Q&A on Esmée's new strategy and how we make decisions: Creative, Confident Communities

Workshop 3: Creative, Confident Communities | 14 January, 11.50am

Panel:
John Mulligan, Mason – A Fairer Future and Creative, Confident Communities
Alison Holdom, Funding Manager and Arts & Heritage Lead
Caroline Mason, Chief Executive
Luna Dizon, Communications Manager

Q&A

JOHN MULLIGAN: Hello and welcome everyone to the Creative, Confident Communities session of the webinar. As other colleagues have said we deeply appreciate the effort you've all made to be here today given the other pressures you're facing both professional and personal. As with the first session, for accessibility, the panelists and I will be describing ourselves and where we are. My name is John Mulligan and I'm Director of A Fairer Future and Creative, Confident Communities here at Esmée. I am a tall skinny white Irish man with much greyer hair than either Caroline or Sharon and I'd like and just about be able to describe myself as middle-aged if I if I die at 110. I'm currently in my bedroom with downstairs taken up with homeschooling. I'm going to pass over to my colleagues to introduce themselves, so you know who's here starting with Luna. Again, if you'd just like to introduce yourself.

LUNA DIZON: Hi, I'm Luna, I'm the Comms Manager. In terms of me, I am a short Southeast Asian woman with long black hair and brown eyes. I'm actually in the office today because it's got much better internet than at home and is only a short walk away – short walk in the rain but that's all right.

ALISON HOLDOM: Hi, I'm Alison Holdom, I'm a Funding Manager and Lead on Arts and Heritage. I'm a middle-aged – like John, slightly pushing that terminology – a white woman

with shoulder-length brown hair and I'm in my sitting room with a white wall behind me with lots of pictures on it.

JOHN MULLIGAN: And Caroline.

CAROLINE MASON: I've already described myself, do you want me to do it again?

JOHN MULLIGAN: Just in case people have arrived late.

CAROLINE MASON: Okay, I am a tall, white middle-aged woman with tufty hair which is going grey, quite a smiley face and I'm in my daughter's bedroom in south east London.

JOHN MULLIGAN: Brilliant. thanks everyone. Just a few practicalities before we get started as with the main session live captioning is available please click the closed captioning or CC button at the bottom of your screens to view that. Thanks again to AI Media for providing all the live captioning today.

I will spend our time, Alison and I, will spend the first 10 or 15 minutes providing an overview of our priorities under this strategic aim: Creative, Confident Communities, and explaining the kind of work we'll be particularly interested in hearing about. Again, if you have a question at any point please use the Q&A function which you can find at the bottom of the screens. As before, you can vote for the questions submitted by other participants if you'd really like to see us address that particular one. To do that, click on the thumbs up icon next to the question. Once Al and I have finished, Luna, who will be busy curating and synthesising what has been asked, will have us respond to your questions, prioritising those that have most support. We understand that you may have been torn choosing which session to attend as your work, as evidenced by the last question, is relevant to more than one of our strategic aims that's why we're going to record each of these sessions and post them on the website so what that means for this session is just make sure that any questions you pose relate to Creative, Confident Communities and not to anything else under the plan.

Okay, I think I should start. As Caroline made clear with some framing for this discussion, you don't need any of us to tell the devastating impact of the pandemic on organisations like the ones you're involved with. This work is very likely to fall within our Fairer Future and Creative, Confident Communities aims, to say nothing of the groups and beneficiaries you all represent. The success of this work is critically dependent on people's ability to mix and engage with each other. And unfortunately, it's some way off before that will be possible. So, in relation to future applications for the interim, the processes will accommodate the crisis – if your previous work and your mission are in line with our strategy, and you need core or unrestricted support to weather the effects of the crisis, or recover from the effects of COVID-19, then we will not be expecting you to adhere religiously to the direction dictated by the impact goals. Equally, for organisations we already fund that may be coming to the end of their funding, we may be able to make a further six-month unrestricted grant without detailed application and with a full application to follow in due course. A lot of that guidance

will actually be on the website following this webinar or at least next week. I think the other thing to say by way of introduction is that is that we all know about how COVID has brought home forcefully the racial disparities in this country or these countries and we're committed to making the changes to our organisation and to reflect those through our priorities in the work that we support.

So, we can get on to the business at hand. If you could bring up the first slide please, Luna.

