

PRACTICES: WHAT MAKES FOR EFFECTIVE CO-PRODUCTION?

Victoria Iglkowski-Broad (The National Archives) [00:00:09] Hello, everyone. Thank you for getting back so promptly. So I'm Vicky Iglkowski-Broad. I work at The National Archives as a Diverse Histories Record Specialist. So I get to play around with all the fun, interesting, diverse histories in our collections here.

I am really delighted to be chairing this session today on what makes for effective co-production, which I think is at the heart of everything we've been discussing so far and really quite fundamental. This session looks at the practice of co-production based on the experience of archivists and historians. It considers what does and doesn't work and how to get the most from collaborative research partnerships.

So I'm actually working on a fellowship with the Wellcome Collection that's looking at co-collaborative practice as well. So I'm really fascinated to hear how this all goes today.

We're going to be looking at how do we run a successful co-production project and when and why does co-production go wrong? And we've talked about some of the risks and challenges involved in co-production, and that is what brings most benefits, but it does mean things can go wrong and how does the institution, I guess, deal with that.

So we have three papers by four speakers in this panel. We've got Dr Errol Francis, Rosa Schling, Mike Esbester and Karen Baker.

So first up, it is wonderful to be able to invite Errol Francis here. He was appointed CEO of Culture& in 2016, and he has substantial experience with community engagement, particularly, I believe, around mental health and the arts with minority groups. So this should be a really valuable contribution today. And the presentation is entitled Animating Archives and Engaging Underrepresented Audiences. So if we can welcome Errol up. Thank you.

Errol Francis (Culture&) [00:02:02] Thanks for that. Thanks for inviting me to speak today. I didn't think that the project I'm going to talk about is co-production, and I did tell the organisers this and they said 'Come anyway.' I think it's collaborative. And I've only got

10 minutes, it was quite a complex project to deliver, but I hope I give you a flavour and perhaps we can bring out some more of the points in the discussion.

But just put it into context, I'll tell you a bit about Culture&'s mission, the New Museum School which kind of fit it into this project and this is to highlight the Memory Archives which took place last year, the 22nd of June on Windrush Day. So just to say a bit about Culture&, we've been going for over 30 years. We've always been about opening up the arts and heritage sectors to more diverse talent and to expand audiences and our work strands cover public programming, workforce education and training. Just to say why we have the New Museum School is the data about the work force, I won't drill down, we haven't got time to look into it, but there has been a lot of discussion about this recently from the chairman of the Arts Council, Nicholas Serota, on the workforce.

But there's also issues about access to heritage by minority groups and diverse communities and this project responds to that situation. These are our wonderful trainees, a class of last year and diverse trainees who do reflect the population of London, which I'm afraid that arts and heritage sector does not do at the moment and we are really trying to do that. We have one year traineeships at leading museums. We focus on digital and conservation. We pay our trainees a London Living Wage and we deliver a primer in cultural heritage as part of the placement.

This particular project I'm going to tell you about is based on a collaborative project we did with the University of West London about using multi-sensory approaches to working with people with dementia, focusing on using visual stimuli, you know that delivers improvements in attention, mood and so on; music, which stimulates memory; taste, how this can alleviate social isolation and provides an opportunity for nutrition, this is often depleted in people with dementia; smell, very evocative, which can be lost and it also stimulates autobiographical memory and mood. The domesticated, kind of spatial environment has a big influence on people's behaviour.

So that was the Imagination Cafe. These are the partners we work with. We are collaborative, various museums all around London that we have traineeships based in, including the London Metropolitan Archives, which is where this project took place. And it's a collaborative project aimed at engaging members of the so-called Windrush Generation.

This is an epithet that has kind of got stuck actually. But actually, not everybody came on that boat. Actually, some people came by aeroplane.

Anyway, there is an archival collection. And this particular generation is ageing and many are living with dementia. We have a Culture& archive at the LMA and we are also working with Unlocking our Sound Heritage, which is the database of music and sound in London and its culture and history. So the event was also about commemorating Windrush Day, which we had to put on there because we were being funded by the Ministry of Housing, Communities & Local Government so we had to use the branding.

But it's not strictly about Windrush as such, it's more about diversity of London and engaging elders living with dementia with an archival collection and it's also aimed at going back to the figures about audiences, providing more diverse access. The City of London is this really strange space, you know, where it is not diverse, the arts audiences, you know, but there is this amazing, strong connection, cultural connection with the City of London.

