrator, and then a policy wonk and cultural policy, and now leading museum efforts. But they're all kind of connected in some ways by several things. A deep sense of mission. , it's important to me to feel like whatever I'm doing is kind of part of the solution and not part of the problem. , and more practically creative storytelling. You don't necessarily think about storytelling when you think of being a lawyer, but really that's what you're doing. Taking a disparate set of facts that could be used to tell any number of stories and trying to turn it into a compelling and persuasive narrative. And that's exactly what you're doing as a documentary filmmaker. In many ways, it's what you're doing when you're making policy is, telling stories , and using data to, compellingly and persuasively, make a point and, , change things hopefully for the better. And then it's kind of the



capstone to all this being in the museum environment is. I'm utilizing all of my skills at their maximum capacity, in terms of having the opportunity to tell important educational and inspirational stories to millions of people using objects and technology and, , interactives.

Tim Irvine [00:02:54]

I love the notion of the career. I think that's a great way to think about it. I kind of jumped into multiple positions, but if you want to, maybe tell us a little bit about, yourself and your current role.

Rachel Goslins [00:03:05]

I'm the director of the arts and industries building at the Smithsonian, which is a fascinating job. We are both the oldest unit in the Smithsonian and the newest arts and industries building was the first Smithsonian museum built on the national mall in 1881 and has been kind of a home for big ideas for 130 years. But it's been closed for the last. Almost 20 years now. I was brought in to both help the institution, come up with a vision and a plan for renovating and reopening the building permanently and also in the interim lead the creation of this fantastic exhibition called futures, which is the centerpiece of our 170 fifth anniversary this year.

Stephanie Wander [00:03:53]

Congratulations on that incredible exhibit. we will definitely dive into that. I would be curious to hear from me first a bit about how you see technology now, intersecting with creative storytelling and this deep sense of mission. Do you find it's easier now to tell stories because technology's role or do you find that technology actually complicates how you do.

Rachel Goslins [00:04:14]

I think easy answer is both. We have so many more tools at our fingertips to tell stories, to visualize stories for people with different abilities and different ways of getting information to, , access stories.

But at the same time that can create a lot of noise. And sometimes. The tool is confused with the strategy. If that makes sense. Like we're so excited about all these shiny bells and whistles and what we can do with AR or VR or a multi-verse that we lose track of what is most important, which is the story at the heart of that. So like most things I think technology can be a tool for good or can make things better or can make things harder.

Stephanie Wander [00:05:00]

Definitely. How are you seeing technology play out right now in terms of the work you're doing at the museum?

Rachel Goslins [00:05:02]

I'm seeing a convergence of digital and physical in an interesting way, as a gross overgeneralization, but I think. Originally when it's kind of the virtual world came out, we started thinking about what can we do virtually? And can we take all these things we do in the physical world, whether it's in a museum interactives or ways of telling stories or talking about objects and can we turn them into entirely virtual experiences? Can you use AR to put a Jackson Pollock in your living room, or can you use a VR film to have a better experience than seeing a movie in a gallery? And what we're seeing now with technology, I think, is this sort of convergence where there are physical and digital aspects to so many of the things we're doing in museums. And the goal is that the virtual and technical technological aspects enrich the physical aspects of being in our space.

Tim Irvine [00:06:01]

That's really interesting. I know part of the mission of the arts and industries building is this exchange of ideas between past and future. And it seems like it's impossible to do that if you're not, thinking about some virtual components, use of technology, but really kind of focusing on, the story and that dialogue that feels really specific.

Rachel [00:06:20]

And also the objects. I mean, it was this huge push. Like we should do everything on the internet and everything should be virtual and available remotely. And that's hugely important to getting, , our message and our incredible trove of information and objects out to as many people as possible. But it's also true that our advantage, our unique value proposition or the things that we have in our collection. We have the most amazing objects and artifacts on earth and standing in their presence is not the same as looking at them on your computer. I think the challenge for the museum industry is how do use technology without giving up? What is sort of the most compelling thing about the museum experience, which is being in the presence of the Apollo 11 or Dorothy's red slippers or the hope diamond you can't for seeing something in person.