This and the next slide are just intended to provide you with an overview of how we've arranged visually our aims priorities and goals. It will help you understand where things sit and what we mean by the terminology we use, and you will find this in different formats on the website and in all our documentation. But the formula is basically the same for Creative, Confident Communities. You'll notice that at the top it has an explanatory statement that we hope expresses succinctly the intent and the motivations that lie behind the work we get behind in this area – the aim, then breaks down into what we have called impact goals, which are on the left-hand side. These fix our longer-term aspirations and identify where we want to see positive differences happening over the course of a ten-year time period. Each impact goal, in turn, breaks down into its own priority or set of priorities, which we will discuss today. These are much more granular but still hopefully offer a large degree of latitude for applicants to determine their approaches and their plans. These priorities are on a shorter initial time scale of five years. Next slide, please, Luna. We've actually coined this instruction to Luna: the Chris Whitty approach to slide management.

The next one unpacks the priorities a little bit more and the I've chosen an example at random just to see how we've laid that out. Each explains the reason for our focus on this particular work and what we and those we support are working to achieve it has the impression of a Russian doll but actually whenever you compare how many words we have used in previous documents to describe what we want to fund, the complexity sometimes involved, we feel that once you get your head around the basic structure it'll provide you with a much easier route to navigate what we're interested in. We were also told in consultations that organisations will relish the opportunity to plan their work freed from the kinds of funder prescriptions that we've got. Next slide, please, Luna.

Before each priority that we're going to discuss all priorities, we'll show a slide like this which will hopefully bring you back and reorient you to the basic structure. So, the priorities themselves, as we heard from Caroline in the first session, our ambition with regard to impact is unquestionably higher with the launch of the strategic plan. However the areas that we're interested in have emanated from the work that we feel has been most successful in recent years and where we have gauged an appetite for more of the same. In the external consultations we've undertaken, none more so than the first priority we will look at: **Communities working together for change** – under the impact goal, **Communities take an active role in the decisions that affect them**. We supported grantees, partners, in their communities to organise and pursue activities that collectively influences what happens in their local areas and when it works well further afield, in addition the scale, has varied considerably. We've funded and expanded a £1m grant with other funders to

support the [Participatory City](#) initiative in Barking in Dagenham, which has taken a broad council area-wide approach to engage thousands of citizens in meaningful activity. Similarly, we have funded organisations working at hyper-local level. For example, [Playing Out](#), which has helped organisations organise their environment in a much more accommodating way to welcome children and close off streets for play. We've supported the likes of [Soil Association](#) and Sustainable Food Cities (now called [Sustainable Food Places](#)), which has really grown in momentum over recent years – small networked organisations which are making a real difference to city-wide food provision. We've also been interested in the collective impact approaches of organisations like [Right To Succeed](#) and the [West London Zone](#), which as previous speakers have talked about, combines the unusual alliances with some really expert input into the education of children locally. We feel that this priority is kind of resting on some of the momentum which is happening at the moment. We look at Newham Council, for example, which has set up its first citizen assembly. One model which we supported in relation to climate change and social care in the past.

What we want to see in the applications under this priority? If you could put up the next slide, Luna. Our approach is very much non-prescriptive. We don't want to prescribe what organisations and their communities want, should be striving to achieve, and so long as the work is broadly beneficial for that area and has local people at its heart, there aren't any approved issues or themes. You can take a look at the portfolio and see the extent of that diversity. However, one of the number of factors we will weigh up is whether there is overlap with other priorities. And so, for example, greater influence over local environmental conditions will not necessarily ensure a grant but it certainly will show us that you're working in a way that spans our interests. These three words are key: accessibility, inclusivity and eventual skill, are really important for us in terms of prioritising work which, to all intents and purposes, is while fantastic, is still fairly common and widespread. Those kinds of elements are the things which put you up the pecking order in terms of applications. As I said before, the work that we support is often small scale but we would like to see high levels of ambition. We don't necessarily need to support initiatives which will ultimately end up in a showcase, but the depth of that impact, the way in which people are engaged, and the novelty of what you're trying to do, will all be factors that will prioritise applications for us. We're interested in new and proven models that lead to greater influence. I've talked about citizens assemblies. And I suppose the last point is providing a platform for unheard or diverse voices is not enough. There needs to be action and the potential for change. I always use the example of Grenfell. That area was not short of voice what it was short of was authorities and bodies which took account of those voices. So, we need something in addition to simply allowing people's voice to be heard. Thanks Luna, next slide.

