
In Transition Podcast – Ep 05 Insight Communication

David: Hello Ladies and Gentlemen and welcome again to In Transition. This is episode 5 of the podcast that explores the practice of content marketing in Government. My name is David Pembroke and I'm delighted that you have chosen to spend some of your time to spend it with me today.

Content marketing is a strategic business process that involves the creation, curation and distribution of useful, relevant and consistent content designed to meet the needs of a specific audience in order to achieve a desired citizen or stakeholder action.

Today, we have a real treat in store, as we explore, in detail, a case study that looks into the public health challenge of asbestos awareness. Our guests are Claire and Alice Collins, from Insight Communication. And don't they have a great story to tell. Asbestos is an ancient yet insidious substance that has wreaked havoc across the world. Used in mainstream construction and fireproofing of buildings for many years, it wasn't until the 1980's and 1990's that it was finally banned, given the serious consequences to human life once inhaled. An Australian communication company, Insight Communication, have been dealing with this particular challenge now for many years. And they join me on the line. Alice and Claire, thanks very much for joining me In Transition.

Alice: Thanks David.

Claire: Thanks so much, David.

David: Just before we get into the details of the asbestos awareness campaign of yours that has been acknowledged around the world as a major success, can you just tell us a little bit about yourselves, and Insight Communication?

Claire: We are a mother-daughter team, we established Insight Communications in 2010 and then, based on the way we've worked in the past, all the different roles that we've played, we decided that our core business is going to be based on cause, culture, community and health. We don't do the normal corporate things, we just focus on what's meaningful, what is meaningful to us.

David: Sorry, and why have you decided to find that niche? What's driven you to make that decision?

Claire: I guess it's our innate desire to make a difference, to be able to affect change in a positive way that we might not necessarily be able to do because we're not qualified doctors or scientists or environmentalists, it's a way of us being able to

contribute to society. And besides that, I think we'd get bored if we didn't do something meaningful.

Alice: Yeah.

David: And being a mother-daughter team, how does that work?

Claire: Often we go to meetings, and people look at our cards, and then they look at us, and we have to tell them up front, "Yes, we are definitely a mother-daughter team." It works very effectively. I've been working across the not-for-profit and health department for many years, Alice's background is in arts and culture and advertising, and communications. When I decided to set up Insight, I wanted to do something that was going to give me variation on the things that I was doing, so each campaign I did would be new and exciting and challenging, but still give me the fulfilment that I was looking for. Alice was at a point in her career where she was looking to do something similar because she was a bit over the advertising arts industry, so she decided to come on board. And that's why we launched Insight. It worked very, very well. And we've had quite a lot of success at it.

Alice: A lot of people say, "How on earth can you work with your mother? I couldn't do it." Or they say "I couldn't work with my daughter or my son." But for us it works really well, we've got a shorthand, which we've obviously had since I was born. And we both have different strengths and weaknesses, which complement each other quite well. Mum's skills and my skill work really well hand-in-hand.

David: Alice, I'm interested in just exactly that transference of skill from art, design and advertising, and how you've been able to fold that into what sounds like it was a fairly traditional strategic communications practice?

Alice: Well, I did a media arts and production degree at UTS, and I specialized in film production, and a double minor in advertising and journalism. And I absolutely loved everything that I was doing, but my first job out was working as a publicist on big, multi-million-dollar musicals. And the first big show that I worked on was *Priscilla, the Queen of the Desert*, the world premiere. But tragically my boss passed away 5 days before opening night, so it was a bit of a challenge getting the show up and running by myself, but I survived, which is the nature of the show, ironically enough. And I just went from that into advertising and marketing for the arts.

And I really loved what I was doing, but I wanted to do something that was a little more meaty, and a little bit more meaningful. I'd been helping with mum ever since I was a kid with the different jobs that she had at different foundations, or different charities. And I've always said "I'd love to come and

work with you mum," and mum was always like "No, you go off and do your own thing." And my argument was always, fathers and sons have been working together for centuries, so why don't we give it a shot? Because when you do work in the not-for-profit sector, you do have to have the ability to switch hats.

And with the variety of my background and my skills, we're able to be able to offer a complete service for a lot of the not-for-profit clients when ordinarily they'd have to go to a number of different agencies to be able to provide the skills that we provide, just for service.