Tim Irvine [00:07:22]

As you've been working on the, features exhibit, are there objects that you hold more dear than others?

Rachel Goslins [00:07:27]

There are so many amazing objects in our exhibition. We have over 150 objects and they range the gamut from, gigantic flying cars, , and robots to historical artifacts. , and current day, objects like the first vial of the Madonna vaccine was created. And, as well as artistic commissions that are exploring themes about the future. So it's impossible to pick a favorite. I tend to gravitate towards, ones that . , demonstrate the ways that technology [00:08:00] is capable of making us more human and not less. So we have an AI sculpture called doing nothing with AI, in one of our galleries. And it's this cool moving art piece, very bright, very cool. But what it's doing is tracking your movements and body position and feeding that through an algorithm to choreograph its movements in a way that's designed to put you into a state of creative daydreaming. We have an interactive that we created in partnership with Autodesk

called the co-lab. And it's a generative design experience where groups of people work with AI to design their ideal community based on shared values. And that's a great example of how AI is capable of making people smarter and giving them options, without aggregating the fundamental choices that we need to make. As humans about what's important to us. I also like the flying cars and the robots and the art and, the first Goddard rocket and the baker Elizer, this steam punk looking machine that was the machine first use to produce commercial plastic. All of these make you think about important things.

Stephanie Wander [00:09:24]

What was the impetus for the futures exhibit? why is it important to be having a conversation about the future right now?

Rachel Goslins [00:09:24]

Now more than ever. we need a way to talk about the future. I believe my team believes think the Smithsonian believes, which leans into hopefulness and a flexibility of thinking that in some ways is in short supply these days. We have so much help right now imagining what could go wrong in the future. Where from media, from science fiction, from public intellectuals, there's a lot of conversations and these are important conversations about what could go wrong and what we should be worried about and what we should work to avoid. But we don't have as nearly as much help imagining what could go wrong. Were so good at imagining the future. We fear, but not as good as it imagining the future we want. And that's kind of the mission of this exhibition without being naive or Pollyanna about it. Like let's take a minute and imagine the future we want so that we can figure out how to get there. Oh, that's okay.

Stephanie Wander [00:10:26]

That's such a powerful observation. Did you sit down and say, how do we ask this question about looking at our future from this hopeful lens? How did that drive your design process for the exhibit?

Rachel Goslins [00:11:00]

We started out saying we do not want to make the dark mirror exhibition. There's total value in that exhibition and it has been done and been done in many interesting ways. We were about a year into it and then the pandemic hit and all of the social justice, focus hit, and the elections and the future kept getting scarier and scarier in some ways. , but also more and more urgent. But even before that, even before the last couple of years, we started by saying, how can we build an exhibition that leans into the future we want and not the future we fear and how do we do that without, ignoring the fact that nobody knows what the future is going to hold. It's really interesting to be at the Smithsonian doing this because it is not a traditional place of comfort for the institution. We're really good at being experts on things. We can tell you everything you need to know about dinosaurs or the history of flight or African-American history and culture, but we can't tell you everything you need to know about the future because it hasn't happened yet. So we had to start this exhibition from a place of curiosity instead of authority, our big light bulb was when we made the decision not to structure the exhibition around topics, , but instead figure out how to structure the exhibition around values. What kind of future do we want to live in? Do we want, flying cars or jet packs? Do we want a robot that serves us breakfast? But instead to start all of our curation with the question, what values are built into the future you want to live in? And so our exhibition is structured around kind of these three large halls, futures that unite futures that inspire and futures that. And within each of those halls, there's different values that we cluster content and art and science and technology around big ideas and little ideas. What does a future that works look like?

Is it slow or is it fast? Where does sustainability and renewability and efficiency, where do those values I'll factor in? And then what does the future that inspires us look like? What's the role of creativity and storytelling and, speculative invention. And then what's the future that unites us look like how to values around collaboration, cooperation, empathy. How might those inform the future?