So, next impact goal: **Local economies work better for those who live there**. When I first arrived at Esmée, we were kind of very interested in emerging social enterprises and social investment was a word I had to get my head around. And in those intervening years, the momentum for alternatives to mainstream extractive forms of business have grown. We've reflected that in a rather piecemeal way in our portfolio but nonetheless a way that has generated a great deal of interest and excitement about the possibilities to make assets

and money work better for communities. We support a range of initiatives from community land trusts and to community catalysts, an initiative which is threatening to break up the block commissioning practices of local authorities through micro enterprise. We've also seen in the environment, in Our Natural World, community the [Langhome Initiative](#), which we recently supported which is community-led, large-scale space for nature, which can also kind of generate lessons for us on the social development side. Again, let's take a look at some of the principles that will underpin our work here. Next slide, Luna. I said our ambition is to encourage models, alliances and practices that give people a bigger stake in local economies – some of that will be about models, whether ownership of land buildings, services, especially if that scale is ambitious but not limited to that. We're also interested in the way in which networks and systems can be changed by collaborative effort, so, we'll be interested in organisations working together to make local economies fairer for the people who live there. In that context, we're unlikely to support a single social enterprise – even if working at significant scale. And lastly, we will prioritise proposals that have multiple, beneficial outcomes. So, where we see not just people benefiting from a fairer local economy but increased volunteering and community representation then that will prioritise applications. I'll now have to hand over to Alison to complete the presentation who will look at the third impact goal and the two priorities lying under that: Creativity transforming lives and Culture restoring communities, so over to you Alison.

ALISON HOLDOM: Thank you and thanks again everyone for joining today. If you can go straight to the next slide, Luna. So: **Culture transforming lives** – through this, we are hoping to support and evidence the impact of culture and creativity in addressing and raising the profile of social and environmental issues. This work, I think some people already asked this question, when we define community, it's very broad, it could be a community by geography or by issue and it can be a particular area, or it could be across a much broader range of the population. We're looking for you to define that community and explain the need. The key thing for this really is that the work must offer both a transformative experience for participants and raise awareness of the issue or the opportunity it's addressing. And this is why it's particularly a cultural and creative priority in that we understand the ability of cultural activity to give people's experience and life a voice and to be able to bring issues and bring opportunities to other people's notice through creativity and through culture. But it's really important to us that as well as doing that, it also is a transformative experience for those taking part and one of the particular points about the culture transforming lives element of our funding is that we're really welcoming applications from non-arts organisations who are using culture and creativity as a tool to achieve their goals. This has come about really because we have a an earlier funding priority which would have been discussed in Fairer Futures, which is about Young People Leaving Care system and that has proven to us how many organisations we support through that are actually using culture. So, you do not have to be an arts organisation to apply under this priority.

Culture restoring communities: a lot of what's said in this slide will chime with what John has just said about the way we're approaching supporting communities. Our ambition with this one is to ensure that everyone can access the benefits of culture and creativity and the reason we think that's important is that we believe that is a strong way of strengthening

and transforming communities. The point about our what we're looking for in this is co-creation at the centre of the work so that the voice and the agency of the community is absolutely at the centre of any work that we support. We will be asking you to evidence that. We'll be asking you about your methodology around that and we will be asking for how that's going to be organised throughout the project. Someone just asked in the Q&A about giving the power of actually spending the money to the community and we have funded several projects that do that. That's absolutely something we'll look at. The other thing about this one is that we're looking for collaboration. We're looking for cross-sector work, multi-agency approaches. We really welcome large-scale, collaborative projects that involve people coming from many different parts of the community. We're also able to support national initiatives through this so if there's an initiative that is happening in various areas of the country, a model that's being developed that is being developed nationally, we're happy to look at that and we're also expecting to fund through this quite a lot of multi-funder programmes. One that we're already engaged in is [Creative Civic Change](#), which is a multi-funder programme happening around the country, which is a really good example of the sort of work that we expect this would cover. And what we're going to be looking for in terms of the applications and what the evidence we need, is going to be evidence of need, evidence of the impact, and evidence of the potential for wider learning. And that's really important for us – that dissemination, that wider learning, the potential for scaling all those things which John has already mentioned and has been mentioned earlier in today's webinar, but that's equally important in this priority. Back to you, John.

Q&A

JOHN MULLIGAN: Thanks very much Alison. We're slightly run over because of me not Alison so we'll go straight to Luna to throw a few questions our way.

LUNA DIZON: Sorry about that, was just sharing the end slide a bit too early.