How would Lloyd's of London be there if it hadn't been, you know, a slave trader and so on? So there is this connection and we're trying to re-establish that. We wanted to curate based on the evidence, a multi-sensory programme to stimulate reminiscence that was the main objective.

So this was the Imagination Cafe, the test project that we did in London, MOSTYN and Edinburgh using imaginative, sorry, artistic and creative approaches, working with people with dementia. We didn't get a very diverse audience and this is what this project aimed to deal with. And so this was the branding.

This was another archive that's in the LMA called the Huntley Archives. These two people on the left, Erica and Jessica Huntley, started the first Black publishing house in the UK and all the records are in the LMA and we actually worked with that collection as well in our Memory Archives programme. So it was a day to engage Windrush elders living with dementia with the LMA, the Huntley Archives, Culture& collections, aiming, and we were aiming to animate the archives with a multi-sensory display and performance making, trying to make the archives a safe, welcoming and comfortable space.

I mean, the LMA is in this kind of warehouse, it is a converted industrial building and you wouldn't really go there unless you were going to produce documents. So this was a challenge to us going back to the spatial environment to make this space inviting for an audience who weren't going, who didn't want to or may not be able to peruse archival documents. But they were very interested in what these documents and various objects, what they had to say in terms of their experience and their memories.

So we wanted to bring all this alive and making it a human place. This is a quote, by the way, a really powerful quote from the people from the, Masai people from Kenya who are in discussion with the Pitt Rivers Museum about items in the collection. And I was really moved when I heard them say at Oxford that the museum should be a place for humanity, not just objects. I just thought it was a really, really powerful statement about the relationship between objects and heritage and cultural history.

So the way we did this, this is in a room in the LMA called the Huntley Room. And we commissioned an artist, Michael McMillan, to recreate the West Indian living room from the 1960s. This is an artwork that he's been touring at various museums and we asked him to reinstall it at the LMA.

So you see it there is a kind of empty art installation but it was something that people can sit in, inhabit and enjoy. So this is the artist in in the background Michael McMillan, in there. These are all the guests, people from care homes and so on. And he's using a record collection talking about music from the 1950s and 60s. He's playing the music on period devices. And there was just this wonderful conversation that developed with the audience about the music from that period and their memories of that period. And there were also some of the tapes that we played from Unlocking our Sound Heritage as well during that session. It was really a wonderful animated session. There were children there as well as elderly people, then people knitting and it really brought this space alive. And it wasn't recognisable as the LMA building normally is.

This room was called the archive study area. We cleared all the tables and made it into a display of objects. We had facsimile objects from the collection. And then we had live spoken word performance by a very distinguished performer called Sandra Agard.

This is Keith Waite. He was performing music from the Culture& archive. We have tapes, we have music notation, and he did a participative workshop. And he plays the flute and he was joined with band percussion. And this was happening in the archive study area. This was the welcoming of the guests. We also used objects from the Boots archive, and this was engaging smell.

You've heard we're sound. So we had these objects from the Boots archives which people recognised from the period. Some of them were very evocative smells like the soap there but we also had fruit, very, some of them quite difficult to get hold of. I think this is Caribbean fruit, it stimulated conversation and people remembered their time in the Caribbean. So this is what we meant by being multi-sensory.

Food. This is responding to the taste. We had these recipes, these were recipes of food that people don't really cook very often now but the food itself, the recipes themselves were very evocative flavours and right at the top, it's out of focus there, that is a dish called dukunu. It originates in West Africa and it has very exotic ingredients. You have to cook the polenta in banana leaves. And this was served. This was something very evocative, but also relating to documentation about these recipes which are becoming lost.

This is, again, about the fruit- that substance there – limeako - has this extraordinary smell and people really appreciated that and spoke about their memories. As I said it was even though it was aimed at older people, people brought their grandchildren along and so in terms of archival recordings that we had on cassette tapes, played on the period devices. So we are going to repeat it again. And just to say also that in relation to the New Museum School, it was co-curated by our alumni from the New Museum School. So that was quite an important ingredient in it; it was showing how if you diversify the workforce, that you can deliver events like that that have cultural authenticity.