David: And how is communication, in relation to public health, which you've clearly identified as your niche, how is it different to publicizing a Broadway musical?

Alice: To be honest, there's actually not a huge amount of difference. At the end of the day, you're trying to ... Specifically when we're doing the health awareness campaigns for charities, you're trying to sell a feel-good experience knowing that in the case of, for example, ovarian cancer or cystic fibrosis, that you're providing a great opportunity to help someone that has an awful disease. When you're trying to sell a ticket to a show, you're trying to sell that feel-good experience to be able to go and forget your troubles, and just be entertained for 2 hours at the theatre. So in that sense, it's a similar sell. But with communicating health awareness campaigns, you need to have a level of sensitivity and empathy towards what messages you're trying to communicate.

Because if you don't, you tend to miss the mark. We've had different interns have come through us, and some of them have been on the ball and just run with it, and had that level of empathy and understanding. And we've had other ones that didn't quite get it. And the trouble with that is you can't effectively communicate someone's story unless you have a sensitivity towards them. Is that the best ...

Claire: Yes, I think that's the best way to describe it. Another significant difference between working across the arts, because we do both. And health campaigns. But it's really tough, because you're working very closely with case studies where people need to trust you with their story, and trust you enough to not put them in a position where they're going to be uncomfortable, where they're not going to want to proceed. So we build up very, very strong relationships, and where the tough part comes in is a lot of the campaigns we've worked on work with terminal illness. And so we lose friends, because we become very close to these people. I can tell you though, we always say to them, at the end of the day, yes, while we're trying to get your story out there and while we're trying to raise awareness, you are the priority. You are the reason we're doing this.

So if you find at any point of time you're uncomfortable, we just pull it. That's happened twice since 2010, where we've set up a story and interview, they've been happy to proceed, they've signed off on everything, and then we'll get a call late at night, and say, "Look, I'm sorry, I can't do it." Not a problem, we just pull the story.

David: Just in terms of the asbestos awareness campaign, let's go back to the beginning. How did that come about, and I really do want to get into the details of this campaign so people can really feel and understand what some of the major challenges were from the early days, from when you first won the brief?

Claire: We were approached by the original Assist Education Committee, to see if we could go and talk to them about it, and see what our thoughts were. We met with them and we reviewed everything that they were doing. At the time they'd had a sole operator, who was doing a trial of a campaign in Newcastle, New South Wales. Now the trial involves some brochures and a website. We reviewed the website and the brochures, and we still didn't know any more. So then we started doing research. We had actually 5 people working solidly on it for 4 months, pulling as much information together as we could. And what we found was that there was no 1 place where people could find out the answers that they needed about asbestos, how they could manage it safely, who they could contact if they found it in their home, and so forth. So we recommended that they trash the existing website, which's branding was completely the wrong message.

It was "Think asbestos. You're thinking of renovating? Think asbestos." It was trying to promote it as a great product to use, when in actual fact it's the reverse. So what we did was we did a complete rebrand, we built a website on a shoestring. And we took it from there. And from that rebrand, what we did is we pulled all these key messages. Now remembering that a lot of this information that's out there was written by government communicators. And why it might be great from a government perspective, it didn't actually hit the target, which is Mr and Mrs Everyday. So we had reams and reams of information about what not to do with it, and how to do this, and how to do that.

Alice: And the other key element that we did was we facilitated the [inaudible 00:11:58] environment that it was a one-stock shop. Because the existing site and all the other existing asbestos sites around the country were constantly linking out to other websites. So you go to one site to get one piece of information, and then you have to go to another site for more information, then to a third, and a fourth, and a fifth. So people were getting lost along the way and giving up because they weren't getting the information that they needed in a clean, clear and accessible way.

David: It sounds like it was successful because you communicated in the needs of the audience, that you were answering the questions, that you were looking at it from the audience's point of view, as opposed to the government health authority's point of view. How did you convince the government health authorities that it was the best thing to do to create content that answered the questions of their audience, as opposed to promoted the messages that they felt needed to be communicated?

Claire: That's a good question. I probably still don't know the answer to that, we just rolled up with our proposal, we said "This is what we think we need to do, these are the other sorts of campaigns that we've done," which were also very successful. National ovarian awareness month, we'd done that twice already. We'd rolled out a number of successful campaigns, and I think by that stage the plan had been in place for some time and they were just very, very keen to get it out there, and make it happen. So they went with it, and it worked extremely well. We utilized multiple tools in that initial campaign, we had a very limited budget, so we built the website, we leveraged media around that website to drive traffic to the website.