Right, so, we've got a question here from Rob on eligibility in relation to newly established organisations which don't yet have a set of accounts, the organisation he's talking about is an ACE-funded creative people and places programme that's recently become an independent CIC and historical income and expenditure information is available via Arts Council England reports.

JOHN MULLIGAN: That sounds like one for you Al.

ALISON HOLDOM: I think what you would need to do is explain that situation. I know the EOI (Expression of Interest) is only 100 words long but if you could explain that very briefly, if you have evidence of the organisation's existence but it wasn't under a charitable setup, and those goals and that you're trying to achieve really match us then we will find that's certainly something we can look at.

LUNA DIZON: I forgot actually I was meant to start with a question where you could share some specific examples of what we mean by some of our key, some of the key things that we look for so if you could share that would be great.

JOHN MULLIGAN: There was something about scale, I think, that probably people would appreciate a little bit more on. As I tried to cover in my part of the presentation, we will certainly fund across hyperlocal to national and national across the four countries of the UK. Within the Creative, Confident Communities strategic aim, we are looking at defined geographical areas, so, there will be scope within that to consider council areas. But I feel that whatever we support needs to have some definition around the geographical area. The only gloss I would put on that would be something that Alison spoke of in relation to **creativity transforming lives**. Alison, do you want to just come in on that?

ALISON HOLDOM: Yes, obviously, the sense of a scale with that is quite tricky because clearly some of that work is going to be taking place with very small numbers of people because it will be very particular work on a particular issue. What we then look at is the model – is it a replicable model? Is it a model that other people can pick up on or that the organisation itself can do multi-site? We find quite a few people who are working with relatively small numbers of people but actually on a multi-site type of basis or they're working on a model that we know other people are picking up. They're very generous with their learning, they're generous with their model, and that's particularly important.

Just for an example in **culture restoring communities**, we worked for a long time at [Battersea Arts Centre](#) supporting the Collaborative Touring Network that actually only worked with eight sites around the country. But because of the way it worked the depth of the work, it's created a model that's led to much more sustained change. So, there is a way of working with small numbers but having a bigger model and a scale that comes out of that.

JOHN MULLIGAN: Just to continue what Al said, I think whereas we'd previously be interested in in funding Battersea Arts Centre to run that kind of cascading model we're probably a lot more interested, I would be much more interested in areas themselves now coming directly to us. Because the project that was funded in Gloucester, for example, [Strike A Light](#) was based on one estate and yet from those seeds there has been, you know, that has been built a thriving artistic scene, which is now looking to seek commissioning from local health board. We're very interested in early-stage stuff where we can see the potential of longer-term deep impact or scalability. Caroline, did you want to add?

CAROLINE MASON: I just wanted to give a couple more examples, not necessarily in the arts and culture space, but that people could take a look at. The [Onion Collective](#) is one where it started out very small. It's a blend of both grant and social investment and really interesting cross-sector and cross-type of organisation, collaborative. The other one is the work that's being done in Oldham around a particular green space that is involving all manner of different types of impacts. I think it's called the [Oldham Partnership](#)?

JOHN MULLIGAN: It's Northern Roots.

CAROLINE MASON: It's called [Northern Roots](#), that's it. Anyway, so, those would be two examples of really interesting place-based community-led change.

JOHN MULLIGAN: I suppose the last thing on this is that we don't want people to be frightened by the word scale. I think that's an important message to send out that we're interested, more at application stage, with the kinds of collaborations, the partnerships, that you've got in place. Who you work with, the fact the evidence that there is some degree of momentum behind the idea and the sense that there is potential in ultimate skill and scale, maybe depth as well as breadth.

Luna, do you have anything else?

LUNA DIZON: If you could also give some specific examples of what we mean by transformative change and then the other point is around ambitious and pioneering.

JOHN MULLIGAN: Do you want to have a go at that or for me?

ALISON HOLDOM: Yes. In terms of transformative change, a couple of examples of that. We've worked with a couple of organisations who are actually just approaching everything in a different way. They're ambitious for the governance that they're using, they're ambitious for the way they work with people, they're really ambitious to change the structure, to change the model. So, that's the sort of thing we're looking for. People who are actually looking beyond just the growth ambition but actually also looking at what are we doing with this model, what are we doing with this governance, what are we doing with our partnerships, and really trying to change those kind of things. So we're looking for ambition around change quite a lot.