We're continuing a collaboration with the LMA and the British Library and we are hoping to have a similar programme this year. We are currently trying to finalise that and we hope this year it's going to be at the Guildhall Art Gallery. We're looking at the jukebox as an archive of music and the archival material this time will be from the BFI and the Black Cultural Archives. We hope that we're going to be collaborating with them, we heard from Ayshah just this morning.

And then live spoken word performances again. We had very good feedback and people told us what they liked, what they didn't like. One of the things they didn't like was the actual LMA building so we really want to work with the LMA again but we've got to use a different building because we didn't get good feedback about accessibility. Yeah and we're going to do the multi-sensory approach again with food, smells and objects from various archives. I hope that was interesting and bring out some questions. Thank you.

Victoria Iglkowski-Broad (The National Archives) [00:14:03] Wow, that was wonderful, thank you Errol. Lots of food for thought there. Partly how can we make our buildings accessible and friendly as well, for us to think about as well.

So next up, we have Rosa Schling, who is co-director of On the Record. She's managed numerous oral history and community heritage projects, which have ended up in exhibitions and podcasts. But she's going to be talking, I believe, about On the Record and the kind of co-curated participatory elements to that. So over to Rosa.

Rosa Schling, (On the Record) [00:14:36] Thank you. I'm Rosa Schling. And On the Record Community Interest Company: we are an oral history organisation. We started in 2012, and it's myself and another oral historian, Laura Mitchison, that really comprise the organisation. So we co-produce On the Record.

It's really interesting to be asked to speak here today because co-production is really at the heart of what we do and how we try to work. Thinking about what I was going to say today, I thought back to how we started eight years ago and one of the first things we did was go to speak to Stefan Dickers, who's at the back, who we'll hear from later at the Bishopsgate Institute, because we had an idea to run a project about Speakers' Corner in Hyde Park and we thought Bishopsgate Institute would be the perfect home for that archive.

Stefan and Bishopsgate Institute were the first organisation we reached out to as a young fledgling organisation to work with and they were so encouraging, they really encouraged us, and I think I really have always been inspired by that approach of trying to work with people's ideas and be open to other people as much as possible and to encourage people on the way up. I think it's something we can all learn from as much as possible.

So we've been running oral history and community archive projects since then, starting with recording a history of Speakers' Corner, and going on to record the history of an amazing community organisation called Centerprise, which was in Hackney for since, it was in Hackney from the early 70s until it closed in around 2012, around the time we were starting really our own organisation. And we later, after it closed, started collecting an archive and running a project, sharing its history. And we've gone on to do various other things.

I'm going to talk today, I'm going to give you some examples of how we co-produce archives and then how we co-produce the sharing of archives from two different projects. I'm going to speak a little bit more about the Speakers' Corner Project, and I'm going to speak a little bit about this project in the bottom left, which is part of some work on the history of child care we've done. And here you can see people who are involved in a parent-run cooperative nursery in Walthamstow at the launch event for that exhibition. At the bottom right, you can see a project we hosted called Fighting Sus, which was a youth project that explored the history of the Sus laws.

So when I say that our projects are run from the outset in collaboration with the people concerned, that could be one or two or even three years before we actually get funding to run the project. It's how the idea comes to us is often from the people who are maybe involved in a particular organisation or have a particular interest in a theme and we take it from there. So whether that's going down to Speakers' Corner on a Sunday to find people who've been there for decades to talk to about recording the history of Speakers' Corner or, in the case of the Centerprise project, it was people who'd worked at Centerprise coming to us saying, 'It's recently closed, how about we do a project looking at its history?'

And we develop a project idea directly with those people from the outset but we also try to think about how our work can influence things in the present. So another project we did was Arming All Sides and that was looking at the history of the arms trade during the First World War, and that came out of a partnership with Campaign Against the Arms Trade who thought that during the 100 year anniversary, the centenary, of the First World War, it would be great to be talking specifically about the arms trade. And they're actually still using that website quite a lot now in their current day campaigning work. It's still interesting, I think, for quite a lot of people and researchers to be able to look at things to do with the arms trade during the First World War.

So we make partnerships with people today, whether that's like the young people involved in Fighting Sus who are concerned about 'stop and search' today, who then researched the Sus laws in the 1970s and learnt about policing in the 1970s and could relate back to their own experiences. Or more formal organisations like Campaign Against the Arms Trade or, in the case of a childcare project, childcare project, New Economics Foundation, who've been doing some work on parent-led childcare today and who collaborated with us in some of our events.