We created a partnership with the national key research body, the Asbestos Diseases Research Institute, and we did that for a couple of reasons. One was because the budget was so small that we needed to work very closely and partner with a charity to be able to effectively utilize their charity status. But the most important thing, from my perspective, in any campaign health-related is, I would never do one unless there was a research component underpinning all our key messages. So, we worked very closely with the Asbestos Diseases Research Institute, also known as ADRI. And we created a campaign that was ... The messages were substantiated by a key body. And that just made all the difference.

David: And who was the audience that you were seeking to reach and engage and ultimately influence? Who was it that you were trying to make aware about the dangers of asbestos?

Claire: Everyday Mr and Mrs, every day. Home owners and householders. So basically anybody who lives in a dwelling which may be constructed before 1987, just be aware that when renovating or maintaining their home, or even just the simple process of hanging a picture, new family photo, up on the wall, to be aware of what may actually be in the wall and throughout the house. So it was a grass roots, general awareness campaign aimed at the general society. We weren't specifically targeting tradespeople, or other people who worked in the industry, because they were usually trained within their own fields. And it was just predominantly homeowners, because they're not aware.

And that was the first year, because to be honest, we had a month to roll out that campaign. From the time we finally had to sign off on our strategy to actually get that campaign out to market.

Alice: Including building the website, and ...

Claire: And creating all the branding, and all those sorts of things. So it was pretty [inaudible 00:16:36], but we managed to do it. So the following year, based on the success of that campaign, we said "Look, the messaging here is strong enough, and the need to get it out there is strong enough that we actually need to do a national campaign." And because it was so successful the first year, they agreed. They found additional budget for us, so that meant we were able to create a community service television ad, as well as a radio commercial. So we utilized those. We also then started looking at what else we could do. So we created multilingual brochures and information kits, to go out to the various different Australian communities. Because Australia is very much a multi-lingual community.

Alice: And the other main area of the target audience is people who would live in a lower socio-economic area, specifically because a lot of the fibro homes or houses which still contain asbestos are in those lower-income areas. So it was important for us to provide communication tools and devices that enabled the accessibility of that information to those targets.

David: Now what are the challenges when you're really trying to communicate, on a smallish budget, to such a broad audience? When you really define the audience as everyone who lives in a house built before 1970. What are those specific challenges that you were meeting, given that you were constrained by a smallish budget?

Claire: With this particular campaign, the challenges are ongoing. Initially the biggest challenge we had was turning the media around, because they were still focused on what was happening in the past. And we worked very, very hard, the amount of times I said, "Look, I can't change the past, but together we can change the future. The only way we can do that is getting this message out there to different people." So that was the turning point in terms of journalist realizing that it was still an important message that was current today. With the budget constraints that we've had ...

Alice: I guess it'd had to have been clever in the way that we'd distributed information, and the way that we produce information. We never had a budget to print mass amounts of slides, and do mass distributions, so what we do is we develop partnerships with key stakeholders that are able to facilitate the distribution of the information to their members, or to their customers. So for example, we've

done a partnership with Bunnings, we've done partnerships with Master Builders, we've done partnerships with councils, we have quite an extensive council engagement program which enables councils to get all the information that they need to be able to educate their own communities.

Claire: We pre-prepare absolutely everything, and we give them access to it, and they just download it, and off they go and do it for us.

David: What's your advice to people on building those partnerships and those collaborations? What's the best way to get people's confidence and trust in order that they can help to amplify your message?

Claire: Well there's a couple of things. One's persistence, definitely persistence. We have a saying here that no is not an option. We work very hard to get those relationships underway, and the trust comes from the fact that A, the message is very, very important, and we demonstrate to any prospective partner that it's not just our audience, it's their audience. So we share this same target audience, and it's very important for their stakeholders, for their community, for their customers to know how to safely manage asbestos. It's a killer disease. The average life expectancy after diagnosis was around 90 days. That's it.

Alice: And the other area that we do is with our ambassadors. We've been really selective with who we've approached to become an ambassador for the campaign. We wanted high-profile, and people who actually had personal connection to asbestos and/or renovating. So our wonderful ambassadors donate their time, and by having those ambassadors on board, it helps facilitate the partnerships, because organizations see that we've got the support of people like Don Burke, John Jarrett, Scott Cam, et cetera. So it just solidifies why the campaign is so important, because it's got the support of these high-flying people in the industry.