Tim Irvine [00:13:04]

What turns did you take after a year? Is it safe to say the exhibit is largely set in motion from its beginning? Or did it take on a character that you couldn't have anticipated when you started, given all the changes that happened a year after the beginning?

Rachel Goslins [00:13:16]

No, it was definitely a moment of pause, as the events of 2020 started to unfold. It was actually validating because all of the subjects that became so acute in 2020 were already built in to our exhibition because we were talking about values. We also didn't want to recreate the exhibition for it to be about 2020 and all of the things that happened there. But it did give us an opportunity to really take a look at our social justice and equity content and make sure we were doing a good enough job at thinking about what that might look like in the future.

Tim Irvine [00:13:55]

What was the role of partners and other companies, NGOs, nonprofits, in the creation of this?

Rachel Goslins [00:14:01]

Unlike most of the Smithsonian. Museums, we don't have a collection. , this building has been closed for 20 years and we don't have a specific discipline or subject matter expertise. We're not experts in natural history or American history.

We don't have, collections of spaceships and airplanes like they do at the museum of Aron space. And so partnership and collaboration was not only valuable but was essential to us. I we have objects from 12 different Smithsonian museums, , in our exhibition. And we had to go to them and say, what's interesting about this subject, what object could spark discussion on this subject, teach us about, the history of plastic or the history space flight, or how religion thinks about future. And then we were able to go out into the larger field and talk to incredible. Interesting future thinking companies like Autodesk and Amazon and soft banked, and some of our other big partners, as well as universities and think tanks and artists with practices and speculative futuristic design, , and say to all of them, like what is important to you when we say these values, what objects or ideas come to mind.

Stephanie Wander [00:15:21]

You talk so much about being values-driven in your thinking. And I know that it also sounds like you're very conscious about how are you being inclusive as well. I'm curious if at any point you felt a need to really interrogate the values that were driving me to exhibition. Did you all ever talk about, are we really being truly inclusive in the values that we're selecting to govern the exhibit?

Rachel Goslins [00:16:00]

Yeah, inclusivity is a huge, both theme and lens for this exhibition. Before we even started putting together this exhibition, we commissioned an audience research forum firm to go out and do, research nationally about how people felt about the future, what kind of future they wanted to live in, what values and ideas were the most important to them, what they were the most worried about what they were the most hopeful about. So we did a national survey as well as a bunch of smaller focus groups. Which were very, diverse and inclusive kind of intentionally to make sure that as we assemble these values, , we were speaking and including the voices of everybody who has a role in the future. And we

heard over and over again, I want a future. That's fair. I want a future. That's sustainable. I want a future. That's peaceful. I want a future. That's exciting. and so we incorporated those values at the very front end of our exhibition. And then at the back end, there's another process which is taking everything we're doing. And then. Filtering it through the lens of how will this sound, across a range of audiences, does this include the problems and the solutions that different communities needs? How do we incorporate different communities? We're looking for ways to listen as much as speak in this exhibition. so often a museum practices, a monologue and has a lot of broadcast, but not as much intake. And so whenever possible, we look for a way to incorporate inside voices or collect visitor voices and reflect that back to the people who come through the building.

Tim Irvine [00:17:25]

That's really interesting. It seems to speak directly to that mission of, that exchange of ideas between the past and the future. Even just for you personally, how has your work on the futures exhibit effected the way you think about the future of cultural institutions?

Rachel Goslins [00:17:39]

So, if anything, it has made me even more convinced of the value of arts and culture and storytelling, to address some of the big naughty, scary societally threatening problems that face us as a planet. I came from the White House to this job, and I did have a moment where I thought like, man, my last job I was getting up every day and bringing arts education to the highest poverty, public schools in America and providing kind of the sense of direct service. And now I'm running a museum and like, where is my mission? where is , the thing going to get me out of bed every morning. And then as we got into thinking about the building and thinking about this exhibition, it became clear to me that, first of all, the Smithsonian is a deeply trusted voice. And that is a currency that is in



short supply in this current moment in time. There's a survey that came out a couple of years ago, which showed that, trust in government, voices down media, even think tanks some universities, but the one institution that people still trust are museums.