So once our projects are actually running, we have steering groups, but we also just do a lot of listening and a lot of talking to people from the beginning and throughout, and that's, that's probably fairly obvious. We carry on doing that when we come to share what we collect. So we check with the people that we're quoting in exhibitions, audio walks, books, that they're happy with their quotes. We also give quite a large number of people involved in the project, as many as possible, a chance to feedback on the whole thing. And we produce the actual outputs through collaborative workshops from the beginning as well, so volunteers and participants will be helping to choose the themes that we're going to sort the material by, they'll be really getting hands on with the actual archives we've collected, and shaping what we produce. And I'll talk a little bit more about how that can be challenging when you come to create a collective story with the input of lots of individual voices.

First, I want to talk about the archiving stage. So all of these pictures are from various projects in Bishopsgate Institute. Here on the top left, we've got people who've gone to Speakers' Corner for an awfully long time looking together at photographs and things that they've collected, and we catalogued the Speakers' Corner archive with the input of these people who had spent a long time enjoying the various personalities and people at Speakers' Corner. The other photographs are from people who were parents and workers of a first neighbourhood cooperative nursery doing a similar job with their archive, and looking at the diary of one of the staff members from the time to try and work out when things happened and date her archive.

Here's a quote from one of the former publishing workers at Centerprise. When we were starting the project, at our first event, she said, 'All of us are now the beachcombers, the

treasure hunters, picking up the fragments, however small, to piece together the cargo that was Centerprise.'

So, this is one of the items that's now in the Speakers' Corner archive at Bishopsgate Institute and it was donated by someone called Christopher Canet, who as a young man, went to Speakers' Corner and took photographs and made audio recordings. and he used to cycle from Harrow as a teenager and he just, it blew his mind all the eccentric characters that he could observe there and he really loved the crowd. So he gave us a really nice insight into the actual crowd characters, not necessarily the famous speakers.

This is a description that he wrote himself, some of which made its way into the archive description of this photograph. I don't know how much of it you can read, but he's basically explaining that the person with a sign which you often see in photographs, 'The End Is At Hand', was someone called Holy Bob who would sing these sort of...you can see everyone in the photograph seems to be having a great time singing rambunctious hymns. And he had a little following of women who would help him.

So we get a lot of nice detail from people when we get them into the archive and get them telling us about the items they are giving us. But I wanted to raise this photograph to show that one of the challenges of getting people to co-produce the actual archive cataloguing with us.

We think this person is Victor Matthews, who is one of the mainstays of a platform called the Coloured Workers Welfare Association, which was a very important platform at Speakers' Corner with people who come from the Caribbean, speaking about their experiences and about politics. And the donor remembered him as this eccentric character and he's actually written about under a different name in this quite well-known book about Speakers' Corner as well. He's mentioned in there. And the way he characterised it to him was as was this sort of funny character who would shout 'Silence in court! Order, order in my gallery,' at his crowd. So that was obviously just not the whole story about this person.

So we also interviewed someone called Roy Saul, who spoke on this platform and was very interesting in his own right. And so we added, I added a quote from his interview into the archive catalogue to better contextualise who this person was and the contributions that he'd made.

So I suppose what I wanted to say about that was there's a lot of benefits to involving people and getting their opinion, even if everyone who took the photograph. But it's not the whole story and obviously there's advantages to reaching out to other sources and contextualising what you've got in the archive. And but, yeah, you have to be careful, obviously.

This is the exhibition we produced for Doing It Ourselves, which was a project about the first neighbourhood co-operative nursery. And a lot of different people contributed to this exhibition - sixth form photography students, people who'd worked at the nursery, who'd taken their children there, and volunteers who were just interested in taking part. And they all in different ways contributed to what the actual exhibition contained and how it looked and how it was eventually designed. And it was presented in a community centre called The Mill in Walthamstow, which is an amazing place. It's used by a lot of people all the time. It has an open play room, so a lot of parents and kids go there all the time. So it was perfect for us in terms of reaching people.

Definitely one of the challenges of representing a co-operative organisation is that the people that make up the cooperatives were talking about all have different ideas. They may not, they definitely did not always get on with each other.

But from our perspective, we want to share these stories in a way that's useful to people today to inspire them, but also not to gloss over the truth of what it was like and the challenges they faced at the time, but that can also be difficult when you're talking, trying to involve people in representing work that they've done - that's very important to them.

