Interview with John Ryan AUGUST 2023 CG - DEPTH - 47 MINS

[Other comments:]

**I'll start by asking you if you give me permission to collect this information. [SF\*] the interviewer, I'm here with [JR\*]. Do you give verbal permission for me to collect this data and pass it on?**

Yes. I'm happy for you to collect the data and pass it on.

**Perfect, thank you very much. I was going to ask you to bring something with you today, but I know that you enjoy talking about things so I decided against it! [Laughs] Just because I know that you have a lot more memories rather than physical things because you've done things like this for quite a long time. The first question would be, can you tell me about this object, but can you tell me about a memory that you've brought with you today? So, obviously, we just had a conversation, and if you don't mind sharing it. Everything, names will be redacted and initials will be changed and stuff like that.**

Okay. So the memory that I've got comes following a recent records inquiry from someone I worked with in a children's home in [L\*] between 1988 and 1991, which is 35 years ago. This person had written to [A\*] and asked me specifically to see, first of all, did I remember them, and secondly, if we had any photographs of the children's home. In this conversation, she talks about feeling loved and she can remember myself and two other people who lived in the children's home, where she and her brother had come in and stayed for three years and then went to live with a family, a foster family. She describes having had a really, really good childhood. She also describes having lived in a children's home where she and her brother were really loved by myself and others that she names. She doesn't remember the rest of the team, but I know and remember vividly these two beautiful children with big brown eyes, with eyes open to the world, full of hope.

To hear her come back after 35 years and talk about, that was a good experience in the children's home, being fostered was a good experience and asking for the photographs. I've managed to get some photographs through a colleague in the local authority in which it sits. So what I can see is a place, in my own professional career, where I grew up because I was only 19 when I started working in the children's home. So I grew up as a person, but I also grew up professionally, and there were 27 children who lived there. It's full of love and full of fond memories for me, so if I had an object here it would be the photograph which is a symbol of the connection through that relationship.

**That would be my follow-up question to that. Do you keep anything for memory keeping? Do you keep photographs? Do you keep things people give you?**

I do.

**Do you have a designated space for them?**

I wouldn't say that I purposefully put things into a designated space. I think I probably grew up in a family whereby things like photographs were put in a box, and maybe little mementoes of the moment in time so when you go to look for something, you think, oh my goodness, I remember that, which creates a memory for me. For example, this person talks about going on holiday in 1988, and I can still remember that holiday. We went to [CG\*] which was a camping site - a holiday park, I think is what you would call it in 2023 - in [F\*] and there was 35 of us there. I suppose the thing for me, she remembers that holiday, so there's photographs and we kept those photographs, and I know what those photographs are.

**So you'll be able to pass them over?**

I would. It's really interesting, I went back to see the children's home about three or four years ago and a colleague of mine worked there. She brought photographs and took us to a space where we began to remember the children, and when I see the photographs of the building, which I will show you today, you begin to relive, so here was what was the officer in charge's house it was at the time. Here's where the dining room was. Here's where the playroom was. Here's where the office was. Here's where the sleepover room was, and actually, the memory evokes some physiological things in me because I can then begin to hear, I can hear the voices. I can hear the young person, or the woman as she is now, [A\*]. I can hear her speaking to me, through her raspy voice. I can hear [T\*] speaking and asking for [P\*] in a very, very specific way they would ask for him. It's just funny about seeing that photograph, and then the connection to this person.

**It would invoke a conversation as well, wouldn't it, and then that kind of keeps the memory flowing of, we've spoken about it, we've seen the images, and now we've got this, as you were saying, this feeling inside that's like, well, actually, I remember this, and I remember that.**

I think for me, the memories, and the records - one of the good things, sometimes we think that they're a barrier, but families maybe don't write the story. Some people do diarise their lives, but hopefully, by the time I can meet this person, we can see the records and we can say things like, do you remember the time?

**Yes. Do you remember when this happened?**

Do you remember when this happened? Do you remember we went to Blackpool? Do you remember who was all there? For me, that's a great way of connecting people with their past. It's a great social thing because we can tell our children's stories.