[00:18:53] And that civic trust is like an incredible asset. And how you deploy that or use that [00:19:00] is a big responsibility and opportunity. And realizing that we with this exhibition had the opportunity to kind of help people think about the future in a new way, give them new language and structures to think about it. And in turn that could empower them to do more, to feel more like agents of their own future to take action, to be inspired. I think that felt like a mission that was deeply important.

Stephanie Wander [00:19:29]

Rachel, I think it's fair to say that Tim and I are both incredibly inspired by this conversation I want to make sure, that we give you that opportunity to share how people can come get involved and visit the exhibit.

Rachel Goslins [00:19:40]

We're going to be opening this exhibition on November 20th and we'll be open through the 4th of July next summer. And I would encourage everybody to come visit us and engage and bring their friends in their families and, their coworkers, because our hope is that going through this exhibition, is it just a catalyst for people having their own conversations about what kind of future they want to live in and how to get there? Our website is aib.s.edu. You can find about our programs and our opening activities and all kinds of fun things on that. In addition to her great exhibition, we're going to have a really robust set of panels and discussions and workshops come on down, , or visit us virtually, but however you do it, I encourage everybody to spend a little time talking to people. They love what their future looks like.

Tim Irvine [00:20:37]

What are other takeaways for other folks working in very different parts of the government maybe more technology focused in some areas and more around skilling workforce and other areas. What advice do you have,

based on your experience with the arts and industries building and the futures exhibits specifically?

Rachel Goslins [00:20:54]

My biggest piece of advice is to start with the why, always start with the, [00:21:00] what or the, how of the thing, what are we building? What's going to be in our exhibition and how are we going to do that? when you start from a place of curiosity about solving a problem, whether the problem is, building a sustainable planet or whether the problem is flying over cities or whether the problem is organizing an exhibition around an impossible subject, starting with the why and being really curious about that and the values that are embedded in that always takes you to a more fertile place than starting with the how or the what.

Stephanie Wander [00:21:36]

We always like to ask everyone who comes to our show. What are you getting out about right now?

Rachel Goslins [00:21:56]

I'm geeking out alternative protein sources. One of the things we have in our exhibition is a deli case from the future that looks at all the different kinds of proteins, meats, fishes, chickens that might be available in the future, through new methods of production. And, frankly, if we can change our relationship with protein production on this planet, we will be able to solve a big piece of our climate crisis. And so we're finding all these fascinating producers and scientists and technologists who are, changing what we feed to cows. Doing cell grown shrimp and salmon who are growing things in labs. I'm just super excited about it. And I, find myself wanting to go deeper and learn more.

Tim Irvine [00:22:27]

That was awesome. And you'll be surprised to know that's the first time anybody gave that answer on our episodes. So Rachel. really, really grateful for your time. We so appreciate having you on the federal innovator. And I cannot wait to get into the exhibits. So thank you.



Rachel Goslins [00:22:38]

Thank you, guys.

Tim Irvine [00:22:45]

Certainly there were a remarkable number of things that were incredibly interesting in the conversation with Rachel. And I think even from the beginning of the episode where we talked about our career, which she, correct us to say it was more of a Corinne as she moved through a number of different things from policy walk to international law, to arts and culture, policy and education, and then into an exhibit around the futures. I think that kind of principle of curiosity as a guiding object was one thing that seemed to be very much a constant throughout all of those different steps. how did you grow up to that as we're kind of covering a multitude of different topics that Rachel is working.

Stephanie Wander [00:23:24]

Yeah, that resonated with me for a number of reasons. like I've also had a Korean. So I think that helps make that connection. I really appreciated what she had to say about starting from a place of curiosity and not from authority. I mean that, to me, summarized sort of what I think curiosity needs to be, throughout a design process. And frankly, I think we're better off as humans when we approach whether it's career or anything that we're doing from that place of curiosity. So I thought that was especially powerful takeaway.