So one of the things we, I wanted to represent in this exhibition was the relationships between staff and parents. And this is the text we ended up putting in the exhibition to explain this issue. So relationships could at times become fraught or difficult, as it says, and we needed to find a way to represent that in a wave of people who were actually present in those arguments were happy with. And I think we did in the end.

And this is the visitor book from the exhibition. So someone who actually works in The Mill where it was hosted says, 'I so enjoyed seeing this exhibition every day I'm at work. It's

such a well-told story and a great way to share your archive. It's a challenge to work co-operatively. And you did not shy away from sharing these challenges'.

Hopefully it's worth doing. It's not always easy, but it just involves lots of conversations. Yeah. OK.

Victoria Iglkowski-Broad (The National Archives) [00:26:49] Great, another brilliant presentation. So finally, we have Dr Mike Esbester, Senior Lecturer in History at the University of Portsmouth, and Karen Baker, Librarian at the National Railway Museum.

Karen Baker (National Railway Museum) [00:27:04] Thank you very much. And thank you very much for inviting us to speak to you today. This presentation is a double header. It's collaboration in action, so we'll see how it pans out in reality and maybe there'll be some takeaways after this presentation. So, yes, so I am Karen.

Mike Esbester (University of Portsmouth) [00:27:21] I'm Mike. Our third project lead Helen Ford from the Modern Records Centre sends best wishes, but couldn't be here today.

We are going to be thinking particular around the questions about what is co-production, questions of effectiveness and success, which necessarily involves thinking about barriers to success as well, so very much picking up on the themes that we've already heard a lot about so far today.

In terms of the project a brief bit of introduction I think is useful on this one. Working on the railways in Britain and Ireland in the 19th and 20th centuries was incredibly dangerous. So to give one quick stat, 1913 alone, over 29,000 deaths or injuries in a single year. That's left a huge documentary record, which is quite important, full of useful detail potentially of use to a variety of audiences, but it is virtually unknown. It's quite difficult to use, it's unindexed and so on, so there's all sorts of problems in terms of access there.

The project emerged then with intent to collate these sources and bring them together to facilitate research for all sorts of different groups, initially starting as a collaboration between the University of Portsmouth and the National Railway Museum, then joined by the Modern Records Centre at the University of Warwick, and now with the support of The

National Archives here, which is wonderful. So far we've produced a database of around 6,500 accidents to staff, with around 70,000 more to come as we go on.

Karen Baker (National Railway Museum) [00:28:55] So some of the major outputs are about creating new understandings of the subject of railways and accidents in particular, and new outputs as a result.

One of the speakers earlier I'm sorry, I forget which one, mentioned about getting something out of the project. Very much on representing the Railway Museum, we wanted to get more out of understanding our records on, on accidents. We have a lot of users come to our library and archive who have family members affected by accidents. It was a major employer, a lot of accidents happened, it wasn't this health and safety environment that we know today. And we were often directing our users to our nicely bound red volumes with no index and saying 'good luck and let us know if you're successful', knowing full well the chances are they would not be. So this was very much a self-interested from, from our perspective and being involved with this project, because any kind of output that would make access to this information useful and usable was going to be a good thing.

So my next point, expanding audience is an engaging audience. What I mean by that is we have a large number of family historians that come to use us, but because we're not The National Archives and we don't have the administrative employee records at the Railway Museum, so we need to make the most of what we do have, and as I say, we have the accident reports and other archival material with which to do that.

So engaging these family historians, but also other audiences that were identified as well. And it was identified that a key audience growth for us was this family history community. So it was bang on with what we wanted to achieve.

And we also have a very dynamic and important volunteer community as part of the Railway Museum. We have about 300 physical volunteers on site doing a whole host of activities. But what we wanted to explore and to develop was a volunteer project that worked from home. So engaging our volunteer community that is potentially international because our physical volunteers were very much restricted by geographical location to York. So this was a way of freeing up access really for getting more and more collaborations from a wider geographical area.

So to answer one of the core questions then for us, we've been umming and ahing about what co-production actually is and we still are feeling our way towards a definition. But for now, our working definition is all about space, space enough for all participants to get something of value from the engagement.