David: But obviously building those relationships takes time, you just don't ring up one phone call, "Hey Scott Cam, can you come and be a supporter of asbestos awareness?" And I know there would have been a lot of detail, and a lot of engagement in order to establish that partnership. I'd also be interested to know, because you describe very clearly a high-pressured situation, tight deadlines, not a whole lot of money, pressure to get moving, lots of materials to create, how did you set about landing on the objectives on which you were going to measure whether or not this was going to succeed at such a time where there were so many pressures running through?

Claire: Because this is intrinsic to what we do, we measure absolutely everything. And it's not just because we want the client to be happy, it's because we need to know that what we're doing is effective. So we measure everything from the

outset, it's designed in the strategy that we create. But we always start with the detailed strategy, and that works like our bible. So once we've got that strategy up and running, we just follow that to the t. Sometimes there's variation, because something might fall through, or we may not be able to get it over the line the way we want to, but then we've got Tactic B that kicks in. We've always got strategies, and I think that's what makes our campaigns work so effectively.

Alice: And I think having that detailed strategy, which outlines what you want your end objective to be, by just following it you actually get there. And interestingly enough, this isn't a detailed strategy that's 3 or 4 pages long. It can be anywhere between 40 and 50 pages.

David: Wow, that's a lot.

Alice: Our usual strategy's around the 50 pages mark.

Claire: We break it down into, we look at the core objectives, the goals, then we look at how we can achieve those goals, who are going to be key stakeholders, who are going to be our intervening target audiences, and help us get that message to exactly where we want it to be. And then we break those down, and break those down even more, until we know exactly what our plan is, and then off we go.

David: And in terms of your channel selection, once you've gone through that detailed planning, you've set the objectives, you've done the research, you understand the audience, you've built some partnerships and collaborations. How do you go about setting out and understanding which are going to be the most effective channels to reach and influence your audience?

Claire: Well they're usually determined in our strategy. I'll give you an example, when we were working on the ovarian cancer awareness campaign, the very first time we did it we actually underwrote the majority of that. We were really passionate about it. Once day I was [inaudible 00:26:16], she said "Look, I'm really passionate about breast cancer, but I'm a bit over all the pink. I'd really like to do something about the other female cancers that are out there." Within two days we had a phone call from Ovarian Cancer Australia, saying "Would you be interested in doing a campaign for us?" So, what we did is we created this campaign. We only had a month lead time for that.

Alice: And that was over the Christmas ...

Claire: Over the Christmas holidays, because Ovarian Cancer Awareness Month was in February. So we were pretty tight for time, limited resources, limited information, we always do extensive research, that's the other key thing that I think we could put down to the successful outcomes, it's because we do the

research first, and we know what we're after, and we know what we're dealing with, and we know how to manage it. So in those sorts of very tight timelines, we tend to work very, very long days. And I'm talking out of bed at 4AM and finishing at 10PM. And this particular morning it was 5AM, I was sitting in my garden, having my coffee, and I'm thinking, "What is the hardest audience I've got to reach? How can I find them? Where are they located in Australia?"

And I thought, "Okay, let's talk Central Australia. Alice Springs. So who do I know in Alice Springs? Who's a high-profile person that I might know that lives in Alice Springs?" And I thought, "There's nobody really that I know," and then I thought, "But the mayor's high profile, the mayor is one that people respect and would listen to." And that was the answer. So from that moment on, we targeted every mayor and every council Australia-wide. And it worked like a charm, we had media coverage of mayors everywhere promoting teal ribbons, promoting ovarian cancer. They were having morning teas and afternoon teas to be able to raise awareness of the symptoms of ovarian cancer, because there was no other diagnostic tool available.

That's sort of what we do, when we start thinking about audiences, we start thinking about the most extreme circumstance and how we can reach them, and from that comes the answer.

David: Sounds great. It's very clever, very segmented, very thoughtful, and a great way to really, as you say, activate those multiple media touch points. But I'd be interested in your views on how have you noticed the change or the influence of media, at a time of digital disruption and the rise of social media and the influence of social media? When you're building your campaigns these days, how do you assess traditional media as against the new platforms that are available to people?