**Absolutely. So talking about specifically your memory keeping, you were talking about photographs and maybe - I know you go to the football, do you keep tickets? I know photographs is a big thing now, obviously, because we've moved quite closer to technology for memory keeping, which is obviously a big part of this project. But do you keep things like that?**

I do. I've got - and I think through life, there are things that happen. So the photographs tell one bit of the story, but there's some physical symbols. So, for example, and it's not necessarily a memory that I've got, but it's a memory that somebody would have of me. So my mum, one of the very first things I made at nursery, I've still got that because she gave it to me so that's in my memory box. It's in this box and it's also beside the band of my son, the hospital band, and his first lock of hair, this stuff is all kept together.

**Yes, so there is a designated space almost.**

It's all beside the photographs. I said memory box but it's not a memory box.

**No, it's just a box.**

It's a box of memories.

**Yes, a box of memories. Is it a conscious decision that you'll go, I'll put that in that box, or is it just, that's where things happen to collect?**

It's not a conscious decision, I suppose it's more of a habit that I'm into. I don't purposefully think… For example, when I turned 40, we went to Germany and we went to the World Cup. I didn't purposefully get the programme thinking, I'm going to keep that for the next 80 years and give it to my son. I've gathered things along the way, so I don't do it with intention.

**You were talking about giving them to your son, if you were having a conversation about, 'I went to Germany for my 40th and I got this and this.' Would you share these items with people, whether it was family coming round or friends, would you share these with other people?**

Yes, so I suppose the thing for me is that some of these things are like, they stand out for me so I would want to share the experience, and as you said at the start, I maybe communicate through stories so I like to bring people into my life story and say, when I turned 40, I went to Germany, and all of a sudden you get this social story that builds up.

**Absolutely, yes. So you do show them to other people, you would show them to other people. I know that you enjoy telling stories, so you enjoy telling people about the things that you've done and the people that you've met. Are you easily able to get to this box of memories?**

I know exactly where it is.

**So you know where it is?**

I know exactly where it is because we just recently renovated the house. I purposefully put it, with a lot of manipulation and movement, put it in a loft space where I know it's safe.

**So you knew, I want to make sure that this item, this box is safe. I'm going to make sure that it's somewhere that I know where it is and that it is safe.**

Yes.

**That's good, I'm glad that you're doing that. It's nice to hear people saying that they do keep memories and keep everything. So are there any memories that you personally want to keep from working within [A\*]? So you were talking about how when you worked with the council, you went on holiday and there was 35 people there and you'd remember that. Are there any memories from working here that you would like to specifically keep, whether it was photographs or going away somewhere or doing something?**

Again, just in terms of that, it's maybe quite… I've never been asked that question before, other memories I'd want to keep.

**Because you'll have your memories.**

So without being overly - what's the word? - dewy-eyed about it. I suppose one of the memories that I keep alive in [A\*] is the people who I meet and the privilege that I've had. When I hear people coming back after 35 years, that's quite a powerful thing because actually it reminds me of the privilege. So in [A\*], wow, what are the standout memories?

**I can think of a couple! [Laughs]**

So being able to connect with people is something that I seem to be able to do reasonably well and I think the standout memory in [A\*] is being able to connect with people in a way that allows, hopefully, them to know that they've been loved and cared for and believed, and when they've had something to say, they've come forward to say this isn't right, and I've listened to that and I've acted on that and I've believed. So that's a really, really powerful memory that I've got, and that person will know and will recognise that memory. That is a standout memory for me. The other standout memories for me are, for example, we've opened new children's houses in [A\*] and that person who I'm talking about was very much part of that journey because that person once told us - and this is a standout memory - told us that actually when they came to live in [A\*], [A\*] respected them for who they were and believed in who they were.

They spoke about, I'm sure the phrase was, 'Either I felt like a potato in a field of raspberries or a raspberry in a field of potatoes,' but it's a really, really powerful image that was created. So that's a really fond memory I've got of my time because what that memory allowed us to do in [A\*] was to reach more children, and what that memory has also done for me is given me confidence to be able to see actually what we're doing here, in terms of residential childcare works for a lot of children. That memory is generated by a single event whereby this person spoke about needing to be believed and listened to. So there's that memory and to see that person then go through their journey, and the journey of a lifetime when I think back to that. For somebody who you know and who you love and who you respect, to be able to go to the Galapagos Islands, I think, wow. So for one of the children who you love and cherish a lot, to be able to go and see a bit of the world that you've never been there, you think, wow.