Tim Irvine [00:23:50]

This is something had multiple conversations around like the nature of risk in the federal environment, when we're talking about kind of going into uncertain spaces and how that can feel almost like a personal defect, as opposed to maybe a more.

modern way of, working

But, particularly to the Smithsonian, I thought it was interesting when she was talking about how they are typically populated with remarkable experts that are designed to be experts and authorities on so many different topics. When you talk about the collection of their objects and, humanities and digital humanities, and the, role of the responsibility as a curator of our history and our, future got a real sense from Rachel and kind of be mindset shift that was required when working on this exhibit to start with why, and really know where it's going to lead and being okay with that. It would have to be kind of a, mind-bending experience for somebody who has built their career on exactly the opposite mindset.

Stephanie Wander [00:24:44]

Yeah, what I found fascinating was risk and in some ways she talked about some of the culture being sort of intolerant to risk that they're a place that has such a reputation and. It's such a responsibility to do what they do well, that it actually makes it a potentially a harder arena for risk. And at the same time, I think from that sort of artist's perspective or from a storytelling perspective, or even from a kind of psychic perspective, it seems like she's also advocating that it's more important than ever now that we take those kinds of risks in art and in the presentations that we do.

Tim Irvine [00:25:12]

Yeah, and then was another component Rachel talked a bit about kind of their responsibility with the arts and industries, building two in Smithsonian broadly. I believe this exchange of ideas between the past and the future. That was really interesting. And so you've got this exchange of ideas between the past and the future, and you've got these objects, that are like the vehicle to have that conversation.



And then, I think she put a finer point on the fact that it's not really about the curation of objects in this particular exhibit. It's about, how that encourages the stories to take place. And it's about organizing stories in a way, not just , the objects.

Stephanie Wander [00:25:50]

Yeah. That was really powerful about the idea that the objects way that it captured a story and knowing that we humans get to interact with objects can be so powerful and how that's been denied to us a little bit in recent COVID history. And so how is this coming back? But, yeah, it was fascinating, but then how it really gets to this bigger picture of what story are we telling about our society. And then even that harkens back to what role do we want government to play in this future and in a society where we have these, really big questions that we're struggling with. So yeah, it was really, really powerful to hear her take on that, One of the things that jumped out from the conversation as well for me, was the theme that you heard about a trust, to some extent that she said that the Smithsonian was one of the most trusted institutions in government, and that museums are among our most trusted institutions. And I found that to be rather surprising as well.

Tim Irvine [00:26:37]

I think trust in many ways has been a lingering element of, a lot of our discussions and conversations, with, folks working in innovation in the, federal space and I think , it becomes, it's an outcomes driven discussion around like, how do you anticipate needs and allow people to participate. So I think it's fundamental honestly, to human centered design and I think a human centered approach to strategy and innovation. And so I think it's makes perfect sense that that came up and it is coming up, consistently. Yeah. That notion of kind of trust. And then coupled with, I think, some of the attributes that they're looking to incorporate and have been looking to incorporate into the exhibit.

Rachel was mentioning that there are so many different facets of our culture and media and just in the world, that are helping people figure out exactly what is going wrong and diagnosing it with great zeal and then saying, Hey, we've got an entirely different responsibility. And that responsibility is building on trust hopefulness. And so, allowing people to participate there. But I wasn't expecting to hear that, and I thought it was fascinating. how did that hit you, Stephanie, that mix of trust and hopefulness as they think about their, constituents.

Stephanie Wander [00:27:49]

Yeah, Tim, I agree. It was just so powerful to have that message be the takeaway from a tough year and to see how. That's the emergent theme that came out of the curation of this exhibit. I can't help but be inspired.

Tim Irvine [00:28:01]

This is something that I've thought about a couple of times since we concluded our, discussion, but the idea of organizing around values I think was kind of an unbelievable turn. Cause in my mind, I was thinking like, how do you organize content for an exhibit about the future? And Rachel had mentioned that there's so many other places that are thinking about future of work, future transportation, future of, energy resources or, what have you. But the idea of asking the question of people, you know, what kind of world do you want to live in and having exhibits and halls associated with those different spaces around value and then having objects in the spaces that reinforced that. I thought that for me, felt. I wasn't expecting as many commonalities for a futures exhibit, as I was seeing, some of the other discussions we've had, but that for me, that kind of tied back into even the degree of co-creation like, how do you allow people to participate in a way that is not just here consume this thoughtful



Thing that we've created for you, but it's actually they're invited more than allowed. They're invited to come in and share that perspective and share that orientation and, in a way, give them feedback.