CAROLINE MASON: Can I just come back to the Onion Collective? That's a town where the final factory closed down and a major development of flats on the marina fell through. And so, a group of local residents set up to say that they were going to take over that space and turn it into something for the community by the community. And it has grown over the last few years hugely and it's really worth taking a look at as an example of the type of thing that can start small but can really radically change a place. I would encourage people to take a look at that.

JOHN MULLIGAN: Some of the collective impact approaches I would certainly encourage people to take a look at [West London Zone](#), the [Right To Succeed](#) work which started in Blackpool, which essentially takes a kind of a systems-wide approach to the education of children, making sure that as far as possible, services complement one another and organising the sector, in particular, in a way that plays to people's strengths and contributes to the whole. Those are the kinds of things that we would be very interested in hearing about.

LUNA DIZON: Did we also get examples of what we mean by ambitious and pioneering? We did, all right, sorry, okay I'll move on.

JOHN MULLIGAN: I suppose the one point to impress on people is funders justifiably often get a lot of stick for being interested in new stuff. I think that it's very important to get the message across that new may be interesting to us, but tested experience, proven where it fits within the local jigsaw of provision, is as important to us to hear about as anything which is incredibly early stage ideas.

LUNA DIZON: I'll move on to another question. One of our exclusions includes art therapy. How would we define and differentiate this in relation to Creative, Confident Communities?

ALISON HOLDOM: Thanks Luna. As a Foundation, we have an exclusion around healthcare, so we don't fund healthcare and the root of this exclusion, how we generally explain this is that we don't fund work that has a traditional therapeutic source. It's actually a therapeutic piece of art therapy. If it's a piece of work which is well-being linked and even if it can also be partner funded by the CCG or it can come from a doctor's surgery. But if it's more about well-being and if it's more about embedding that well-being within the community, as opposed to being a therapeutic treatment for an individual, then we can look at it. But the therapeutic treatment for an individual – we wouldn't be able to support so it has to be something that's much more embedded in the community and much more about well-being. But it doesn't mean that we can't look at things that have got partner funding from a medical source.

LUNA DIZON: Great, I'll just move on to the next question.

Can organisations apply for funding to deliver work solely in schools during school time? Not as educational curriculum delivery but arts theatre and well-being projects across a number of special schools?

ALISON HOLDOM: This is a difficult one. We tend not to support work, which is purely in schools, which is part of the curriculum. We do, however, fund work which has a community link as well as being part of the school. If I gave an example of [Sistema Scotland](#), which is an in-school programme of music education. But its ambition is to have a much wider impact on the whole community, so, that's the sort of thing we'd be looking for. If it's a group of schools and if you're doing that work, you're doing your work with a particular ambition or a particular aim around changing something or around creating a different model of practice that then has a community effect, has an effect wider than just with the children that you're working with, then we can look at it. But just delivery in schools, we probably won't look at unless it has that much broader ambition.

JOHN MULLIGAN: Thanks Al. Luna, can we cram in two or three more?

LUNA DIZON: Yes, so, in our past strategy we excluded federated organisations like the YMCA. Could you please advise on the infrastructure or network support organisations in these bodies applying, please, to support their members?

JOHN MULLIGAN: I'll take that. We imposed an exclusion on federated organisations for the simple reason that membership often denoted a certain mainstream type of activity so if you look at Citizens Advice Bureaus, for example, the organisations would be responsible for undertaking a lot of similar work across the country and if we funded one Citizens Advice Bureau in Berkshire, we'd have to do the same in Aberdeen. However, we did make exceptions and we have funded federated bodies in the past where the distinctiveness of the work has really come through, and where we've really seen the potential for wider beneficial outcomes we funded. We funded a lot more criminal justice work than we do now. We funded projects which looked at prisoner participation in advice services at the CAB, to follow through that example, which then was taken up across the Citizens Advice Bureau network. I think that rule still applies. We wouldn't discourage federated organisations from applying, but the work itself has to be very distinctive from the more standard services that those organisations tend to provide.

LUNA DIZON: Okay, just a few more questions. I might actually just read these questions now and then let you take them, it might be a little bit quicker so we can squeeze a few more in.

Many other large funders especially in the arts are prioritising directing funding outside of London. Is this the case with Esmée and is it likely to be more challenging to get funding as a London-based organisation? So, that's question one.

Question two is around our exclusion around the promotion of religion and places of worship or faith organisations that are delivering activity within communities.

Question three is about the impact of COVID on organisations income that may have previously met the £100,000 eligibility criteria.