So that's a memory, and to help, to be able to tell the [A\*] story through that memory. So we've opened more and more children's houses in [A\*]. We've been able to use some of those memories to make some hard decisions when we were closing some of the houses, but that has got us through some really, really tricky times. Other memories that stand out are being around the child. I really wish somebody was recording my memories for me because I would love to play the film again in which I've met all these wonderful children, when they've been happy, I've met children when they've been sad. I've always found an ability to laugh with the children. It's a real tonic and I believe in that, and because the children that we work with have had a difficult start in life doesn't mean to say that they can't laugh and we build rapport with them. So many, many children, many, many key other adults as well have had the privilege to work with our memories.

For example, the people who have been my managers, there are some fantastic memories, there are things that I would - I've got memories, but I would rather that they were very different memories because they were really, really tough. The memories of being able to represent [A\*] in national conferences, being able to transform some of the experiences. I was talking earlier about building a connection with somebody around… So the issue when I first really got to know this person was around being inappropriately restrained and believing that that was the case and looking at what had happened and establishing that was the case. That person probably doesn't realise but that was part of the impetus for the work we did to change our practice on restraint in [S\*]. So that's a direct connection to that memory; that care can be different for children. So that's part of my beating heart, [A\*], and memories of the children who I've met who have been…

The reason I do this work is that I believe that the children should never ever, ever be disadvantaged or stigmatised by the fact that they're alive. So [A\*] has allowed me to keep loads and loads of memories alive that have allowed me to pursue that.

**Do you keep any objects from these memories or from anything that you can think of that is directly related to the job and the time that you've spent with these children and young people or conferences or anything like that?**

There are some memories. So I suppose in the modern day, there are things like, for example, there are articles that I've written, so that for me, that's a memory and when I read them… So one is about putting love at the heart of the care system. That's a memory for me and it comes from all the years that I've been privileged to work in this space. I've probably got notebooks and when I look back, there's probably names in those notebooks that I think, wow.

**That takes me back.**

That takes me back. And there's people. There's people who are living with us, there's people who are working with us, there's people who have moved on, and I'm talking about the adults who have moved on to do different things. There's children who are very much still part of what we do, who maybe don't live with us any longer, but connect us to it and we make memories through that. So, beyond that, I don't keep… I've maybe got certificates from [A\*] for long-service awards, so 10 and 15 years I think, are quite memorable. I don't know if I'll get 20 years because I'll maybe be retired by then. So if I get to 20 years, I'll know it's time to retire! [Laughs]

**Yes, you know that's the point.**

That's it, time's up.

**[Laughs] So are there any experiences that you think would be important for the young people that you've worked with to keep for memories, to remember in the future?**

Loads. So I'll try to be brief. I said earlier that many people - well, everyone grows up in a family. Everyone grows up in a family and families are all different, and families come and go in terms of just the way that they are. So I suppose the thing for me, what's really important to keep is being able to say, do you remember when? So keeping the memories of the children alive through what we write and trying to be kind in the way that we write things. Being able to keep symbols. So, for example - and my mum would have said to me that I'm a sentimental old fool and I live in the past, but I like to go back to where I live to see those houses, because it takes me back, to the houses that I've lived in. I can begin to reimagine. So I think it's important for our children that we've got memories for them about what the houses look like. The other thing which is a memory for me in [A\*] is working with people or contacting people who lived in [A's\*] orphanage in the '60s.

They would tell you about, for example, [WB\*] which is [SC\*] which opened in 1967, it's still with us now. They can describe what the inside of that building was like. So it's really important that we keep some of those memories about what the buildings looked like, sounded like. Some of the living archives, some of the non-people things. So, for example, if you come back in 35 years, you can say, oh my goodness. We had photographs in the house, which aren't necessarily of you, but there's photographs, or there's pictures in that house, or there's symbols in that house. So we need to keep that alive, especially when the house is… So, for example, when I go back to that person contacting us after 35 years, that house doesn't exist anymore, but the memories are alive in it. Again, helping some of our children… So, for example, through our own families, we'll keep things like clothes. So how many of the children in [A's\*] care just now have got, I don't know, their school tie.

So you've got that. These are things that I don't have that I wish I had, but symbols that would connect me to maybe the first football team I played for, I don't have, so I'd want our children to have things that will jog their memory, that go beyond what we write about them.