Stephanie Wander [00:29:11]

Really. And what's so impressive is the rigor that she and her team brought to that process. I think that's what sort of blew my mind is the minute she's like we started organizing around palliative. So it's like, yes, that is reframing. Whatever design processes need to go. and then when I press her in and said, how are you doing this? How are you all working through it? she really laid out that they had given that a lot of odd, I think really talked to a number of different people. And, and to me, that's where a lot of design processes fail is when you don't bring the rigor to the inclusivity in,

Tim Irvine [00:29:39]

You've asked a lot of great questions around designing for equity and building for inclusion. Curious about your take on her thoughts about how do we hear these voices and how do we represent them in this exhibit and allow them to participate in a common future event. Even if the past has been anything but common for most people.

Stephanie Wander [00:29:57]

And I don't think we necessarily have good answers yet for how to make sure we're really designing for inclusivity and thinking about the outcomes, whether it's an exhibit or a product or a service that we're doing to really ensure that everyone is able to be engaged. It's so easy to cut off, I think, the tales and have marginalized folks in any design process. I don't know that it's an easy thing to do, but it's honestly very inspiring hopeful when, for me, when I hear that folks are really working hard and digging into do it.

Yeah. Do you think for an organization like the Smithsonian where they have this desire and I think it's very genuine aspiration, to be inclusive, to interrogate, something as, fundamental as what are the values that are driving and exhibit and curious if you think that ends up being in conflict with risk aversion, like, is risk the enemy of that process, right? Like if we're not willing to take a risk, if we're not willing to, be wrong or to, make a mistake in how we curated it to me end up at the wrong result.

Tim Irvine [00:30:51]

Yeah. I think in my experience and with clients, I've worked on generally innovative ideas, don't come from a place of fear. And I think as long as We can reinforce that, creating environment or vulnerability is not just, okay, it's encouraged. I think you allow people to bring all of themselves, which is kind of like the whole idea of inclusive design.

Stephanie Wander [00:31:16]

If there's one thing from this conversation with Rachel that you wish you could just export to all of her clients, all of your posts, I'm curious what that is. Like, what's the one that you just wish everyone has been served from?

Tim Irvine [00:31:28]

I think it's hopefulness. I think it's the responsibility that we have as you're working in innovation space design, thinking about. Creating a, vision of a potential future, and then developing, doing the hard work to develop a plan to realize that that desirable future. I think it's orienting to hope and hopefulness, I think is a big part of it. If you could, bottle this up and sprinkle little pixie dust on, some of your, colleagues or clients, what, part of this would you bottle up and share?



Stephanie Wander [00:32:00]

Let's see, the first for me is power values as design criteria. really think that the more we say these are the values we are aspiring in any solution and using that as your real rubric for assessment. I think it's a movement that's evolving in the design thinking spaces. It's certainly something that when I was at USC, we talked a lot with our students about because they were very values driven people and they cared a lot about what humans were experiencing. And so I think values is the language where we say, what are we striving for? And it allows us to really negotiate tough problems. Well, so I think the more that you know, our friends and government can think about what are the values that they aspire to, or what are the values that are driving their decisions? I think that becomes a really powerful choice framework in anything that we do. And then I think the other part that just emerged for me for this storytelling and just the power of human stories as a tool in any process, and that if we can get good at storytelling, we can get good at a lot of the other parts of any kind of creative process as well.

Tim Irvine [00:32:58]

I think a lot of times we confuse data with insights and I think the storytelling ability does manifest in design thinking. And I think, any valuable approach to motivate and coalesce around. of action, I think is, fundamental. I love this. Those are great, great takeaways.

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