So our co-producers at the moment are our volunteers. We have one amazing volunteer, Craig, who is physically on site, but he is the only volunteer on site, everybody else is dispersed around the country and in some cases the world. And our aspiration is to maybe give them the space to become co-producers at some point.

Mike Esbester (University of Portsmouth) [00:32:20] This is, this is a key thing. We are collaborative at the moment. Are we co-producing? Ooh, not sure about that and we'll be open about that, of course.

We have sought to engage with the volunteers to see what they want to get out of it. So with the project teams based at The National Archives and at the Modern Records Centre, there we have held in-person co-production sessions before, in some cases before they start with the project, as they've been joining as we're going along, otherwise they've been going along.

So, again, to try and get to grips with this idea about what they want, what we want, how it could work together to everyone's best interests. But, yeah, we're not there yet.

How do we learn from each other? How do we co-form questions and different directions for what everybody is involved in doing? These are very open questions for us.

So the key thing there is, is that the point at which we're getting people involved and again, we've heard about this. Ideally, if it were true co-production, we'd be involving people at the very early stages of planning stages so everybody would be in that room together, thinking about how this is going to work, what this might, the directions and so on. For various reasons, we weren't able to do that at the outset of the project, but we have tried to do that subsequently and where we brought new partners in as well. So there that's quite important, these co-production sessions with the volunteers as well have been really very, very useful for us.

Karen Baker (National Railway Museum) [00:33:48] Yeah, I think I'm bringing up something which has been touched on earlier as well about what is possible from your institution that you're working on. And one of the key things that, that I've found is making sure that the project is very much aligned with what the parent organisation is hoping to achieve.

The obvious benefit for that is that you will get institutional buy-in, it will perhaps free up staff time to spend on the project, which is obviously key. We haven't received budgetary benefit, but at some point you never know. So it is really, really important at the planning stages to, to advocate why this project is important and to get your organisation to understand it and to buy into it.

Also to recognise stakeholder value. I mentioned earlier that family historians were major stakeholders for us, but Mike's taken this further and has pursued the current railway industry. The current railway industry are getting takeaways from this as well. There's obviously a lot of museums, archives and academics benefit from this project as well.

And the key point is that they all have different needs. So you can't do a one broad brush approach. You do need to actually understand who those stakeholders, those audiences are or could be and kind of go in at a more strategic, try to understand what makes them tick, level.

Mike Esbester (University of Portsmouth) [00:35:25] Whizzing through this now because we've had the nod that we do not have much time left. So the key thing, is it used? Is this material we're producing being used by the contributors, by the wider public audiences, stakeholders. And yes, there are various measures by which we can see it is being used and it has been useful. So, again, that feedback here on that is important. That's all I'm going to say on that one.

Karen Baker (National Railway Museum) [00:35:47] Yeah and yes, it's about how they are involving themselves as well. So Mike's got a Twitter stream, he regularly asks for guest blogs. And we are thinking as well of future collaborations where they might fall in various capacities, both research wise and other partners as well.

Yes, so that's just to say, yeah, that we're keeping our eyes and ears to the ground with future possibilities there.

Right. So pitfalls, how do you avoid them? A really good starting place is to think about the time factor. Again, the point that was made earlier about planning, this helps to avoid the exploit bit so you can actually communicate to your volunteers or whoever is contributing what is going to be expected of them. Transparency and being clear and communicating in an effective and appropriate means and resource, mentioned before about institutional buy-in and personal advocates as well. Having people who understand the project and can advocate and make the case for higher prominence within your organisation, etc., is really key.

Mike Esbester (University of Portsmouth) [00:37:03] I would just add to that it's not only at an institutional level, the personal advocates, the individual advocates much more broadly have been one of the things that has really made this work for everyone involved that we've seen.

Karen Baker (National Railway Museum) [00:37:15] Yeah. Conclusion, then. For us, the conclusion is really what I mentioned before about giving space to everybody who's contributing to the project and their continued participation in the project is kind of one of the markers really on how well you are doing.

For some, it is not simply about access to records and finding out a bit more. For some, it's about sharing research. Some people are happy to do simple transcribing and others want to have a more directional or research role, and that's absolutely fine and we're wanting to encourage it.

So the point is that not all will want it and I suppose that the project for us, it was we have to be able to give space to everybody, whether or not they want it or not is okay by us.

Mike Esbester (University of Portsmouth) [00:38:11] Thank you.