**Yes, absolutely. The next question is going to be, what, if any, objects do you or other adults keep for them to help them remember these experiences? So you're talking about little things like school ties, maybe badges, something that relates them to the football team that they were on or the shoes that they wore or something. So you're talking, most objects you think should be kept, if anything relates to their life.**

Absolutely, to their life, because when I think back to my son, he was an ice skater and there's a little plastic pouch with ice skating badges in them. This is going to sound really, really quite morose, but probably the next time that he sees them might be when either myself or [M\*] are no longer - if they're clearing the house. It's quite unusual when my son comes home and says, do you want to see your ice-skating badges? Because he's 26 and he'll be like, no, I don't want to see them! [Laughs]

**No, that's totally understandable, yes. Does your son ever say, why did you keep these?**

He does.

**Does he?**

He does, and the reason that I keep them is because he's my son, and it's very much for me about keeping the memories of his life alive that go beyond him, if that makes sense.

**It's really interesting you say that the main reason that you keep them is, he's my son, and it's interesting to see that you have such a rigid, not necessarily belief, but understanding of it's my responsibility to keep this safe for him so that he can look back at this in the future. But also to have that same kind of approach in your work to say, actually, it is our job to keep this.**

Keep the memories alive.

**To keep the memory alive, and your reasoning is, well, they're our children.**

Well, they are our children because I think that biologically the children that we look after are not our biological children, but they're our children. Hopefully, all the children who live in [S's\*] houses in [S\*], and who have lived, would have people who just want them to succeed in life. The thing about memories and the thing about some of the symbols for me is that, so things like report cards for example. Far too many of our children maybe haven't had a great school experience but the report cards, I read one recently and it says that this child has had a great year and if he continues to focus on the things he's good at, he's going to succeed in life, and I thought wow. What a memory to go back to him and say in ten years' time, your report card said that you're great musically, and what we did actually is we put you into a space where you were going to succeed musically as opposed to doing what… People might think we're going to take you trampolining for six weeks, we'll take you to ice hockey for six weeks.

So trying to create as much chance for our children to succeed in the same way as I would want my own son to have the best chance of success, and I don't care, and it's dead easy to say that. That doesn't change me on virtue of the fact that the children who I come into contact with when I'm in [A\*] have got different backgrounds. I want every one of them to succeed. So we need to keep the little symbols, the little bits of the journey alive so that we can remind them.

**Yes, absolutely. So if they do come back in 35 years, they can see.**

Do you remember the time you were dead proud? When they read the records and they think, oh my God, these people were daft about me.

**Yes, look at all the things. Next page! [Laughs] This is about the digital archive, so this is about what we're going to do. So what do you think about the idea? What do you think about the digital archive? I know that you'll have had some…**

Sense of, yes.

**Sense of from reading what we're doing. Do you think it's something that you would use or would you prefer something else? Do you think young people that you're talking about people coming back after 35 years, do you think it would be used? Do you think it's useful?**

I think it will be used, but you said something that was a really good point, we're the ones that need to use it, we're the ones that need to keep that memory alive.

**Absolutely, yes.**

We are living in a digital age. In the '80s, we took photographs. Those photographs are still there. So we move with the times, so I definitely believe that it's got masses of potential, and when I think back to this woman now, asking for photographs, if we've got them. I would hate to think that there's going to be a digital space where they can go independently and not hear the story. So, for me, the digital archive, it's a huge opportunity but we need to think about how the story that sits behind the digitalisation is kept alive, and I think for me, I was actually reflecting with someone last week, you mentioned the weekly emails, the weekly music thing. That's for me about keeping the memory alive of what's going on and telling the social story, and that to me is hugely, hugely important. So matching the digital archive with the authentic experience is the way to go.

**So you think that should be included in the archive?**

Yes.

**Do you think that should be the focal point of the archive or do you think it should be, you have access to these photographs and these things and these images?**

Well, I think it should be the focal point and I'll tell you why. So when I go back to that children's home, I know that not everybody who lived there had a great experience so we need to be sensitive to that. But for me, when you spoke about memories, I've got absolutely nothing but resolute memories that I'm really proud of, of my time here. So, actually, I think we've got a duty to tell the [A\*] story and to keep the [A\*] story alive and to accept, if [SA\*] was sitting here as the chief executive, she would say there's times that we need to accept it's not been what we'd want it to be. But that's not been everybody's experience and that doesn't minimise and make it okay that some of those experiences weren't great.

**Yes. That links really nicely into my next question. Is there anything that you think shouldn't be included in the archive?**

No, because as I say… No.