Alice: I think it's essential that you have a bit of everything, because focusing on one particular area is never enough. You can't just do PR, you can't just do marketing, you can't just do advertising, you can't just do social media. Because in society we are [inaudible 00:34:31] to so many different platforms in our day-to-day activities, in our workplace, in our homes, just traveling around. We don't tend to pick up on a message if we just see it once, so it's important that your message is across all of the various platforms to be able to get the maximum ability to sink into the psyche of your target.

Claire: I'll give you an idea. When we structure a campaign, we try to think of how many ways we can reach somebody, and we utilize absolutely everything at our fingertips. For example, it's what we call the day in the life of a campaign. For example, somebody's in bed in the morning, their alarm goes off. The news is on, the first thing they hear is a news grab from one of the campaign

ambassadors. Then they go down to have breakfast, and then they hear the ad, the radio ad on the radio, while they're putting the kettle on. The next thing you know, after they've had their shower, they just sit down and have their breakfast in front of the television, and on the morning show or the breakfast show, they see another ambassador interviewed, or a person that's experiencing the illness themselves, a case study.

So then they might decide, "Okay, so I've got to take little Johnny off to school," so they'll drop Johnny off at school," and when they take Johnny into school, they'll receive a newsletter to say "Well, did you remember to bring your gold coin? Because today is a fundraiser for blah blah blah blah." Then they'll jump back in the car and head to work. And while they sat at the lights, they'll see a bus shelter with a poster that says "This is Ovarian Cancer Awareness Month." So then they get to the office, and by the time they get to the office, we've already reached them multiple times before their day has even begun.

So they sit down at their computer and the first thing that happens is they get an email from a colleague that has a banner in the bottom of the email signature saying "Today is Asbestos Awareness Day." So we've reached them at that point.

Alice: And they log onto Facebook and they see people sharing stories, promoting the awareness message, or they see someone tweeting with the hashtag that we've created. So it's a very holistic approach so that throughout the day or the week campaign, they're touched multiple times with the various modes of communication.

David: Given though it is now such a busy, crowded space for messages to cut through, what's a piece of advice that you would give people to ensure that they are successful in getting their message through?

Alice: Keep it simple, stupid, essentially. The more complex, the more detailed, we tend to find the message gets lost, and not heard. And to make it accessible in a way that people will remember the key messages of what you're trying to say, so have a very distinct visual, have a very distinct phrase or message which can be translated through the audio ads, through the TVCs, and when people are being interviewed for the key messages.

Claire: And I think the other thing that is ... You've got to think outside the square, and I know it's a very corny, old-fashioned thing to say, but you do. You have to be creative, you have to think that, "How am I going to reach that person on the other side of the shopping centre with my message just before they pick up their hammer or their drill and drill a hole in a wall that might end up killing them?" So by being creative, you come up with different tools and techniques that you can utilize to actually reach them.

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- David: I really love that, just going back to that idea about the mayor in Alice Springs, and the way that you have put yourself in the most difficult way imaginable, set yourself a great challenge to try to find that solution in a very complex, difficult place. And that spurned that really imaginative idea. That sounds like a great technique that people could use.
- Alice: It's a fabulous technique, and it's one that we've used very effectively with the asbestos campaign as well. We've created complete online digitally accessible kits for councils to download, to be able to correct their own asbestos awareness campaign within their communities. And they just love it, we provide everything from the presentations down to images, to graphs, to pull up banners, everything is available to them, all they need to do is register. And the feedback that we've had from the councils around the country, we've got over 70% of councils around the country who are actively involved in the campaign that we're doing for asbestos awareness. And considering that there are 565 of them, we're pretty stoked to have almost 400.
- Claire: And it's hard work, because you're going through the local government angle, and in a country as big as Australia we're working in different time zones, in the summer. You're working with very, very small community councils in rural, regional areas, very remote areas. So the idea is to make it easy for them to participate. Sometimes it's a bit of a hard sell, but like I said, no is not an option, that's our mantra. So we just work very hard, because their people in their community is very important to us, even though we don't know them.
- Alice: We utilize our ambassadors as well in approaching ... When we go out to mayors, and councils, we have multiple approaches. We send them the initial email invitation, we send them a hard copy invitation. And then our ambassador then follows up with a personal email to the mayor, and that's how we're able to get the traction with the registrations.
- Claire: So it's not just a matter of ringing up a council and saying "Hey, come on board." It's a very detailed process.
- Alice: Very time-consuming.
- Claire: But one of the things we've created for a number of our campaigns, and this is nothing new really, lots of charities do this, Australia's Biggest Morning Tea and those sorts of things. They do it as a fundraiser, which I think is great, because we need that injection of funds into research for multiple diseases and conditions. However, what we do is we use them as a means of communication. So for the asbestos campaign, we created the blue lamington drive. There's a number of reasons for that, asbestos is essentially a pretty dirty word. We all know the history of it, it's not pleasant, we know the outcomes when people are