Question four is can two organisations with just under £100,000 each apply in partnership?

JOHN MULLIGAN: Al, do you want to take the first one, which is the London-based one. Caroline, you got any preference so we all we all contribute to this last bit?

CAROLINE MASON: Happy to answer any.

JOHN MULLIGAN: Okay

ALISON HOLDOM: I'll go ahead. We do ask more questions of London-based organisations and the reason for that is that it's really clear to us when we look at applications from organisations outside London, that they don't have the same access to corporate funding and high net worth individuals. I know corporate funding is a lot lower than it has been historically but there still tends to be more access for London organisations than for those outside of London. So, we will always question London-based organisations particularly ask organisations about their funding from those areas. And it influences the way that we're going to make decisions and we are very conscious about being a UK-wide funder. We don't

have targets, but we are very conscious about making sure that we are funding across the country. So, that's kind of an explanation of why we think that way and also how we will address it. We will ask some more questions. Don't know if there's anything else you wanted to add, John.

JOHN MULLIGAN: No, I think you've covered it and given that time is moving on I'll take the religiously inspired organisations. The exclusion's really related to the activity of promotion of religion. It certainly wasn't an exclusion of organisations who were based around faith and I suppose in speaking about Creative, Confident Communities, to overlook those organisations would be a mistake anyway because they have huge influence in communities, but the same rules would apply. We'd be looking for organisations with ambition, but who were more than prepared to collaborate and seek out alliances where the community as a whole benefited. I think it's important to bear in mind that distinction whenever applying.

Caroline, do you want to do you want to take one of the others?

CAROLINE MASON: In terms of COVID19 finances, I think, again, it's worthwhile thinking about what networks you belong to and how you might reach us. I mean the application process will exclude you, but you can always connect to us in a different way. I think then the question about the two organisations in partnership, I'm not sure about that one actually to be honest.

JOHN MULLIGAN: I think my take on that. At least one organisation has to meet the threshold of a £100,000 and over. I think, as Caroline has said earlier, it is a crude threshold, there's no getting away from it. But I think the problem we've got being an organisation, which is, in any event, selective about what they support, we're very conscious of the expectations and the work that we require of people who will not be able to get their applications taken further by us. So, my feeling is that adding the turnovers together in order to cross the threshold would open a can of worms in a way and I would probably say not. But, I don't think, as Caroline says, I don't think we tested this one to death.

CAROLINE MASON: I also think that if there's collaborative work going ahead, we do fund collaborations where a bigger partner is the lead, if you like. And that is to encourage people who are doing similar work or complementary work to work together, and we do delegate funding through those conduits sometimes as well. So, it's worth thinking about – do you really need to apply for this individually or should this be more part of a collective approach where there's a group of organisations with somebody leading on it would be another way to think about it.

ALISON HOLDOM: Can I just come in on that, John, as well to say we've got a history of doing that and all we need is a lead organisation to lead that. Also, just to say that we can fund the cost of leading. We are happy to fund whatever costs that that entails for that organisation to do that. So, you know, the whole idea of coming to us as a partnership, we do need a lead organisation, but we will help you to support that partnership work.

JOHN MULLIGAN: And the last the last thing I'll say on this one is that if you look through our portfolio, you will see organisations with a turnover of less than a £100,000. As part of the new strategy and exploiting all our tools, we will be a lot more proactive in finding organisations that have a very close overlap and can make a significant contribution to our impact goals, but don't come through the front door, so to speak, don't come through the website. We're looking at issues as we speak where we find very small embryonic organisations who nevertheless have fantastic social media presence, who have drummed up a huge amount of focus and attention on an issue. Not to be proactive and try to include them in our portfolio would be remiss of us. So, it's not as crude a filter as it sometimes looks.

I think Luna is probably going to call time on us, it's 12.33, we'll bring things to a close at this stage. But as I said earlier, the recordings of all the sessions will be on our website next week. If you still have a question that hasn't been answered or hasn't been answered well enough, we'll try to answer those on Twitter later on. And everybody is welcome to email us at communications@esmeefairbairn.org.uk. I think Luna will put the last slide up to give you those contact details. We would really like to hear from you with any other questions that we haven't been able to get through today – either in this session or the first one. But for now, on behalf of Alison, Caroline, Luna and myself, I'd like to thank you again for coming along today virtually and wish you every good fortune and good health over the coming months. Please keep a check on our website for more information. Thank you very much and goodbye.