**No?**

No.

**That's totally fine. No's a great answer. Actually, we've had quite a lot of answers that have been like, well actually, we don't think there's anything because again, everyone has different experiences. If we posted something up about, look at this, this happened, it was a ten-year anniversary for somewhere. One person could have had a positive experience on that day and someone else could have had a negative, but who says it's not fair to share it in case someone does have a negative experience?**

Well, that's it. So the simple thing for me - I love football, football is very tribal, so one team is going to have a great experience at a game and someone is going to be at exactly the same game and have a terrible experience.

**Yes, absolutely. How do you think consent should be handled? So consent for each picture, do you think consent should be, everyone needs to give explicit consent for an image to be put up, or do you think it should just be roundabout, general, here's a picture, we've put it up, if you don't like it…?**

I think we need to be quite brave around consent. So, for me, the consent needs to be implied. So let's put the picture up there. When I think about the historic abuse, the Scottish Child Abuse Inquiry, I hear about people who have been victims of abuse - which is horrendous - have asked for their records and have received photographs in which faces are pixelated. For me, that's an affront to us on the basis of, we're depriving people of their memories.

**So you think a general consent of, yes, I agree for pictures to be put up, and that's it, really?**

Yes.

**We just need to be brave.**

Yes.

**So what if someone changes their mind? What if someone goes, actually I want to recount my consent, I don't want to be in any images. How do you think that should be handled? Do you think pictures should be pixelated, or their faces should be pixelated if they're in the images?**

I suppose first of all try to understand what that's about. The last thing I would ever want to see on any archive is pixelated faces because that actually creates even more of a lack of memory, because it blurs the memory, because you're thinking, who was there? We're human beings and we change our minds. So I think I would want to start from a position that actually, we're going to have things in the archive and unless there's good reason that having that in there is going to cause anyone harm, then we would want to insist that it remains there.

**So, obviously, we're talking about an online archive and there's going to be physical copies of what we're putting on this archive. Who should or who does keep these things that we are thinking of putting on the archive?**

Well, that's a really, really good question because we don't know. So there's no established process, certainly in [A\*]. For example, I was at something recently, I was in [H\*], and someone has got a clock from the orphanage. I'm thinking where the heck's this come from? So there's no, [A\*] doesn't have a policy or… Just as I'm saying that, that sounds absolutely horrendous actually, a policy.

**You don't have a policy but there is a general consensus of these items or this information and these pictures should be kept somewhere that's safe. I know that when we went to some of the houses and did interviews with some of the members of staff there, that there were memory books where copies of photos had been added to these books, journals almost.**

I think people are really quite inspirational in that. They know they want to keep the memory of that house alive. So that is probably done by default as opposed to by design.

**Would there be an opportunity - if this became something that we were really, really serious about rather than just asking questions about. Obviously, it's just a project that's not been made yet. Would there be a thought of making a policy that actually, it's important to keep this information?**

I think we should because do you know what, in the 17 years that I've worked in [A\*], we've closed two children's houses in that time. The written records are there. Nothing else from those houses exists, and if they do exist, if anything does exist, that's by default. Nobody said keep that, and I can hear other people in organisations saying - I'm a hoarder by nature, where there's some people who for example, the interview's scheduled for today, they think, right, that needs to go. So, yes, I think it's sad that, from the people who've lived in those houses, to have no living symbols to connect them.

**So do you want children and young people to have the opportunity to keep, not necessarily collect, but to have their own objects and their own memories that could then be transferred to something like an online living archive?**

Yes.

**Would you like the opportunity to ask people who have lived within the services, do you actually have anything from living at one of these houses that they shut down that you'd be willing to share? Do you have any pictures, any memories, anything? Do you think there should be an opportunity for that, even in the current houses?**

One hundred per cent in the current houses because it brings the memory alive. When you put a photograph on the table, people start talking about it.

**Moving on from that, who do you think should be responsible for uploading and keeping track of the content or taking it down? Who would you like to be in control of that?**

The manager of the house because they've got the responsibility for the running of that house, and if the managers listen to this, I'm sorry, it's another task that I want you to do, but it's an important task.

**Yes. So who do you think should have access to the archive?**

I think the children should have access to it. I think the people who have worked here should have access to it, and again, it's qualified on the basis that unless there's good reason not to.