exposed to it unnecessarily. So what we're trying to do is break down that objective barrier that people have against something that they may not understand.

And to do that, we use this communication too, which is a forum. So we get people in a room, we provide them with a presentation that they can show the different groups. Some councils show it to staff, some councils show it to community, some councils show it to everybody. And they invite them on board. And we have this humorous component, which takes the edge off the seriousness of the message, which allows us to come on in there and deliver our serious message. And that is the fact that it's a blue lamington.

Alice: And the reason why we chose a blue lamington is because a lamington is quintessentially Australian, but the colours of a lamington, once you add the blue to the coconut, are the three main colours of asbestos, blue, brown and white. And the coconut itself is fibrous, and that's what asbestos is, asbestos is a fibre. It's kind of a quirky way to break down something that ... People tend to put up the barriers as soon as you say asbestos, that is one of the problems we've had with getting organizations to participate. They hear the word asbestos, and the shutters come crashing down, and we've got to work our way for them to roll them back up and be receptive to our offer. And then they come on board once we explain that to them.

Claire: What we do is we have these different groups throughout the community all through Australia, holding these relaxed communications, forums, where people come along, it's a bit of fun, but we're actually getting a serious message across to them at the same time. And it works very effectively. Another key communication tool that we've utilized is Betty. I don't know how much you've heard about Betty, but she's quite famous internationally as well. We wanted to do something that was an experimental marketing tool, and how this idea was created, again it's thinking outside the square, we needed to do a media launch of the campaign a second year running. And we thought "How can we do this?" And I thought, "Okay, let's get a movable house, stick it on the back of a truck, bring it in to the heart of Martin Place, and do a media call around that."

Well, we can point out where all the dangers might be found. And then the next thought I had was, "Yes, but we might kill somebody with the asbestos in that house." So what's the next step? Let's make a house, that's on wheels that can move around from community to community, demonstrating exactly where asbestos might be found in the home. Hence we built Betty, and Betty's this little house on wheels. She's done more than 25,000 kilometres since she launched 2 years ago. This year was her first trip interstate, where she's gone to Melbourne and all around regional Victoria, and Riverina New South Wales, which was one area in New South Wales that she hadn't toured before. We used highly trained

volunteers, Jeff and Karen, who take Betty out there and talk to people, and pass up the information.

And people are amazed where they might find asbestos in their home. So, Betty has been a very useful tool, and again, it was created out of an initial concept to demonstrate a house, how are we going to do that? And how are we going to get the community involved?

Alice: And your question before of how beneficial is my background in the arts to my health awareness campaigns, we've spoken with builders about how we go about creating a portable house, and they literally had no idea. So I used my contacts in the arts industry, and we got a set designer to create it. Because budget was an issue, size and scale was an issue, so we got this brilliant set designer, Nick Patron, to create and build it. And Betty has just gone gangbusters. We're actually talking with the UK now about creating Betties, an asbestos awareness campaign for over there.

David: That's fantastic. Well listen Claire and Alice, imagination, creativity, persistence, measurements, evaluation, you've got it all, and really I think applying those skills to the particular challenges and identifying the fact that it's marketing with a purpose, you are making a difference, and thank you very much for the work that you are doing, and thank you very much for the insights.

Claire: Thank you so much David, it's been lovely chatting with you.

Alice: Thank you.

David: Some great stuff there from Alice and Clare. I really like the "Day in the life" technique of assessing the opportunities to engage their audience. That sense of following your key audience, and imagining each of the actions from the moment they wake to the moment they go to sleep. Very powerful stuff and I'm sure that you will get great value from that technique. Lots of other value as well from Alice and Clare from Insight communication. So thanks again to them. We will see you next week.