**So people who live there, people who work there. What about people who used to live there or used to work there?**

Yes, I would include them in that because they're part of the memory bank as it were. They've been there.

**So who do you think should decide who has access to that? Do you think it should be [A\*], do you think it should be the manager?**

I think [A\*] should decide it, insofar as we accept, whenever we say we're going to work with someone, that's us giving a commitment to that person.

**So what do you think access should look like? So, for example, do you think everyone who logs in to this online archive should be able to see everything or do you think there should be limits to what some people should see or restrictions like only some people can see it if you've lived within [A\*] or lived within this house between 2017 and 2021? Do you think they should only have access to that specific timeline or do you think they should have access to before and after that?**

I'll probably say before and after because for me…

**It's almost like unlimited, unrestricted access.**

Unrestricted access.

**Why?**

Because it's part of people's life. I'm trying to think of a fairly safe neutral… So for example, school. Most children have gone to a primary school, and I do accept that for some children, school might not have been a great thing, but people will have memories of that school. You can't compartmentalise it and say, by the way, you went in from that school for six years, you're only allowed to have memories for three months. Actually, because what you do is you go back in and look at that and think, oh, it was either better than I thought it was or it's not what I thought it was.

**We were thinking of setting up date restrictions so that you'd only be able to see content from the time that you were there, lived there or worked there, so you don't think that's a good idea?**

No, and I'll tell you why, because the thing I spoke about earlier, when somebody comes back after 35 years and says, oh my goodness. So if we go and say, you can't actually see what was in there… What I want that person to see is what is it like now, we've changed. The family moved house, and look, this is where we live now, because they're going to say, oh my goodness, how times were different. So, for me, it's about being able to have access to the full story as opposed to you're just going to see this wee tiny bit.

**Yes, only getting a chapter rather than…**

Only getting a chapter. Can you imagine going to a library and saying, by the way, this has got 15 chapters in it, but you can only have three pages out of the book.

**Yes, yes. So, what if someone who has left still knows people who live and work in the environment and wants to see pictures of them now? What if people used to live and work there and come back for an event and then they go, can I have access to this? Do you think that should also be allowed? Do you think there should be a specific amount of access that they have as almost an outsider?**

I think on the basis that it's a living archive. So what we're not talking about putting in there is any of people's own personal life stories. So if we invite somebody back in, say for example, when I'm retiring and we invite people who worked with me, we're not going to say, you can't speak to that person because they didn't work there when you worked here.

**So even for them, some unrestricted access. They should still have access to…**

Because they've been part of the story. They've been part of that social history and for me, it's hugely important that they - unless there's good reason why we wouldn't want that person to have access.

**So in what ways would you like people to be able to interact with the archive? Would you like people to be able to save the images, to contact people, to comment memories?**

I would want it to be interactive and I would want it to - and I don't know how you'd do this, and I'm sure there's a way that you can do it, but I'd want somebody to be able to keep the memory alive because that gives a connection to the human being. I hear these really, really compassionate and powerful stories of people phoning up the children's house that they lived in and saying, 'Can I speak to [J\*]?' 'He doesn't work here anymore.' 'Can I speak to [S\*]?' 'He doesn't work here anymore.' All of a sudden there's nobody there and the memory dies because there's no connection. So I would want, if there's a way of being able to…

**What about to have chats with people who are using the archive or having some sort of access to connect in with people outside of the online archive?**

I think that's a great idea.

**Email addresses or?**

It's up to…

**Everyone's different.**

Everyone's different. So if you imagine going to a museum or an art gallery and two people looking at the same painting start chatting to each other and all of a sudden, they say, actually I remember that painting. Really? Then all of a sudden, it takes a very different life. So people want to be able to connect and build, and why wouldn't we?

**So what if someone adds something, like a picture or a comment or sends someone a chat that's offensive or inappropriate or that someone doesn't like, how do you think that should be handled? Do you think there should be a safeguard in place for that?**

Yes, somebody needs to moderate the archive.

**So moderation, but also unrestricted.**

If you look at media at the moment, there's moderation and it's unrestricted. I suppose that you'd probably like to think that there needs to be a structure of some rules of engagement, and if someone's not following it, they just have to say, as a result of this we need to remove you from here.

**Absolutely, thank you very much for that. That's the end of all my questions. It was really interesting having a chat with you.**

Thank you.

**No problem.**

**[END OF TRANSCRIPT]**